Music educational and ethnomusicological implications for curriculum design: development, implementation and evaluation of Philippine music and dance curricula

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CURRICULUM A

Teacher's Book

Pupil's Book

Score Book

Puzzles and Answers

Acknowledgement of Sources

Audio Cassette Tape - Volume 4

Video Cassette Tape - Volume 5
An Introduction to Philippine Music and Dance
Curriculum A
by Philomena S. Brennan
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AN INTRODUCTION TO PHILIPPINE MUSIC and DANCE

by

Philomena S. Brennan

TEACHER'S BOOK

CURRICULUM A
### CURRICULUM A

#### TEACHER'S BOOK

#### INDEX

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[A denotes Curriculum A Teacher's Book pages.]

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Within the text of Curriculum A Teacher's Book pages of the Pupil's Book and Score Book are inserted at appropriate sequence points. Complete Pupil's Book, and complete Score Book, are given at the end of Curriculum A Teacher's Book.

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Sources of illustrations in Curriculum A Teacher's Book are listed in Acknowledgement of Sources, the final section in Volume 2.
INSTRUCTIONS TO TEACHERS

1. This curriculum comprises Teacher's Book, audio cassette, video cassette and, for the pupils, Pupil's Book, Score Book and Puzzle Book.

2. The Teacher's Book contains all teaching materials, Pupil's Book and Score Book.

3. 'An Introduction to Philippine Music and Dance' is presented in three Sections:
   A. Music and Dance of Tribes in the Philippines.
   B. Music and Dance of the Moros in the Philippines.
   C. Music and Dance of the Filipino Christians.

4. Each piece of music to be listened to is on the accompanying audio cassette Tape. For each Section, there is a listing of the order of the music on the Tape. The sequence in this Teacher's Book, the Pupil's Book and the Tape is the same. The music on the Tape runs consecutively from Section to Section.

5. In this Teacher's Book the pages of the Pupil's Book are interspersed in order to relate closely to the Teacher's text. The Pupil's Book pages are in their correct sequence and are numbered consecutively according to the Teacher's Book A numbers. Dance instructions are numbered consecutively within the Teacher's Book and are also designated, for example, Tinikling (i), (ii). The text refers the Teacher to all pages.

6. There is a series of Listening Sheets, in the Pupil's Book, for the pupils to answer questions relating to the music. These Sheets were NOT
designed as tests but, rather, as a way for the pupils to build up a summary of all they have learnt. The Teacher's Book has the answers for all Listening Sheets. The Teacher should lead the pupils through these Sheets and answers as the lesson progresses. The Sheets were designed with the activity of 'directed listening' in mind.

7. The Score Book contains the scores of the music to be listened to or performed. The text refers the Teacher to the relevant Score Book page. The scores are also inserted at appropriate places within the Teacher's Book. The purpose of the Score Book is to allow the pupils to follow the score of the music as they listen to it. It is recommended that this practice occurs.

8. Each Teacher receives Puzzle Books for the pupils and a Puzzle Book, with Puzzle Answers, for the Teacher. The separate Puzzle Books allow the Teacher the freedom of choosing which Puzzles he/she wishes. Puzzles are to be completed at home or when time permits in a lesson.

9. Pronunciation is given in the Teacher's Book text for difficult Filipino words and terms. Pronunciation for songs may be learnt from respective items on the Tape.

10. Lesson organisation and Tape details for each of the three Sections follows the Sequence of Pupil-Based Activities and Materials, which begins on the next page.
Sequence and Organisation (iii)

MUSIC AND DANCE OF TRIBES IN THE PHILIPPINES

Sequence of Pupil-Based Activities and Materials:

1. **Introduction by the Teacher.**
2. **Listen to Hunting the Boar** as an introduction to the sound of Philippine Tribal Music (1m.50s.). ¶ Bontok
3. **Listen and read information:** Philippine Tribal Instruments (5m.).
4. **Listen and answer Listening Sheet:** Bontok War Dance (1m.55s.). ¶ Bontok.
5. **Sing Dong Dong Ay.** ¶ Bontok.
6. **Listen and answer Listening Sheet:** Music of the Hanunoo. ¶ Hanunoo.
7. **Listen and answer Listening Sheet:** Falimac-Bilaan (1m.). ¶ Blaan.
8. **Perform and accompany dance Dugso.** ¶ Bukidnon.
9. **Describe Dugso.**
10. **Listen to Ifugao Gansas.** (10s.). ¶ Ifugao.
11. **Play Wedding Dance.** ¶ Ifugao.
12. **Sing Bugan. Describe Wedding Dance and Bugan.** ¶ Ifugao.
13. **Listen and answer Listening Sheets for five Kalinga vocal pieces:**
   1. *Bicbic* (1m.).
   2. *Alsig* (35s.).
   3. *Ullatim* (1m.).
   4. *Ela-Lay* (55s.).
   5. *Salidumay Mang-Ani* (40s.).
14. **Listen and answer Listening Sheet:** Salip and Ela-Lay (3m.15s.). ¶ Kalinga.
15. **Sing Ela-Lay and add accompaniment.**
16. **Listen and answer Listening Sheet:** Idaw (2m.20s.). ¶ Kalinga.
17. **Perform the dance Banga and add accompaniment.** ¶ Kalinga.
18. **Describe Banga dance.**
19. **Play/improvise using Tribal scales and rhythms.**

**NOTE:** At any time within the sequence of activities pupils complete PUZZLES related to Philippine Tribal music and dance - as homework or classwork.
Sequence and Organisation (iv)

MUSIC AND DANCE OF TRIBES IN THE PHILIPPINES

LESSON ORGANISATION:

The numbers indicated for each Lesson refer to Activities.

40 minute
Lesson 1: 1 - 3
Lesson 2: 4 - 6
Lesson 3: 7 - 10
Lesson 4: 11 - 12
Lesson 5: 13 - 15
Lesson 6: 16 - 17
Lesson 7: 18 - 20

45 minute
Lesson 1: 1 - 4
Lesson 2: 5 - 7
Lesson 3: 8 - 10
Lesson 4: 11 - 14
Lesson 5: 15 - 17
Lesson 6: 18 - 20

50 minute
Lesson 1: 1 - 4
Lesson 2: 5 - 7
Lesson 3: 8 - 10
Lesson 4: 11 - 13
Lesson 5: 14 - 16
Lesson 6: 17 - 20
MUSIC AND DANCE OF TRIBES IN THE PHILIPPINES

Index to Activities and Materials

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TAPE SEQUENCE - TRIBAL:

1. Hunting the Boar.
2. Philippine Tribal Instruments.
5. Falimac-Bilaan.
6. Ifugao Gansas.
7. Five Kalinga vocal pieces:
   1. Biebic
   2. Alsig
   3. Ullalim
   4. Ela-Lay
   5. Salidumay Mang-Ani
8. Salip and Ela-Lay.
10. Idaw.
Sequence and Organisation (vi)

MUSIC AND DANCE OF THE MOROS IN THE PHILIPPINES

Sequence of Pupil-Based Activities and Materials:

1. Introduction by Teacher.
2. Listen to Duyog (45s.) as an introduction to the sound of the music of the Moros of the Philippines. ¶Maguindanao.
3. Listen and read information: Instruments of the Moros. (5m.35s.)
4. Listen to Binalig (30s.).
5. Play Binalig.
6. View video of Singkil (6m.) and answer Video Answer Sheet. ¶Maranao.
7. Perform and accompany dance Kapiil Sa Munsala. ¶Maranao.
8. Describe Kapiil Sa Munsala.
9. Listen and answer Listening Sheet: Taking Baila (1m.15s.). ¶Yakan.
11. Listen to Teacher play Pangalay. Describe Pangalay. ¶Sulu.
12. Listen to Gabbang (20s.).
13. Play Warrior's Dance (Yakan).
15. Listen and answer Listening Sheet: Sagayan Sa Kulong (1m.53s.). ¶Maranao.
16. Listen and answer Listening Sheets for four Maguindanao vocal pieces:
   1. Talawi (40s.)
   2. Bang Adhan (42s.)
   3. Radja Indarapatra (41s.)
   4. Bungbung Mangmang (40s.)
17. Sing and accompany Daling-Daling. ¶Sulu.
18. Listen to Sinulog (30s.).
19. Play Sinulog.
20. Listen and answer Listening Sheet: Kapa Malong-Malong (1m.).
22. Listen and answer Listening Sheet: Duyog (1m.10s.), to complete study of the music and dance of the Philippine Moros.
NOTE: At any time within the sequence of activities pupils complete PUZZLES related to the music and dance of the Moros of the Philippines as homework or classwork.
SEQUENCE AND ORGANISATION (viii)

MUSIC AND DANCE OF THE MOROS IN THE PHILIPPINES

LESSON ORGANISATION:

The numbers indicated for each Lesson refer to Activities.

40 minute
Lesson 1: 1 - 3
Lesson 2: 4 - 6
Lesson 3: 7 - 9
Lesson 4: 10 - 12
Lesson 5: 13 - 16
Lesson 6: 17 - 19
Lesson 7: 20 - 22

45 minute
Lesson 1: 1 - 4
Lesson 2: 5 - 7
Lesson 3: 8 - 11
Lesson 4: 12 - 16
Lesson 5: 17 - 19
Lesson 6: 20 - 22

50 minute
Lesson 1: 1 - 4
Lesson 2: 5 - 9
Lesson 3: 10 - 15
Lesson 4: 16 - 18
Lesson 5: 19 - 22
### MUSIC AND DANCE OF THE MOROS IN THE PHILIPPINES

#### Index to Activities and Materials

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#### TAPE SEQUENCE - MORO:

1. *Duyog*
2. *Instruments of the Moros.*
3. *Binalig.*
5. *Gabbang.*
7. *Four Moro vocal pieces:*
   1. *Talawi.*
   2. *Bang Adhan.*
   4. *Bungbung Mangmang.*
8. *Sinulog.*
10. *Duyog.*
Sequence and Organisation (x)

MUSIC AND DANCE OF THE FILIPINO CHRISTIANS

Sequence of Pupil-Based Activities and Materials:

1. Introduction by Teacher.
2. Listen and answer Listening Sheet: Pandanggo Sa Ilaw (2m.45s.)
3. Listen and answer Listening Sheet: Pamulinawen (1m.).
4. Listen and answer Listening Sheet: Chitchitritritchit (50s.).
5. Listen to the words of Chitchitritritchit spoken on Tape.
6. Sing Chitchitritritchit and add guitar accompaniment.
7. Play simple arrangement of Chitchitritritchit.
8. Perform the dance Polka Tagala to Polkabal.
9. Describe Polka Tagala
10. Listen to Maglalatik I (2m.25s.).
11. Add accompanying coconut rhythms to Maglalatik II (2m.10s.) and/or perform dance Maglalatik. Describe Maglalatik.
12. Listen and answer Listening Sheet: Dahil Sa Iyo (1m.20s.).
13. Listen and answer Listening Sheet: Kondansoy (45s.).
14. Listen and answer Listening Sheet: Lulay (1m.10s.).
15. Listen to words of Lulay as spoken on Tape.
16. Sing Lulay and add guitar accompaniment.
17. Perform the dance Lulay and accompany by singing song and/or playing Lulay and/or dance with Taped Lulay.
18. Listen to instrumental/vocal version: Leron Leron Sinta (48s.).
19. Listen to words of Leron Leron Sinta.
20. Sing Leron Leron Sinta with instrumental/vocal version.
21. Play simple arrangement of Leron Leron Sinta.
22. Sing Leron Leron Sinta with own accompaniment.
23. Describe Leron Leron Sinta.
24. Listen and answer Listening Sheet: Atin Ku Pung Singsing (2m.15s.).
25. Listen to instrumental/vocal version: Atin Ku Pung Singsing (1m.15s.).
26. Listen to words of Atin Ku Pung Singsing.
Sequence and Organisation (xi)

27. Sing Atin Ku Pung Singsing and add guitar accompaniment.
29. Perform all Atin Ku Pung Singsing again: song, guitar accompaniment and arrangement.
30. Listen to Magtanim Ay Di Biro (1m.5s.).
31. Listen to words of Magtanim Ay Di Biro.
32. Sing Magtanim Ay Di Biro and answer Song Answer Sheet.
33. Perform dance Magtanim Ay Di Biro and accompany with song.
34. Listen to Tinikling (2m.) to learn main melodies.
35. Sing and accompany Tinikling.
36. Perform the dance Tinikling, adding own accompaniment with song and guitars, or dance Tinikling to Tape.
37. Describe Tinikling.

NOTE: At any time within the sequence of activities pupils complete PUZZLES related to the music and dance of the Filipino Christians - as homework or classwork.
LESSON ORGANISATION:

The numbers indicated for each Lesson refer to Activities.

**40 minute**

Lesson 1: 1 - 3
Lesson 2: 4 - 7
Lesson 3: 8 - 10
Lesson 4: 11 - 13
Lesson 5: 14 - 17
Lesson 6: 18 - 23
Lesson 7: 24 - 29
Lesson 8: 30 - 33
Lesson 9: 34 - 37

**45 minute**

Lesson 1: 1 - 3
Lesson 2: 4 - 7
Lesson 3: 8 - 11
Lesson 4: 12 - 17
Lesson 5: 18 - 23
Lesson 6: 24 - 28
Lesson 7: 29 - 33
Lesson 8: 34 - 37

**50 minute**

Lesson 1: 1 - 6
Lesson 2: 7 - 11
Lesson 3: 12 - 17
Lesson 4: 18 - 23
Lesson 5: 24 - 29
Lesson 6: 30 - 33
Lesson 7: 34 - 37
### MUSIC AND DANCE OF THE FILIPINO CHRISTIANS

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Sequence and Organisation (xiv)

TAPE SEQUENCE - CHRISTIAN:

1. Pandanggo Sa Ilaw.
2. Pamulinawen.
3. Chitchitchitchit.
4. Words to Chitchitchitchit.
5. Polkabal.
6. Maglalatik I (with coconuts)
7. Maglalatik II (without coconuts)
8. Dahil Sa Iyo.
10. Lulay.
11. Words to Lulay.
12. Leron Leron Sinta.
13. Words to Leron Leron Sinta.
15. Instrumental/vocal of Atin Ku Pung Singsing
16. Words to Atin Ku Pung Singsing.
17. Magtanim Ay Di Biro.
18. Words to Magtanim Ay Di Biro.
19. Tinikling.
Sequence and Organisation (xv)

AUDIO TAPE SEQUENCE

SIDE A

1. Hunting the Boar
2. Philippine Tribal Instruments
3. Bontok War Dance
4. Music of the Hanunoo
5. Falimac-Bilaan
6. Ifugao Gansas
7. Five Kalinga vocal pieces:
   - Bicbic
   - Alsig
   - Ullalim
   - Ela-Lay
   - Salidumay Mang-Ani
8. Salip and Ela-Lay
9. Ela-Lay
10. Idaw
11. Duyog
12. Instruments of the Moros
13. Binalig
14. Taking Baila
15. Gabbang
16. Sagayan Sa Kulong

SIDE B

17. Four Moro vocal pieces:
   - Talawi
   - Bang Adhan
   - Radja Indarapatra
   - Bungbung Mang Mang
18. Sinulog
19. Kapa Malong-Malong
20. Duyog
21. Pandanggo Sa Ilaw
22. Pamulinawen
23. Chitchitritchit
24. Words to Chitchitritchit
25. Polkabal
26. Maglalatik I (with coconuts)
27. Maglalatik II (without coconuts)
28. Dahil Sa Iyo
29. Kondansoy
30. Lulay
31. Words to Lulay
32. Leron Leron Sinta
33. Words to Leron Leron Sinta
34. Atin Ku Pung Singsing
35. Instrumental/vocal of Atin Ku Pung Singsing
36. Words to Atin Ku Pung Singsing
37. Magtanim Ay Di Biro
38. Words to Magtanim Ay Di Biro
39. Tinikling.

§ § § § § § § § §

VIDEO TAPE

1. Singkil.

§ § § § § § § § §
MUSIC AND DANCE OF TRIBES IN THE PHILIPPINES

1. Play *Hunting the Boar* (TAPE) as example of the type of music of Philippine Tribes in the north. This music is from the Bontok tribe. *Hunting the Boar* (Pupil's Book, page 1) depicts the hunting and killing of a wild boar. Yells, shouts, sticks and shields are heard with the northern Tribal instruments.

2. In the Philippines there are many pagan Tribes and, geographically, they fall into Tribes of north and Tribes of south. The music and dance for this Tribal section presents, in order: instruments of north and south Tribes, music of the northern Tribes, music and dance of the southern Tribes, music and dance of the northern Tribes.

3. Listen to, and read information for *Philippine Tribal Instruments* (Pupil's Book, pages 1-5, on page 2 in this Teacher's Book). The information and listening instructions are explicit in the Pupil's Book. Listen to each instrument twice (or more) if necessary. The instruments appear on the TAPE in exact order as in Pupil's Book, under title on TAPE: *Philippine Tribal Instruments*. A more detailed view of the *kolitong* is given in this Teacher's Book: *Philippine Tribal Illustrations*, page 9.

(Text continued...A10)
AN INTRODUCTION TO PHILIPPINE MUSIC and DANCE

by

Philomena S. Brennan

PUPIL'S BOOK
PUPIL'S BOOK

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[Pupil's Bk. denotes Pupil's Book pages.]

Sources of materials in Curriculum A and Curriculum B Pupil's Book are listed in Acknowledgement of Sources, Volume 2.
MUSIC AND DANCE OF TRIBES IN THE PHILIPPINES

HUNTING THE BOAR

This music is from the Bontok in northern Luzon. It depicts the hunting and killing of a wild boar. Yells, shouts, shields and sticks are heard with the instruments.

PHILIPPINE TRIBAL INSTRUMENTS

GANSA

The gansa is the most important instrument to those Tribes living in the mountainous regions of northern Luzon. The metal gansa is a flat gong, ranging in size from 25 cms. to 40 cms. in diameter. It has a handle made from tusks or jaw-bones of animals. The gansa is played by striking with a stick or beating with the palm/fingers of the hand. Sometimes the two methods of playing are used at the same time, with the gansa resting against the knees of the player, as he sits on the ground. The gansa is usually played by the men of the village.

Listen to the excerpt for several gansas, and notice the stick and hand method of playing. You will hear different pitches from the gansas, as they are of different sizes.

SULIBAO

The sulibao is a drum. It is a very important instrument to the Tribes of northern Luzon. The sulibao is conical in shape and the length varies between 28 cms. and 95 cms. The diameter varies between 8 cms. and 20 cms. The sulibao is made from a hollow log and the skin on top is often pig-skin. The skin is stretched tightly across the top of the drum and attached with braided twine. The sulibao is played with the hands (and not with a beater).

Listen to the short excerpt of the sulibao playing.
MAP OF THE PHILIPPINES

SULIBAO

 MAP OF THE PHILIPPINES
 (showing the three main regions: Luzon, Visayas, Mindanao. The areas of the northern and southern Tribes are indicated by the arrows.)

KALLELENG

The kalleleng is a nose flute. The kalleleng is made of bamboo and the sound is produced by blowing through one nostril. The sound is very soft and haunting. It is a very difficult instrument to play, as the stream of breath must be gently centered to a tiny hole at the top of the kalleleng.

Lower Cut ahead of node in bamboo.

Top Cut through node.

'Nose hole' drilled in centre of node of bamboo.

Playing the KALLELENG
The kalileng has three finger-holes in the front and a thumb-hole at the back. Listen to the excerpt for kalileng (sometimes also called balengging) nose flute, and notice the trills, short phrases (owing to constant breathing required to play a kalileng) and overblowing on some notes.

The ağıw is a metal jaw's harp. In the northern Tribes the ağıw metal jaw's harp is used and the southern Tribes use the bamboo jaw's harp (similar to the kabling of the Moros). The metal ağıw is played by blowing through the middle of the small instrument, while, at the same time, vibrating the attached 'tongue' with the thumb. Listen to the excerpt for ağıw and notice the many different pitches obtained by changes in the breath expelled. The rhythm is achieved by manipulating the "tongue".

Ağıw with 'tongue' cut from same piece of metal.
Kalutang are two sticks of different length and different pitch (see *Music of the Hanunoo*, Pupil's Book page 7). Bangibang is a curved stick with a handle, played by striking with another stick.

**Kalutang**

**Bangibang**

Paldong is a mouth flute, made from bamboo. The number and spacing of finger-holes depends on the scale used. Soft blowing is required to play the bamboo paldong. Listen to the two short excerpts of paldong, one demonstrating the low register and the other being in a higher register.

**Bunkaka**

The bunkaka is a split bamboo 'buzzer', so called because of the quality of the sound made when the split ends are hit against the arm or hand. Bunkaka is often nick-named the devil-chaser (again owing to the sound). Bunkaka vary in size from 40 cms. long with 3 cms. diameter (low pitched) to 36 cms. long with 2 cms. diameter (high pitched).
Musical sticks are called bangibang in the northern Tribes and kalutang in the south. Musical sticks are played in pairs, striking one against the other. Different sizes produce pitches. The method of holding the sticks reduces or increases the resonance. Some Tribes suspend several sticks in a row and strike them with a beater.

Listen to the excerpt for bangibang, which is very short (there is also a &c#40;ubo heard in this excerpt).

PALDONG

Palpong is a mouth flute, made from bamboo. The number and spacing of finger-holes depends on the scale used. Soft blowing is required to play the bamboo palpong. Listen to the two short excerpts of palpong, one demonstrating the low register and the other being in a higher register.

BUNKAKA

The bunkaka is a split bamboo 'buzzer', so called because of the quality of the sound made when the split ends are hit against the arm or hand. Bunkaka is often nick-named the devil-chaser (again owing to the sound). Bunkaka vary in size from 40 cms. long with 3 cms. diameter (low pitched) to 36 cms. long with 2 cms. diameter (high pitched).
Listen to the example of two bunkaka playing. The deeper pitched bunkaka is not only beat on the arm in certain rhythms, but a thumb-hole (near the base) is covered and uncovered, producing another timbre from the bunkaka.

KOLITONG

The kolitong is a plucked instrument, made from a single thick piece of bamboo, from which strings are carved. These strings are made from the actual piece of bamboo itself. The tube acts as a resonator. Kolitong is held in both hands and the strings are plucked with thumbs and fingers of both hands. There are between 4 to 6 strings, which are tuned by moving the small wedges. The kolitong in the picture is 60 cms. long with a diameter of 10 cms. Listen to the melody as played on the bamboo kolitong, accompanied by a slit bamboo tiny drum hit with a thin stick.
Kolitong

Philippine Tribal Illustrations
4. Play Bontok War Dance (TAPE; Pupil's Book, page 6). Lead the pupils through the Listening Sheet in their books, not as a test, but as directed listening. Score for Bontok War Dance is in Score Book, page 1, and in this Teacher's Book, pages 11,12.

Answers to questions in Pupil's Book for Bontok War Dance (you can write these answers in your copy if you wish):

1. Kalleleng - Nose Flute.
2. Three sections.
3. No.
5. Man. Free rhythm. Pitch often on one note and with limited range.
7. Northern.
9. Salidumay is the most popular way of singing in the northern tribes. Text may concern any topic. Always has strict rhythm and uses pentatonic scale.
10. Sulibao. For description, see Instruments.

5. Sing chant Dong Dong Ay, from Bontok War Dance. Sing with TAPE. DO NOT USE PIANO TO TEACH MELODY. Learn chant from TAPE. Words mean preparations for war on a neighbouring Tribe.

6. Music of the Hanunoo (Tape; Pupil's Book, pages 6, 7). Listen to the music from the Hanunoo and lead pupils to answer Listening Sheet questions. The Hanunoo (HAR-NU-NO-0) are an isolated Tribe in the south. Pupil's Book contains all relevant information. (NOTE: all 'decorations' in Pupil's Book are designs used by the particular Tribe under consideration. The writing after 2 in Hanunoo is
SB1

BONTOK WAR DANCE

Bontok

KALLELENG (\( \text{\textit{\textbullet}} = 60 \))

CHANT (free)

SOLO (\( \text{\textit{\textbullet}} = c.80 \))

CHORUS
**CHANT (free)**

may di wat Ha-da-lo no-da-la ni mey-e pa-la-da

u-ma-guani-na-ma li na-ta-dak ta-da

**CHORUS**

da-la-no-mo Oi-i, Oi-i, Oi-i, Oi-i, Oi-i, Oi-i, Oi-i.

SULIBAO

KALLELENG

---

§§§ In this Score Book, !! used to approximate a slight movement around a given pitch. It does not necessarily denote a mordent.
BONTOK WAR DANCE

Listening Sheet

1. Give the Filipino and English names of the instrument playing at the opening of this piece: .................

2. How many sections does this instrument play in the entire piece? .................

3. When this instrument plays, is the rhythm strict and easy to follow? (circle correct answer): Yes No .................

4. Give one reason for your answer to Question 3: .................

5. A chant follows, sung by a ................. Comment on the chant's rhythm: ................. and the chant's pitch (or tune): .................

6. Name the rhythmic, metallic-sounding instruments that play before the 'Dong Dong Ay' section: .................

7. This instrument is important to the music of the northern/southern Tribes (circle correct).


9. 'Dong Dong Ay' is a salidumay. What does this mean? .................

10. Name the drum that plays near the end of the piece: ................. Briefly describe: .................

11. Bontok War Dance ends very softly, with the instrument called ................. (a bamboo .................) playing.

MUSIC OF THE HANUNOO

Listening Sheet

The Hanunoo are a Filipino Tribe living in the south, on the island of Mindoro. They have a music tradition of their own, different to the northern Tribes. Listen to music of the Hanunoo and answer the questions.

1. KALIPAY (Merrymaking): Circle the instruments which you can hear in this excerpt: drums - gongs - string instruments - wind instruments.

2. LANTUV solo: Lantuy is a bamboo mouth-blown transverse flute. Follow the score and then describe the sound and playing technique of Lantuy.

Describe the Lantuy .................

3. IVAYA (Lullaby): Comment on the singing style of this lullaby: .................

4. KASKAS and TIMPARA: This solo is played by a kudyapi, a general term for a 6-string plucked instrument, from 38 cms. to 75 cms. in length. After listening and following the score, explain the meaning of Kaskas: ................. and Timpara: .................

Hanunoo

KUDYAPI:
5. **KALUTANG:** What are kalutang? ..........  
Follow the score for kalutang.

6. **UWI:** The Hanunoo call to each other as they walk along the jungle and forest trails.

7. **AMBAHAN:** Courting song with GITGIT string instrument accompaniment. The illustration (right) shows Ambahan words for song carved into a bamboo node. After listening and following the score below, describe the music for Ambahan: ..........  

8. **CALLING ANIMALS:** A Hanunoo man tells his nephew to call the animals. Listen, then list the animals you think that the boy is calling: ..........  

9. **SINIPISIRUY (Gitgit solo):** The gitgit has 3 strings and is very small, being approximately 36 cms. long and 6 cms. wide (at widest part). It is played with a bow of human hair. Score:  

- **GITGIT and BOW**

Answers to Hanunoo questions:

1. Gongs. String instruments.
2. Very 'bamboo' sound, etc.
3. Type of yawn sound. Dragging, sleepy quality of voice. Exhalation of breath.
4. *Kashas* is playing chords and *Timpara* is playing melody (Conklin and Maceda 1955:6).
6. -
8. This item is for fun! Animals obvious!
9. No questions, but Teacher may wish to ask questions regarding *gitgit*.

7. Play Falimac-Bilaan. No score for this piece. DO NOT spend too much time on this piece, as it is an example of other music of southern Filipino Tribes, this time the Tribe called Bilaan (or Blaan). Pupil's Book, page 8, has all information. (TAPE)

Answers to Falimac-Bilaan questions:

1. Drone.
3. The *tagungguan* plays another melody (tune) in Falimac-Bilaan.
4. Style question: soft playing instruments; irregular phrasing and rhythms; unusual scale; repetitious small bells; free form. According to Bayanihan (b:1), it is music to accompany gentle bird-like movements of a dance.

**Falimac-Bilaan** = FAR - LE - MARK/MÄK BIL - AR - ARN
**Pšaglong** = PFARG - LÖNG
**Tagungguan** = TAR - GUUNG/GUNG - GOO - ARN

8. Class to perform the southern Tribal dance, *Dugso* (DOOG - SO'), from Bukidnon Tribe. This is a slow,
FALIMAC - BILAAN

1. This piece is from the Bilaan (or Blaan) Tribe in the southern Philippines. Three instruments are important in this music, which accompanies a dance imitating birds. Firstly, there are the small bells worn around the dancers' ankles, which provide a continuous accompaniment as the dancers move. The second instrument is the 2-string paglong, illustrated below. One string is the ............. string and the other string is suspended over small frets and it is on this one string that the ............. is played.

PFAGLONG:

The third instrument heard in Falimac-Bilaan is the tagungguan, eight pitched gongs suspended in a frame. Each gong has a knob or boss in the centre, which is struck with a soft mallet. The tagungguan plays another ............. in Falimac-Bilaan.

TAGUNGGUAN
(actual height approx. the height of a man, as the lower - and bigger - gongs can be 45 cms. wide. The frame is usually made from bamboo). Illustrated below is one single big gong of tagungguan:

2. Comment on the style of Falimac-Bilaan.

--------------------

DUGSO

Dance

Briefly describe the Dugso dance, from the southern Tribe called Bukidnon:

--------------------
serious dance and very simple for pupils if serious manner is maintained at all times, as in dance instructions. The only accompaniment is small bells around ankles (as in Falimac-Bilaan above). Dance instructions also suggest that a small group of pupils accompany the Dugso with these bells (rhythms are given at end of dance instructions). If by any chance the school owns a string instrument similar in sound to pfaglong (above, in Falimac-Bilaan), an improvised part could be added to Dugso if played STYLISTICALLY. This string accompaniment is by no means necessary, as the bells alone are authentic. Dugso dance instructions follow: Dugso (i) - (vi) (freely adapted and re-interpreted, as observed, from Aquino II 1976:121). Dugso headdress is seen in Philippine Tribal Illustrations (page 24 of this Teacher's Book). Try to achieve the effect of dancing Dugso around an offering fire/table. No music on TAPE for Dugso.

9. Pupils write their description of Dugso, after performing the dance.

10. Listen (once only) to Ifugao gansas (TAPE). This is to introduce another northern Tribe, the Ifugao (IP - U - GO).

11. Play Wedding Dance, an Ifugao piece for 3 gansas. There are only three pitched gansas used for this, but each pitch may have several people playing. Consequently, the whole class of pupils may play this piece.

SIMULATION: As this is the first piece to be played, it is necessary to explain the author's meaning of simulation for non-western music. Simply stated, simulation means to find a western musical...
Dugso (i)

DUGSO

DANCE

Dugso is a ceremonial dance of the Bukidnon. The
dance may be performed as thanksgiving after a good
harvest or as an offering to the gods for special favours.
The dancers of Dugso have serious facial expressions and
the movements are executed with an air of solemnity and
reverence.

In Bukidnon, a fire is built at the place where
Dugso is to be performed. The dance moves around the
fire, as it is believed that the smoke from the fire
carries the offerings and prayers to the gods. Dugso
may also be danced around a table laden with food, the
food having been specially prepared as an offering to
the gods.

Boys and girls, or only girls, may perform this
dance.

Dancers wear Bukidnon costume and headdress and
wear bells around each ankle. The rhythm made by these
bells as the feet strike the ground is the principal
music accompaniment for Dugso.

A simplified version of Dugso is given for class-
room performance. The rhythm for the bells is also given
separately, as some members of the class could help
with the bells accompaniment (keeping same serious manner
and sitting to one side of the dance area). In Bukidnon
performances of Dugso, the priest often chants while
the dance is in progress, or occasionally soft music is
added.
Dugso (ii)

SECTION A

With serious facial expressions and leaning backwards (at all times), the row of dancers hold hands and move as one long entity. The hands swing in natural rhythm as the dance progresses. Build a simulated fire, or food-laden table, in the centre of the dance area. The dance will always move around this centre, it being the focal point in the offering or thanksgiving.

Enter USL, moving in direction given in diagram below. Use brush-tap-ball-change step for entry step. There is no prescribed number of steps for entry, but it is suggested that the pattern performed eight times should be sufficient to allow all dancers to enter. Move hands freely, but maintain reverent attitude.

Entry step pattern: $\frac{2}{4}$ time, 4 bars in pattern. The first two bars are performed in place, with the next two bars moving in the direction of Right:

<table>
<thead>
<tr>
<th>Brush L</th>
<th>Tap L</th>
<th>Step L</th>
<th>Brush R</th>
<th>Tap</th>
<th>Step</th>
<th>Step</th>
</tr>
</thead>
<tbody>
<tr>
<td>backward</td>
<td></td>
<td></td>
<td>backward</td>
<td>R.</td>
<td>R.</td>
<td>L.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>R. Ball Change</th>
<th>Ball Change</th>
</tr>
</thead>
</table>

§ Brush: Strike the ground with the free foot. The foot is off the ground at the end of the movement.
Dugso (iii)

§ Tap: Touch the ground with the ball of the foot without putting weight on it.
§ Step: To place weight on entire foot.
§ Ball Change: Stepping with weight on one foot (R), transfer weight to ball of other foot (L) and then quickly to the original foot. For the Dugso entry step, as it moves in direction of Right, it is the R foot that has the weight. (♫ = stepping with weight on one foot, R.; ♬ = transfer weight to ball of other foot, L.)

SECTION B

Moving around the fire (with hands, arms and face as in Section A) perform B Step. In the diagram, the circle direction is shown once only; the dancers move in this circular direction as often as it takes to perform the steps for Section B. Circle direction: counterclockwise.

SR

\[\text{FIRE}\]

SL

B Step is 3 bars in length. Perform B Step eight times around fire.
**Dugso (iv)**

**B Step:**

| L Tap Step L. | R Tap Step R. | L across R sideward front, to Right: bending Right a large step R knee. |

**SECTION C**

Remain in circular formation around offering fire. Hands, arms and facial expression as before. Section C features movements in which the dancers move out from the fire, then return towards the fire. The 'outward' step is of 4 bars length and the 'inward' step is of 4 bars length. Perform the outward-inward pattern four complete times (i.e. 8 bars four times = 32 bars).

**Outward-Inward Pattern:**

<table>
<thead>
<tr>
<th>Step L to back.</th>
<th>Step R to back.</th>
<th>Step L to back.</th>
<th>Step R in place (quickly)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ball Change in place (L R L R).</td>
<td>Step L to back.</td>
<td>Keeping weight on L, lift R leg high forward, pointing toes down.</td>
<td></td>
</tr>
<tr>
<td>Step R forward.</td>
<td>Step L forward.</td>
<td>Step R forward.</td>
<td>Step L in place (quickly)</td>
</tr>
</tbody>
</table>
*Dugso (v)*

<table>
<thead>
<tr>
<th>R L R L</th>
<th>R L</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ball Change in place</td>
<td>Step R forward.</td>
</tr>
<tr>
<td>(R L R L)</td>
<td>Keeping weight on R, lift L leg high forward, pointing toes down.</td>
</tr>
</tbody>
</table>

**SECTION D**

Repeat all Section B.

**SECTION E**

The circle direction has always been counterclockwise. Section E is the exit Section. Keeping the circle direction correct (and the posture and facial expressions correct), exit USR. Use Section B (B step) for exit step: as many times as necessary. (Note: in Bells music, exit rhythms are given eight times.)
Dugso {vi}

**DUGSO: ACCOMPANIMENT MUSIC FOR BELLS**

Rhythms for bells to accompany the Bukidnon ceremonial dance, Dugso. The rhythms are written in sectional format, but in performance there is no break between Sections.

**SECTION A:** Repeat this 4-bar pattern eight times.

```
\[ \begin{array}{c}
| & | & | & | & | & | & | \\
\end{array} \]
```

**SECTION B:** Repeat this 3-bar pattern eight times.

```
\[ \begin{array}{c}
| & & | & & | \\
\end{array} \]
```

**SECTION C:** Repeat this 4-bar pattern eight times.

```
\[ \begin{array}{c}
| & | & | & | & | \\
\end{array} \]
```

**SECTION D:** Repeat this 3-bar pattern eight times.

```
\[ \begin{array}{c}
| & & | & & | & & | \\
\end{array} \]
```

**SECTION E:** Repeat this 4-bar pattern eight times.

```
\[ \begin{array}{c}
| & | & | & | & | & | & | \\
\end{array} \]
```
Dugso

Banga

Philippine Tribal Illustrations
WEDDING DANCE

Ifugao

Fast \( \frac{\text{d}}{\text{e}} = 152 \)

GANSA 1. (High)
- hit with stick

GANSA 2. (Lower)
- stick (s); hand (h)

GANSA 3. (Lower)
- hit with hand

repeat continuously (as ostinato)

repeat continuously (as ostinato)
IFUGAO GANSA and WEDDING DANCE

Listen to the gamas, as played by the Ifugao of the northern Philippines.
Play the transcription for 3 gamas, called Wedding Dance.
Comment: .................................................................

BUGAN

This song is sung by the Ifugao and tells the story of Bugan, a beautiful young girl. This song is difficult to sing: why is this so? .................................................................

BICBIC

1. Bicbic is sung by the Kalinga, in the north, at times of death. Give reasons that suggest this theme in the song: .................................................................
2. Comment on the vocal style (i.e., the way of singing): .................................................................

ALSIG

1. The Kalinga witch sings Alsig. Give examples in the song that suggest this: .................................................................
2. Comment on the rhythm of Alsig: ......................... and comment on the melody of Alsig: .................................................................

ULLALIM

1. The Kalinga sing their epic folktales relating to the deeds and feats of their heroes by singing the Ullalim. Give several vocal techniques heard in Ullalim: .................................................................

ELA-LAY

1. This is a different type of Kalinga singing. It is a song of rejoicing, and is rather similar to Ela-Lay in Salip (see later). Comment on this slow Ela-Lay and follow score: .................................................................
   rhythm: ................................................................. melody (tune) ................
   voices: .................................................................

SALIDUMAY MANG-ANI

1. This is a salidumay of the Kalinga. Name another northern Tribe who sing a salidumay: .................................................................
2. This Kalinga salidumay is sung at harvest time. Comment on the melody (tune): .................................................................
   the rhythm: ................................................................. voices: .................................................................
3. This is the fifth Kalinga song that you have heard. Briefly summarize Kalinga vocal style: .................................................................
instrument (or any available sound source) that is similar to the Philippine instrument under consideration. The western instrument may have to be played in an unusual manner or quality of sound altered in some way. The primary aim in simulation is to achieve the CLOSEST POSSIBLE SOUND REPRODUCTION of the original sound. Simulation, in no way, pretends to be the original sound. Ifugao Wedding Dance is for gansas of high, lower and lower pitch. Find a sound source to simulate these sounds and pupils perform Wedding Dance. Suggestions for simulated gansa: damped cymbals, damped metallophone key, piece of metal or tin. Wedding Dance is in Score Book, page 3. Wedding Dance is on Page 25 of this Teacher's Book. Gansa 2 part, and Gansa 3 part, are merely repeated ostinato patterns using the two methods of playing gansa (stick and/or hand). Gansa 1 part is a little difficult and, if there are no pupils capable of playing the rhythms, the Teacher should play this Gansa 1 part. The tempo is very fast, the dynamics loud.

12. Pupils sing Bugan, an Ifugao song. Bugan is in Score Book, page 4, and on page 28 of this Teacher's Book. Translation is not possible, but Bugan tells of the man Duman courting the beautiful girl, Bugan (BOO - GARN). Even though the pitch and rhythm of Bugan song is difficult, it is suggested that pupils try to sing this song. Teacher may help with pitch and rhythm by also singing or playing on wind instrument. DO NOT USE PIANO. Bugan is not on TAPE.

13. Listen and answer Listening Sheet for five Kalinga vocal pieces (TAPE): Bicbic, Alsig, Ullalim, Ela-Lay and Salidumay Mang-Ani. These vocal pieces are from the Kalinga northern Tribe. Lead pupils
BUGAN
Ifugao

\[ \text{\textbf{ALSIG}} \]

Kalinga
ELA-LAY

Kalinga

\( \text{J} = 63 \)

\[
\begin{align*}
\text{In talay, talay, talay, talay,}
\text{In talay, talay, talay, talay,}
\text{In talay, talay, talay, talay,}
\end{align*}
\]

SALIDUMAY MANG-ANI

Kalinga

\( \text{J} = 88 \)

\[
\begin{align*}
\text{Dong dong ay, Dong dong ay sidiolay in-se-da-li}
\text{Dong dong ay, Dong dong ay sidiolay in-se-da-li}
\text{Dong dong ay, Dong dong ay sidiolay in-se-da-li}
\end{align*}
\]
to answer Listening Sheets using directed listening. Listening Sheets are not test sheets. Each vocal piece should be listened to twice only (however, if you wish to listen more times, feel free to do so). The five Kalinga vocal pieces are in Pupil's Book page 9.

Answers to five Kalinga vocal pieces:

**Bicbic:**
1. Mourning sounds, wailing, flute part, etc.
2. Sliding pitches, wailing, free rhythm, etc.

**Alsig:**
(Score Book, page 4, and page 28 of this Teacher's Book)
1. Sliding from notes, 'shuddering', tremolo vocal effects, etc.
2. Rhythm: free, following words, not metrical.
Melody: three note scale.

**Ullalim:**
1. Sliding pitches, breathing effects, tremolo, nasal quality, free rhythm, limited range and scale.

**Ela-Lay:**
(Score Book, page 5, and page 29 of this Teacher's Book)
1. Men and women singing.
Rhythm: rather metrical and easy to follow.
Rather slow.

**Salidumay Mang-Ani**
(Score Book, page 5, and page 29 of this Teacher's Book)
1. Bontok.
SAR-LI-DOO-MAI
MARNG-AR-NI.

Salip and Ela-Lay is in Score Book, page 6, and on page 31 of this Teacher's Book.
SALIP

\[ \text{\textbf{Kalinga}} \]

GANSA and SULIBAO: Introduction - \( \frac{3}{4} \) three bars.

.57 bars.

\[ \text{\textbf{ELA-LAY}} \]

\[ \text{\textbf{OSTINATI: Clapping Gansa 1 (hand) Gansa 2 (hand)}} \]
Pupil’s Bk. - 10

SALIP and ELA-LAY Listening Sheet

1. Name the two instruments in the Introduction of this Kalinga wedding music: ..........................................
2. How many different pitched gamsa do you hear as the music progresses? ............
3. What methods of playing the gamsa are used? ....................
4. Does the sulibao continue playing with the gamsa? .........
5. Describe what the sulibao plays: ..........................................
6. Draw the sulibao and gamsa in space provided:

7. The fast Ela-Lay song completes Salip. Comment on the rhythm: ................. the voices: .............
   the melody (tune): ........................................
   the accompaniment: ........................................
8. Sing and accompany the rejoicing song, Ela-Lay.

IDAW Listening Sheet

1. Idaw is music from Kalinga in the northern Philippines. Name the instrument which opens this piece: ..........................................
   From what is this instrument made? ....................
   Does this effect the quality of the sound? ............
   How? ........................................
2. Describe the melody (tune) played by the first instrument in Idaw: ..........................................
3. Sulibao, whistling and bangbang follow. Describe the music and explain these words: ..........................................
4. Towards the end, when the tempo becomes fast, what do you think the music is describing (circle correct): death - wedding - battle - hunting.

BANGA Dance (Kalinga)

Briefly describe this dance, Banga, and mention the accompaniment.

SCALES and RHYTHMS

Improvise, stylistically, on these Tribal scales, using the given rhythms:

Rhythms: [free rhythm] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ]

Idaw: Kalleteng: Atesig:

Scales: [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ]

Ela-Lay: Bugan: Dong-Dong Ay:

Lantuy: Iyaya: Kalatang:

END: MUSIC OF TRIBES IN PHILIPPINES
Answers to questions for Salip and Ela-Lay:

1. Gansa and Sulibao.
2. Three or more.
3. Stick and/or hand.
4. Yes.
5. Mainly continuous 'rolls'.
6. For drawings, see Philippine Tribal Instruments.

15. Pupils sing and accompany fast Ela-Lay, as in Score Book, page 6. Sing with TAPE if you wish. Accompaniment ostinatos are in Score Book, page 6, and are to be played on simulated gansa, played with hand. Fast Ela-Lay is separate on TAPE for convenience and score in Score Book, page 6 (with Salip) and in this Teacher's Book, page 31. Clapping ostinato to be played by pupils while singing.

16. Listen and answer Listening Sheet for Idaw of Kalinga Tribe. Idaw is in Score Book, pages 7 and 8, and on pages 34 and 35 of this Teacher's Book. Idaw is page 10 of Pupil's Book and all information is given.

Answers to questions for Idaw:

1. Paldong mouth flute. Bamboo. Resonance differs from an instrument made of metal, for example, a western flute.
2. Free rhythm used and melody is pentatonic, etc.
3. Sulibao is drum, bangibang are musical sticks. Sometimes both instruments play same rhythms and sometimes they have separate parts. The tempo is faster.
4. Battle or hunting.

17. Pupils perform Banga dance (BARG - AR), and provide accompaniment. Directions for Banga, (as observed...A42
SB7

IDAω

Kalinga

PALDONG (free, $d = c.63$)

\[ \text{WHISTLING (rhythm only)} \]

(SULIBAO)

\[ \text{BANGIBANG} \]
AND SHOUTS

(SULIBAO) \( \text{\textit{f}} = 152 \)

GANSAN

AND SHOUTS

accel...
BANGA

GANSA

4

\[
\begin{array}{cccccc}
  & s & s & s & s & s \\
\hline
s & & & & & \\
\end{array}
\]

\( s = \) Gansa hit with stick

\( h = \) Gansa hit with hand

SULIBAO

4

\[
\begin{array}{cccc}
  & \downarrow & \downarrow & \downarrow & \downarrow \\
\hline
\end{array}
\]

\( \text{note symbols} \)
Banga is a Kalinga occupational dance. It is performed by women with piles of clay pots on their heads. These are the pots the Kalinga women use to carry water. For the purposes of the classroom, baskets may be substituted if several clay pots are unavailable (baskets are used among the women of many Igorot tribes for carrying food, washing, or earth from the building of the rice terraces.)

In Banga dance each girl has piles of clay pots balanced on her head (see later page). There is no stipulated length for each section in this dance as performed by the Kalinga, but the simplified version of the dance given here has some specific time lengths suggested, for ease of understanding and interpretation.

The time signature of the music is $\frac{4}{4}$. The music has one rhythmic pattern repeated continuously. The dance begins with slow steps, followed by faster steps, which show the skill in balancing many pots. The score for accompanying music is given. Some of the class can play the music while the others dance Banga.

SECTION A:

Enter in straight line, behind the leading girl. Enter USR. Move in direction as shown in diagram below, ending in a straight row (x x x x etc.).
Banga (ii)

Step for entry: Lean backwards with hands on hips. Head is held very steady to keep the pots balanced. Eyes downcast. Chin must not be thrust forward in aggressive manner. Slow, minim 4 steps (2 steps per 4 bar) are used. Stretch and slide R foot forward (J J), keeping upper torso leaning backward and swaying hips to the Right as R foot extends forward. Slide L foot forward (J J), keeping upper torso leaning backward and swaying hips to Left as L foot extends forward.

This is the entry step and it continues until position and formation is achieved. The overall effect of this entry Section A is slow and rather sinuous.

SECTION B

Form line (x x x x etc.), as in finishing position in diagram for Section A.

Stand feet together.

Perform the following movements (the feet movements are firstly given and then the arm movements are described, but both are performed simultaneously):

<table>
<thead>
<tr>
<th>FEET:</th>
<th>Beat 1</th>
<th>Beat 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Beat 1</td>
<td>Beat 2</td>
</tr>
<tr>
<td>Point R</td>
<td>Return R to</td>
<td>Return L</td>
</tr>
<tr>
<td>forward</td>
<td>original</td>
<td>forward L</td>
</tr>
<tr>
<td>across</td>
<td>position</td>
<td>across R</td>
</tr>
<tr>
<td>L in front.</td>
<td>and</td>
<td>in position</td>
</tr>
<tr>
<td>Bend L</td>
<td>straighten</td>
<td>Bend R</td>
</tr>
<tr>
<td>knee.</td>
<td>knees.</td>
<td>knee.</td>
</tr>
</tbody>
</table>

381
Banga (iii)

<table>
<thead>
<tr>
<th>Beat 3</th>
<th>Beat 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Point R</td>
<td>Return R to</td>
</tr>
<tr>
<td>forward</td>
<td>original</td>
</tr>
<tr>
<td>across</td>
<td>position</td>
</tr>
<tr>
<td>L in front.</td>
<td>and</td>
</tr>
<tr>
<td>Bend L</td>
<td>straighten</td>
</tr>
<tr>
<td>knee.</td>
<td>knees.</td>
</tr>
</tbody>
</table>

After these 4 beats (above), turn a full circle in place using:

<table>
<thead>
<tr>
<th>Beat 5</th>
<th>Beat 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step on</td>
<td>Step on L.</td>
</tr>
<tr>
<td>R, bending</td>
<td>R, bending</td>
</tr>
<tr>
<td>R knee</td>
<td>R knee</td>
</tr>
<tr>
<td>slightly.</td>
<td>slightly.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Beat 7</th>
<th>Beat 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step on</td>
<td>Step on L.</td>
</tr>
<tr>
<td>R, bending</td>
<td>R, bending</td>
</tr>
<tr>
<td>R knee</td>
<td>R knee</td>
</tr>
<tr>
<td>slightly.</td>
<td>slightly.</td>
</tr>
</tbody>
</table>

Perform this eight (8) beat pattern four times.

ARMS: Arms are raised sideward at shoulder level with elbows slightly bent (NOT stiff or rigid arms). Palms face outward, fingers together but in a relaxed position, finger-tips pointing up. Holding angle of arms correct, arms dip downward on each first half of beat (♩) and up to starting position (shoulder level) on each second half of beat (♩). Move smoothly, not stilted or stiff: move arms in a flowing manner. Arm movements are:

```
♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
```

Down Up Down Up Down Up etc.
Banga (iv)

This arm pattern is used simultaneously with the feet movements above. Continue for length of Section B (i.e. 8 bars of $\frac{4}{4}$).

SECTION C

From the straight line position (x x x x etc.), leader walks to form a circle of girls, taking two steps per crotchet beat (i.e. one step each quaver):

While walking to circle, L hand is on hips/waist and R hand is held up beside pots, with palm facing sky. Hips move as before. Take 8 - 16 (or as many as necessary) beats for all dancers to arrive at circle formation. Head, pots, arm and palm position are given in the illustration on the next page.
Keeping arm, palm, hips and feet movements correct, walk in a tight circle for a further 8 beats.

SECTION D

Leader breaks circle and leads off to exit SR. All use the same arm, palm, hips and feet movements as at end of Section C.

When walking off, each girl removes the pots from her head and continues, in serious manner and with correct movements, to exit.

(In some performances of Banga observed, the final girl, as she takes the pile of pots from her head, removes the top pot and smashes it to the ground. This
Banga (vi)

is to demonstrate to the on-lookers that the pots are balanced and breakable!

**ACCOMPANYING MUSIC: BANGA**

Banga is accompanied by gansa with, sometimes, sulibao added. The following accompaniment patterns are repeated as often as necessary. Both instruments play simultaneously.

**GANSA:**

```
\[ \begin{array}{c}
  \text{\textbf{s s s s s s}} \\
  \text{\textbf{h h h h}} \\
\end{array} \]
```

(s = Gansa hit with stick.

(h = Gansa hit with hand.

**SULIBAO:**

```
\[ \begin{array}{c}
  \text{\textbf{s s s s}} \\
  \text{\textbf{h h h h}} \\
\end{array} \]
```

Note: Aurally, what is heard from the gansa are two separate rhythms, played on the one instrument and by the one person. The 'gansa hit with stick' rhythm is: [ ]

The 'gansa hit with hand' rhythm is: [ ]
by the author) begin on page 36 in this Teacher's Book, numbered Banga (i) - (vi). Banga is shown in Philippine Tribal Illustrations (page 24 of this Teacher's Book), and accompaniment, 9, Score Book.

18. After dancing Banga, pupils write brief description of Banga in their books (page 10 of Pupil's Book).

19. **Scales and rhythms improvisation** by pupils ends the Tribal section. Use simulated instruments for Tribal rhythmic instruments and improvise with given rhythms. Use simulated wind instrumental sounds for pitch/scales given. Call on knowledge of Tribal music to improvise stylistically.
MUSIC AND DANCE OF THE MOROS IN THE PHILIPPINES

1. The Philippine Moros live in the island of Mindanao and follow the religion of Islam. Moro is a term given by the Spaniards to the Muslims of the southern Philippines. These Moros have a music and dance tradition completely different to any other section of the Philippine population. Moros are divided into sub-groups of Yakan, Maguindanao, Maranao, Tausug, Samal and live in Mindanao, Sulu, Jolo and Basilan Island. Moros form approximately 8% of the Philippine population.

2. Play Duyog (TAPE) as an introduction to the sound of the music of the Moros. There is no Listening Sheet nor score at this stage for Duyog.


4. Listen to Binalig (TAPE but no score). Information is in Pupil's Book, page 19. The listening to Binalig excerpt at this stage is merely to prepare the pupils to play another version of Binalig for classroom kulintang ensemble.

Moro: See note page 159.
The gabbang is similar to a western zylophone, both in appearance and in the way in which it is played. The keys are usually made from bamboo, and there may be from 5 to 9 keys. The resonator box/frame is often decorated, using okir designs. The tuning is versions of the pentatonic: for example,

The gabbang varies between 40 cms. to 70 cms. long, by approximately 30 cms. wide and 25 cms. high. It is played with two mallets (or beaters).

Listen to the gabbang and follow the score below:

The gabbang may be played as a solo instrument, or in Moro ensembles.

The kudyapi is a string instrument, with the body made in the shape of a boat. It is sometimes called the 'boat-lute' for this reason.

This 'boat-lute' title is not completely correct, as a closer investigation of the kudyapi shows that the head and tail resemble a bird-like figure. The reason for this 'bird' shape is that the Philippine Moros believe in the good fortune of the saimamok bird (see illustration at end of Moro section), and use saimamok designs and motifs in many ways.

The kudyapi is a two-string instrument, with a drone string. Listen to the kudyapi excerpt, noting the range and style of playing. The scale is a version of the pentatonic.

The kudyapi demands great skill and expertise to play. Among the Moros, the kudyapi is often considered as a communication instrument, as they can understand the meaning of what is being played as clearly as if they were talking to each other. The sound of the kudyapi is very different to our western musical instruments.
SULING

The *suling* is a Moro flute, made from bamboo. *Suling* is played by blowing through the mouth and the instrument is held vertically. It has four finger-holes. The blowing end of the *suling* is encircled with a thin rattan ring to create a mouthpiece. 

Listen to the *suling* excerpt and note the wide range and style of blowing. This piece for *suling* is played by a Moro from Maguindanao.

---

KUBING

The *kubing* is a Moro bamboo jaw's harp. It is played by exhaling and inhaling through the centre, while the thumb gently vibrates the slender end-piece in desired rhythms. It is possible to change the pitch by using different methods of blowing.

Listen to the man from Maguindanao playing the *kubing*. This instrument is often used to convey messages and the player demonstrates how the *kubing* plays a certain sentence. The man says the sentence and then plays it on the *kubing*. He plays the first word several times and then the second section of words. Finally he says it all and plays it on the *kubing*. It is easy to hear how a person could send messages by playing the *kubing*.

Sentence: *Tinumbuk a Tinadtad.*
1.: *Tin - um - buk.*
2.: *A Tin - ad - tad.*
Babandil

The babandil is a bossed gong. This means that the gong has a type of knob in the centre which is usually the part of the gong that is played. However, to play the babandil, the player strikes the rim of the gong with a hard mallet, producing a sharp, metallic sound.

The babandil, together with the dabakan drum, the gandingan gongs, the large agong gong and the pitched kulintang gongs form the most famous and widely used Moro instrumental ensemble: the KULINTANG ENSEMBLE (called basahan). It was the basahan (kulintang ensemble) which played Duyog at the beginning of this segment. The babandil often opens a piece for kulintang ensemble and announces the rhythmic mode for the piece. The babandil is the highest pitched of the rhythmic gongs of the kulintang ensemble. Occasionally, a piece uses two babandil.

Listen to the babandil from Maguindanao and identify the following two rhythmic motifs:

(a) \[ \text{[rhythm]} \]
(b) \[ \text{[rhythm]} \]

The babandil is suspended, sometimes from a frame. It has a shallow, or narrow rim (see diagram of proportionate sizes of Moro gongs). The babandil may be highly and intricately decorated, using favoured Moro designs. The babandil in the picture (left) features the boss and shallow rim (which unfortunately cannot be observed).
Pupil's Bk. - 14

Instruments of the Moros (continued)

DABAKAN

The dabakan is a drum, played with two sticks. It is approximately 60-70 cms. high, with a head of animal skin. The dabakan is the drum of the kulintang ensemble. As with most Moro musical instruments, dabakan may be decorated and the picture shows a dabakan inlaid with mother-of-pearl. Listen to the dabakan excerpt, played by a Moro from Maguindanao. The two beaters, alternating, play the following rhythm quickly:

Listen to the dabakan excerpt, played by a Moro from Maguindanao. The two beaters, alternating, play the following rhythm quickly:

GANDINGAN

The gandingan is a set of narrow-rimmed, suspended gongs. There may be three or four gandingan in a set for the kulintang ensemble. Each of the gongs is of a different pitch, and one player plays the gandingan with a soft mallet. The gongs are played alternatively, depending on the mode of the piece. Listen to the gandingan excerpt from Maguindanao and identify the number of gongs comprising the gandingan (to do this, listen to the different pitches of the gongs). Gandingan may be suspended side-by-side (see diagram of gongs), may be suspended side-by-side with bosses all facing front or may be suspended one beneath the other (see picture of two gandingan in decorated frame). As with other Moro instruments, any of the gandingan gongs may be elaborately decorated.
AGONG

The large, deep-sounding, suspended agong is the lowest of the rhythmic gongs of the kulintang ensemble. It is made of cast bronze (as are all Moro gongs). The agong has a wide rim and a large boss. Listen to the excerpt of a single stroke from the agong, following a fragment of melody from the gabbang. Agong may be suspended from a frame, hanging parallel to each other. Some Moros, for example the Yakan, suspend the agong from a single point.
KULINTANG

The kulintang is a set of seven or eight bossed gongs, which together form a scale. The gongs are set on a stand, in order, from highest to lowest. The kulintang plays the melody (tune) in music for kulintang ensemble. It is played by one person, usually a woman, using two beaters. The beaters may be soft or hard, depending on the style of kulintang playing needed for a piece. The smallest and highest gong is approximately 16 cms. in diameter, and the largest and lowest gong is approximately 21 cms. in diameter. The remaining gongs graduate between these two sizes.

The eight, shallow-rim, bossed gongs of the kulintang are made of cast bronze. Each gong in a set may be decorated using obig designs, as may the stand holding the kulintang gongs. Each village has a kulintang ensemble (kulintang, babandil, dabakan, gandingan, agong) and the tuning is slightly different for each set. Moro kulintang mode or tuning, although varying with some kulintangs, usually comprises tone-minor 3rd-tone-tone-tone-tone-tone.

The kulintang plays the gong-melody and usually begins with the low gong pitches and moves through the higher gongs as the music progresses. It ends a piece with rapid descent from the top gongs.

Listen to the three excerpts for kulintang.

Ex. 1: low gongs, ending with this pattern:

3 3 3 3 4 3 3 4 5 4 (gong number in set)

Ex. 2: high gongs, using three patterns:

(a) 8 8 8 7 8 (b) 8 7 8 7 8 (c) 8 7 8 6 6
Instruments of the Moros (continued)

Ex. 3: all gongs, demonstrating the player using two gongs to form a chord. Occasionally, the lower gong acts as a type of drone. These three excerpts are played by Moros of Maguindanao, in different villages.

KULINTANG

A single kulintang decorated gong.

Moro girl playing KULINTANG.

KULINTANG

KULINTANG ENSEMBLE

The illustration on the next page shows the full kulintang ensemble. It is a very elaborate, highly decorated set of instruments. The kulintang ensemble is used by Moros in Mindanao, especially the sub-groups of Maguindanao, Maranao, Tausug, Samal and Yakan.
Instruments of the Moros (continued)

KULINTANG ENSEMBLE
5. Play *Binalig* for classroom *kulintang* ensemble. 

*Binalig* is in Score Book, page 10, and on pages 53 and 54 of this Teacher's Book. There is a part for *kulintang*, which should be simulated by dampening a glockenspiel or metallophone (an electronic keyboard could be set to the desired sound). If using glockenspiel or metallophone, damped, use wooden beaters or felt beaters. If no pupil can play the *kulintang* part for *Binalig*, the Teacher should play the part. Do not be concerned that there are no regular 'bars' nor a consistent time signature.

The accompanying parts for *Babandil*, *Dabakan*, *Agong* and *Gandingan* are given on second page of *Binalig* score. Simulate the *babandil* by using two hard beaters on small cymbal (damped); simulate the *dabakan* by beating a drum or tambour; simulate the *agong* by using two large, damped cymbals (or any other low-sounding metal item), hit with two *SOFT* beaters; simulate the *gandingan* by using three damped cymbals (or gongs, etc.) of different pitches of high, medium and low and hit *gandingan* with *SOFT* beaters. Recall the sound of the original *kulintang* ensemble when simulating sound.

If the number and variety of pitched gongs for *babandil*, *agong* and *gandingan* are unavailable, use one gong for each and play ostinato rhythms as directed.


**Answers to Video Answer Sheet for Singkil:**

2. Moro chant and *kulintang*.
4. *Kapiil Sa Munsala*.
5. Four.
BABANDIL

Intro.: 

Ostinato: 

2 Beaters

R.

L.

DABAKAN

Intro.: 

Ostinato: 

2 Beaters

R.

L.

(Note that Babandil and Dabakan ostinato patterns are the same.)

AGONG

Intro.: 

Ostinato: 

2 Gongs

H.

L.

GANDINGAN

Intro.: 

Ostinato: 

3 Gongs

H.

M.

L.
Pupil's Bk. - 19

**BINALIG**

Binalig is for kulintang ensemble. Binalig is an entertainment melody.

---

**SINGKIL** Video Answer Sheet

1. Singkil is a royal dance of the ........ from ........
2. At the opening of the dance, there is a procession of the prince, princess and attendants. What accompanies this procession? ..........................................
3. The name Singkil is derived from the ........ worn around the ........ of the princess.
4. In this video performance of Singkil, there are three Moro dances combined, namely, Singkil, Daling-Daling (with fans) and ........ ........ ........
5. How many bamboo poles are used for Singkil? ........
6. What instruments accompany Singkil? ........
7. What is the story of the origin of Singkil? ........

8. The poles start very slowly and then get faster/get slower. (circle correct)
9. Describe the clothing for Singkil: ........
10. Notice that the attendants never raise their eyes to see the royal couple. Give examples of other ways in which the attendants are dutiful to the royal couple:

11. The princess wears a ........ on her head and uses qa' (which are ........)
12. Describe some of the complicated movements between the poles:

13. In Singkil, the poles move in time signature of 3 4 (circle correct).

---

**KAPIIL SA MUNSALA** Moro Dance

Briefly describe this dance:

---

**TAHING BAILA** Listening Sheet

1. Tahing Baila is a dance performed by the Yakan Moros to describe the movements of ........
2. Why do the Yakan have a dance like this? ........
3. Give 3 musical ideas that suggest the type of dance of Tahing Baila:

4. There is a slight stop near the end of the piece. In the dance what is this for?

5. What instruments play Tahing Baila?

---

**PANGALAY** Listening Sheet

Listen while the teacher plays Pangalay. Briefly describe this music.
7. A Moro princess walking through moving rocks caused by earthquake and she moves through without harm, much to the annoyance of the bold spirit, *Diwata*, who caused the earthquake (Aquino 1978:101).
8. Get faster.
9. Elaborate, strong colours, panel in front of all dresses, etc.
10. Wait until Princess stamps her foot to start poles at opening; carry princess, etc.
12. The answer for this may be whatever the pupils see.

7. Pupils perform and accompany the Moro dance, *Kapiil Sa Munsala* (KAR - PEAL/PE - IL SAR MUN - SAR - LAR) (freely adapted and reinterpreted, as observed, from Aquino I 1978:45). This dance was seen as one of the dances backing *Singkil* on video. Directions for *Kapiil Sa Munsala* dance follow, in this Teacher's Book, and are numbered *Kapiil* (i) - *Kapiil* (vii). The rhythmic instruments' accompaniment is on *Kapiil* (vi). The *kulintang* part for *Kapiil Sa Munsala* is on page 63 of this Teacher's Book and in Score Book, page 13. *Kapiil illustration* on page 65: Philippine Moro Illustrations.

8. Pupils briefly describe the dance and music of *Kapiil Sa Munsala* after performing the dance (Pupil's Book page 19).

9. Listen and answer Listening Sheet to *Taking Baila* (TAPE). There is no score for this particular *Taking Baila*. *Taking Baila* (TAR - HING BY - LAR) is page 19 of Pupil's Book.
Kapiil (i)

KAPIIL SA MUNSALA

DANCE

Kapiil Sa Munsala is a Moro dance from Maranao in Mindanao. It is often referred to as the 'handkerchief dance' as the dancers hold a large, fine handkerchief in each hand, which they flip, wave and flourish in time with the music. Kapiil Sa Munsala is performed mainly by girls, but boys may also dance it.

There is no strict sequence of movements or music for Kapiil Sa Munsala, as performed in Maranao. However, in the simplified version for the classroom (which follows), movements and music are stipulated for ease in learning and interpretation. The time signature is $\frac{2}{4}$.

Kapiil Sa Munsala is a languid, beautiful dance. It is accompanied by the kulintang ensemble. A simplified transcription of the accompanying music is given and some students may perform this music (on simulated kulintang ensemble) as accompaniment to the dance.

SECTION A

Hold the body 'tall' and straight, with the back leaning slightly backwards and the head held proudly. Hold the large, coloured handkerchiefs (scarves may be substituted), one in each hand, at the corner, between the thumb and first finger. Dancers perform the dance in a row, one behind the other, or one beside the other (depending on direction taken).
Kapil (ii)

Enter USL using change step, one behind the other, with handkerchiefs hanging and held steady at waist level in front. Take eight change steps (8 bars) to arrive at back stage centre.

Change step:

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>

Move hips gently (as feet move).

SECTION B

This Section uses same feet movements but different handkerchief movements. The handkerchief movements are given after the steps and direction information.

Using change step (as before) and following one another (as before), move down the stage area in the direction indicated by the diagram. Take 2 bars to complete each direction movement.

SR

SL

The change step should be as smooth as possible and the bodies should not be jerky or bouncy.

Handkerchief pattern: Hands in front and both to the Right, slightly higher than waist level. Elbows out from body in comfortable position. Handkerchiefs remain stationary until final beat of bar 2, when they are flicked as high as possible.
Kapil (iii)

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Quarter</th>
<th>Quarter</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To R.:</td>
<td>hands remain</td>
<td>still flick</td>
</tr>
<tr>
<td>To L.:</td>
<td>hands remain</td>
<td>still flick</td>
</tr>
</tbody>
</table>

When feet direction changes to Left, hands and handkerchiefs go to Left, and so on through the Section.

SECTION C

From final position of Section B, move to a row across front stage. Use change step (as before) and same handkerchief movements as for Section B. Take as many 2-bar patterns as necessary to form an ordered line across front stage, with space of one meter between dancers.

SECTION D

Dancers are now in a line across front stage. Remember to keep facial expression serious and posture of slightly leaning backwards.

Each dancer will now move in a circle of their own. Use change step and move clockwise for eight bars and counterclockwise for eight bars:

Handkerchief pattern: Each pattern takes 2 bars, one movement for each crotchet beat. Hands go in opposite directions simultaneously:
Kapil (iv)

**RIGHT:** Drop R arm from previous (Section C) position. Starting with R arm extended down R side, raise arm (and handkerchief) higher on each crotchet beat. On final beat of bar 2, arm should be straight and above head. Flick handkerchief high into air on this final beat.

**LEFT:** Raise L arm from previous (Section C) position. Starting with L arm above head, drop L hand (and handkerchief) lower on each crotchet beat (♩♩♩♩). On final beat of bar 2, arm should be down by L side and pointing to back. Flick handkerchief to back on this final beat.

Reverse directions of arms and handkerchiefs every 2 bars.

**SECTION E**

Remain in line across front stage. Place handkerchiefs on shoulders, one on each shoulder. Using change step, pivot in place, taking 4 bars to complete one pivot. Perform two pivots (i.e. 8 bars), going in clockwise direction. Hold hands so that the palms are facing front always, the elbows close to waist, fingers straight and close together. Fingertips of Right hand point downwards and fingertips of Left hand are pointed upwards. Take 2 bars to reverse position of the hands, turning wrists. Hands and fingertips direction-movement form two semi-circular arcs at each side of the body, moving in opposite directions:

![Diagram](R→L)

Perform these hand movements with the two pivots by feet (hands will reverse four times: 8 bars). Repeat Section E, pivoting in counterclockwise direction.
Kapiil (v)

SECTION F

All turn to follow the leader (all turn in direction of SR). Making an elongated 'S' pattern, move through the main stage area to exit USR. Use change step and take a minimum of 16 bars for leader to reach exit spot. A new handkerchief pattern is performed simultaneously, and will be explained after the direction diagram:

Handkerchief pattern: Each movement takes 1 bar (2 crotchet beats). Remove handkerchiefs from shoulders and hold correctly, one in each hand, at chest level with elbows away from body.

- **Bar 1** - Raise R arm and flick handkerchief high.
- **Bar 2** - Raise L arm and flick handkerchief high.
- **Bar 3** - Cross both arms in front, at chest level, and flick handkerchief high.
- **Bar 4** - Extend both arms out sideways, R to right and L to left, and flick both handkerchief high.

Repeat handkerchief pattern as often as necessary.
Kapili (vi)

ACCOMPANIMENT MUSIC: KAPIIL SA MUNSAI

KULINTANG ENSEMBLE

All rhythmic instruments - dabakan drum, agong large gongs, babandil gongs, gandingan gongs - play the following rhythms cleanly, loudly and strictly. If the school has different pitched gongs for agong, babandil and gandingan, divide the rhythms between those gongs for each set. If simulating on one instrument for agong, one for babandil and one for gandingan, play rhythms as written.

Rhythms are given in sectional format, as number of repeats of a pattern will vary according to number of dancers and size of stage area (see Section C and F). The sectional format does not suggest that there is a break in the performance of the music. Where indicated, accent strongly.

**Tempo: MM $\frac{1}{4} = 88$

**SECTION A:** $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ play four times.

**SECTION B:** $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ play four times.

**SECTION C:** $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ play as many times as necessary.

**SECTION D:** $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ play eight times.

**SECTION E:** $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ play eight times

**SECTION F:** $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ play eight times (or as many times as necessary).
Kapiil (vii)

KULINTANG:

C - Improvise on scale:

D - Improvise on scale:
Kapiil Sa Munsala

Philippine Moro Illustrations
Answers to questions for Taking Balla:

1. Fish/fishes.
2. Because they live by the sea and earn their living from fishing.
3. [This will vary according to pupil's answers.]
4. The dancers strike an exotic pose and 'wiggle' their heads like fishes!
5. Kulintang ensemble.

An illustration of part of the dance Taking Balla is on page 67 of this Teacher's Book (Philippine Moro Illustrations). The costume is elaborate, with many coloured pieces hanging from various parts of the costume. Head covering is worn to disallow any male-female recognition. Hands and leg movements are angular but very fast. At one stage one dancer (one 'fish') leaps over the prostrate other dancer. Taking Balla is a fast, exciting and skilful dance.

10. Play the transcription of Taking Balla (another, simplified version) for three agongs. Simulate the agongs' sound as before. Several pupils could play each part. Make sure that wooden and felt mallet instructions are followed. This Taking Balla to play is in Score Book, page 14, and on page 68 of this Teacher's Book.

11. Teacher plays the piece of the Sulu Moros, called Pangalay (page 69 of this Book, not on TAPE, 15 in Score Book). Play Pangalay on any simulated Moro instrument, to allow pupils the opportunity to listen and describe the music in Pupil's Book, page 19.

12. Listen to Moro gabbang instrument (TAPE). This is the same excerpt as was used to illustrate gabbang
Taking Baila

Philippine Moro Illustrations
TAHING BAILA
Yakan

THREE AGONG:

(±B) High
(±G) Medium
(±D) Low

\[ J = 138 \]

\[ \text{accel...} J = 160 \]

\[ J = 168 \]

* = Hit with wooden mallet
= Hit with felt mallet
PANGALAY

Sulu

\[ J = 60 \]

KULINTANG
on page 11 of Pupil's Book. It has been placed on
the TAPE again for you to recall the sound of the
gabbang for the pupils. The reason for this is
because the next pupil-activity involves the
gabbang.  (Score Book, page 19.)

13. Pupils play Yakan Warrior's Dance, a piece for
gabbang. Warrior's Dance is in Score Book (pages
16-17) and on pages 71 and 72 of this Teacher's Book.
Warrior's Dance is Presto or even faster!! Simulate
gabbang by using zylophone with soft mallets. Have
several pupils to each part and, if music is too
difficult, play part of Section A and part of Section
B. This is an exciting piece of Moro music if fast
tempo can be attained.

14. After playing Warrior's Dance, pupils briefly
describe this music (page 20, Pupil's Book).

15. Listen and answer Listening Sheet for Sagayan Sa
Kulong (TAPE). Sagayan Sa Kulong is in Score Book,
page 18, and on page 74 of this Teacher's Book.
Questions are on page 20 in Pupil's Book.

Answers to questions for Sagayan Sa Kulong:

1. Man.
2. Dende O Dende.
4. For description, see Pupil's Book, page 16.
5. Preparation for battle/war dance/warriors' dance.
6. Final section for Dabakan and Gandingan.
7. To pray for victory.
8. -
9. Moro.
10. Kulintang, dabakan, gandingan, chant, agong
not strict rhythm, etc.
WARRIOR'S DANCE

Presto

GABBANG

Yakan
Briefly describe this music:

**SAGAYAN SA KULONG**

1. Who sings the opening chant? .................................................................
2. What is the name of this famous Moro chant? ...........................................
3. What accompanies the chant? .................................................................
4. Describe this instrument: ...........................................................................
5. What type of dance is Sagayan Sa Kulong? ............................................... 
6. What suggests this in the music? ............................................................... 
7. What is the purpose of the chant? .............................................................. 
8. The dabakan and gandingan play the final section of Sagayan Sa Kulong. Draw these two instruments in space provided:

- Sagayan Sa Kulong is an example of Tribal/Moro/Christian Philippine music (circle correct).
10. Give two reasons for your answer to Question 9: .................................

**FOUR MORO VOCAL PIECES**

(1) **TALAWI**

1. When is this song sung? .............................................................................. 
2. It is sung by a ...........................................................................................
3. Comment on the breathing: ........................................................................
4. Comment on the pitch: ................................................................................
5. Does the singer use any of these vocal styles:
   - vibrato ........................................
   - glissando .................................
   - tremolo .................................
   - nasal singing .........................
   - glottal stops ............................

(2) **BANG ADHAN**

1. When is this song sung? .............................................................................. 
2. It is sung by a ...........................................................................................
3. Comment on the breathing: ........................................................................
4. Comment on the pitch: ................................................................................
5. Does the singer use any of these vocal styles:
   - vibrato ........................................
   - glissando .................................
   - tremolo .................................
   - nasal singing .........................
   - glottal stops ............................

(3) **RAPJA INPARAPATRA**

1. Why is this song sung? .............................................................................. 
2. It is sung by a ...........................................................................................
3. Comment on the breathing: ........................................................................
4. Comment on the pitch: ................................................................................
5. Does the singer use: Vibrato ........................................; glissando ..........; tremolo ..........; nasal singing ........; glottal stops ......

(4) **BUNGBUNG MANGMANG**

1. When is this song sung? .............................................................................. 
2. It is sung by a ...........................................................................................
3. Comment on the breathing: ........................................................................
4. Comment on the pitch: ................................................................................
5. Does the singer use: Vibrato ........................................; glissando ..........; tremolo ..........; nasal singing ........; glottal stops ......
SB18

SAGAYAN SA KULONG

Maranao

$\text{J} =\text{c.69, accel. to } \text{J} =\text{84}$

AGONG CHANT 'Dende O Dende' (free)

Den-de O Den-de Den-de O Den-de Den-de O Den-de

bet-sa-lay de datu Den-de O Den-de Den-de O Den-de

Maming sa-i it sa-ingit saMa-guindanao

Den-de O Den-de Den-de O Den-de Den-de O Den

bet-sa-lay un de datu Den-de O Den-de Den-de O Den-de

DABAKAN AGONG DABAKAN $\text{J} =\text{c.144}$

DABAKAN

H. GANDINGAN

L.
16. Listen and answer Listening Sheet for four Moro vocal pieces: Talawl, Bang Adkan, Radja Indaraapatra and Bungbung Mangmang (TAR-LAR-WE; BARNG-ARD-HARN; RARD- JA IN-DAR-AR-PAR-TRA; BOONG-BOONG MARNG-MARNG): TAPE. The four pieces are in Score Book, pages 19 - 21, and on pages 77 - 79 of this Teacher's Book. No words are included for Bang Adhan. Radja Indaraapatra is a field recording and consequently there are extraneous noises on the recording (for example, rooster and motor boat). Summary questions for four Moro vocal pieces are on page 20, Pupil's Book.

Answers to questions for Moro vocal pieces:

**Talawi:**
1. During the Islam Ramadan (Maceda 1961:7).
3. [As heard by pupils].
4. Many repeated notes, sliding pitches, tremolo, limited range, etc.
5. 2, 3 and 5.

**Bang Adkan:**
1. During the Islamic Friday Noon Service (Maceda 1961:7).
3. [As heard by pupils].
4. Narrow range, ascends then descends in melody, etc.
5. 1, 3, 4 and 5.

**Radja Indaraapatra:**
1. To recount an epic of the Moros.
3. [As heard by pupils].
4. Wider range than Bang Adhan, sliding pitches, tremolo, etc.
5. 1, 2, 3, 4 and 5.

**Bungbung Mangmang:**
1. Lullaby (Maceda 1961:8).
3. [As heard by pupils].
4. Narrow range, repeated notes, tremolo, etc.
5. 1, 2, 3 and 5.
17. Pupils sing and accompany *Daling-Daling*. *Daling-Daling* (DAR-LING DAR-LING) is a Moro courting song and dance from Sulu. It is danced with fans and it was seen in the video of *Singkil* as one of the dances in the background. *Daling-Daling* is in Score Book, page 22, and on page 80 in this Teacher's Book. Information is on page 21 of Pupil's Book. Pupils sing *Daling-Daling* and add the rhythmic accompaniment. If a pitched instrument is needed to aid pitch, DO NOT USE PIANO, but a simulated Moro instrument (for example, damped metallophone, zylophone with soft beaters). Words are sung by two lovers when courting.

18. Listen to *Sinulog* (TAPE). There is no score for *Sinulog*, as it is to be listened to in order for pupils to be prepared for next pupil-activity. Information is on page 21 of Pupil's Book.

19. Pupils play transcription of *Sinulog*, for classroom *kulintang* ensemble. Simulate *kulintang* ensemble as previously (Item 5, page 10 of this Teacher's Book) and proceed in similar manner as with *Binalig*. *Sinulog* is in Score Book, page 23, and on pages 82 - 85 of this Teacher's Book. The score for *Sinulog* is for playing only and is not the score for the *Sinulog* example on TAPE.

20. Listen and answer Listening Sheet for *Kapa Malong-Malong* (TAPE). There is no score for *Kapa Malong-Malong*, which describes the *malong* or clothing of the Moros. Questions are on page 21 of Pupil's Book.
TALAWI

Maguindanao

Free (≈c.96)

Os-se-der

sung tok - Ta-la-wi - ke-wa-ka te-o kewokumo

mar La ya luo ...(words not decipherable) ..........
BANG ADHAN

Maguindanao

\[ \text{\textbf{SB20}} \]

RADJA INDARAPATRA

Maguindanao

Slow

\[ \text{[motor boat]} \]

rad-ja In-d'rar-pa-tra la-a No-ra na la no ra

na si biy ong col-i-ne me ba ta ne su ra tan ng gi da't

co-la ma gu.
SB21

BUNG BUNG MANGHAENG

Maguindanao

$J = 76$

Mang-mang an at kumumu gu't bok tu lu

geni datra-dala-ta

ka buk kalunit ka bu-eu

mo A lu't tu eu tugud-in

eu'u na dum bo-nu mang-a.
DALING-DALING

Sulu

Slow \( \frac{1}{4} = 72 \)

May da-ling da-ling sa may da-ling da

Tag-nah ni-laan-ga-lay Tim-ik

ang lai-lay lai-lay He in-da ma-ti-wal-

lay Di con-te-san man-ga-lay May da

ling da-ling sa may da-ling da

ling.

SCALE

DABAKAN
BABANDIL
GANDINGAN
AGONG
Vallng-Vallng is a song from Sulu. It may also accompany a courting dance, performed with elaborate fan movements. It is accompanied by dabakan, gandangan, babandil and agong. The scale for Vallng-Vallng is a typical Moro scale.

Sinulog is a piece for kulintang ensemble. It is an example of Philippine Moro music of the southern island of Mindanao.

KAPA MALONG-MALONG Listening Sheet

1. This listening example is a short excerpt from a longer piece called Kapa Malong-Malong. What does this title mean? Describe:

2. Name the instruments playing:

3. This piece is an example of Tribal/Christian/Moro music of the Philippines (circle correct).

4. Give reasons for your answer to Question 3:

5. Briefly describe this music: tempo, mood, other:

Tagonggo is a Moro piece for kulintang ensemble. It is played at times of sickness. Sometimes it is played as a kulintang solo.

Duyog Listening Sheet

1. What instrumental ensemble plays Duyog?

2. Name the set of gongs which plays the melody:

3. Name the drum of this ensemble:

4. The three other instruments in this ensemble are the babandil, the , and the :

5. Comment on the style of playing by the kulintang:

6. This piece, Duyog, is from the Maguindanao Moros. Name one other sub-group of Philippine Moros:

7. Name 2 Philippine Moro dances:

8. Name 3 Philippine Moro instruments NOT heard in Duyog:

9. The illustration (right) is the Moro saamanok, the bird of good fortune. In what Moro dance did you see a saamanok?

10. What religion do the Philippine Moros practice?

11. Which of the following Moro music was NOT for kulintang ensemble (Circle answers): Binulig - Duyog - Pangalay - Tagonggo - Sinulog - Vakan Warrior's Dance - Talauli.

END: MUSIC AND DANCE OF THE MOROS
As fast as possible

**BABANDIL**

**Intro.**:

**Ostinato**:

**R.**

**2 Beaters**

**L.**

**DABAKAN**

**Intro.**:

**Ostinato**:

**R.**

**2 Beaters**

**L.**

(Note that Babandil and Dabakan ostinato patterns are the same.)

**AGONG**

**Intro.**:

**Ostinato**:

**H.**

**2 Gongs**

**L.**

**GANDINGAN**

**Intro.**:

**Ostinato**:

**H.**

**3 Gongs**

**M.**

**L.**
Answers to questions for Kapa Malong-Malong:

1. Wearing a malong, which is a wrap-around piece of fabric which is worn as skirt by women and coat-like garment by men of Moro regions.
2. Kulintang ensemble.
3. Moro.
4. Instruments, changes in rhythm, etc.
5. Tempo is slow but changes often; mood is exotic and sensuous, etc.

21. Pupils play transcription of Tagonggo, for classroom kulintang ensemble. These three pieces for classroom kulintang ensemble represent three modes or types of kulintang ensemble music of the Moros. Tagonggo is in Score Book, page 27, and on pages 87 - 89 of this Teacher's Book. Information for Tagonggo is on page 21 of Pupil's Book. Simulate for kulintang ensemble as previously (Item 5, page 10 of this Teacher's Book). Tagonggo is played as fast as possible.

22. The final piece for music and dance of the Philippine Moros is Duyog (TAPE). Duyog was briefly played at the beginning of the Moro section, but now there is a Listening Sheet to answer. This Sheet also acts as a summary to Moro music and dance. There is no score for Duyog, which is another mode for kulintang ensemble.

Answers to questions for Duyog:

2. Kulintang.
3. Dabakan.
5. Fast, uses high and low parts of the set of gongs, sometimes two gongs played together, etc.
As fast as possible

KULINTANG

R.H.

L.H.
As fast as possible

(Babandil and Dabakan ostinato patterns are the same.)
7. Kapil Sa Munsala, Singkil, Daling-Daling.
8. Gabbang, kudyapi and kubing.
10. Islam.
MUSIC AND DANCE OF THE FILIPINO CHRISTIANS

1. The Spanish came to the Philippines in 1521 and the Philippines was a colony of Spain until the end of the nineteenth century. After the Spanish-American War, the Philippines came under American rule, until gaining independence after World War II. During these centuries of foreign rule, the Philippines was converted to Christianity. The only people who resisted conversion were the Moros and the pagan Tribes whose music and dance have already been studied. The Filipinos took on the traditions of the colonizing power, particularly Spanish and European. Consequently, their music and dance reflects this influence. What must be understood is that, although they took on the Spanish traditions, the Filipinos mixed this with their own feelings and traditions. Thus, the music and dance in this Section sounds European but with an Oriental folk-tradition blend. It is simple, wonderful music which repays careful study.

2. Listen to Pandanggo Sa Ilaw. Pandanggo Sa Ilaw (TAPE) is in Score Book, page 30, on page 92 of this Teacher's Book and page 22 in Pupil's Book. The score is simplified for ease in following, in that the repeats of Sections are designated A2, B3, C2 and A3. This means to go back to that Section and follow score. Pandanggo Sa Ilaw (PARN-DARNG-GO SAR E-LAU) is
PANDANGGO SA ILAW

Allegretto

Intro.

Luzon and Visayas
CHITCHITRITCHIT

Luzon: Tagalog

Fast and lively
Pupil's Bk. - 22

MUSIC AND DANCE OF THE FILIPINO CHRISTIANS

PANDANGGO SA Ilaw

Listening Sheet

1. What is the English meaning of this title? ..............................

2. What is the time signature?  2 3 4 (circle correct)

3. What Philippine musical ensemble plays this piece of music? ..............

4. Name the instruments of this ensemble, from highest to lowest: ..............

5. In the Interlude of Pandanggo Sa Ilaw, the string instruments are joined by two percussion instruments (one melodic and one rhythmic). What are they? ..............

6. In Section A, the whole ensemble plays. However, in Section B two high instruments play the melody (tune) as written on the score. What are they? ..............

7. At bars 5 - 8 of Section B, another instrument plays a counter-melody. What is it? ..............

8. At the end of Section C (bars 15 - 16) one instrument of the ensemble plays chords to the rhythm of what is this instrument? ..............

9. At Section A2, the high string instruments play the main tune. What playing technique are they using? ..............

10. At Section A2, an electric instrument is added to the ensemble. What is it? ..............

11. At Section B3, a percussion instrument is heard. This instrument is sometimes added to this Christian/European-influenced musical ensemble. Name the percussion instrument. ..............

12. At Section C2, a low counter-melody is played against the main melody. What instrument(s) play (a) the melody ... (b) the counter-melody ..............

13. At Section A3, name all the instruments that you can hear. ..............

14. There are five main instruments of the Philippine rondalla ensemble. Sometimes other instruments are added. For Pandanggo Sa Ilaw, give: 

(a) the five rondalla instruments: ..............

(b) the 3 added instruments ..............

15. What is the tonality of Pandanggo Sa Ilaw? (circle correct): 

(a) major  (b) major-minor  (c) minor

16. Where does the word Pandanggo come from? ..............

17. Pandanggo Sa Ilaw is an example of Philippine Christian and European-influenced music. Give reasons, that you can hear, for this: ..............

--

PAMULINAWEK

Listening Sheet

1. Where is this song from? ..............

2. What musical ensemble accompanies the singers? ..............

3. Name 3 instruments of this ensemble: ..............

4. What is the time signature? (circle correct):  2 3 4 4 4 4 4

5. What is the key? (circle correct): G major  D major

6. Does Pamulinawek remain in this key all the time? ..............

7. Describe the mood of this song: ..............

8. Who sings this song? (circle correct): girls. boys. both.

9. This song is an example of Moro/Christian/Tribal (circle correct) Philippine music.

10. Give 2 reasons for your answer to Question 9: ..............
Nowadays in the *rondalla* the Western double bass is used as the *bajo de unas* (see illustration page 23 Pupil’s Book). However, in olden times, the *bajo de unas* was an indigenous bass fiddle with fretted fingerboard and played with a *carabao-horn* plectrum (or fingers).

**Answers to questions for Pandanggo Sa Ilaw:**

1. Dance (Fandango) of Lights/Candles.
2. 3
3. *Rondalla* ensemble (RON-DARL-YA)
4. *Bandurria, Laud, Octavina, Gitara, Bajo de Uñas.*
5. Glockenspiel and snare/side drum.
6. *Bandurria and laud (LOUD).*
7. *Octavina.*
8. *Gitara.*
10. Electric Guitar.
11. Snare drum.
13. *Bandurrias, lauds, octavinas, gitaras, bajo de uñas.* Added: *glockenspiel, electric guitar, snare drum.*
14. *Bandurria, laud, octavina, gitara, bajo de uñas.* Added: *glockenspiel, electric guitar, snare drum.*
15. (b)
16. Fandango from Spain.
17. Tonality, ¾, *rondalla,* harmony, etc.

3. Listen and answer questions for Pamulinawen (TAPE). Pamulinawen (PAR-MU-LIN-AR-WEN) is from the large island of Luzon, in which one region is Ilocos. Pamulinawen is in Score Book, page 32, on page 97 of this Teacher’s Book and on page 22 in Pupil’s Book. Pamulinawen is a folk-song and the title is a term of endearment.

**Answers for Pamulinawen:**

1. Ilocos, Luzon (Ilocano folk-song).
2. *Rondalla.*
3. Any three *rondalla* instruments.
4. 2
5. D major.
Proportionate Sizes: Bandurria, Laud, Octavina, Guitara, Bajo de Úñas
PAMULINAWEN

Luzon: Ilocano

Lively

Pa - mu - li - na - wen, Pu -
sok in - de - ngam man, Toy u - mas - a - sug Ag - ra - yo' i - ta sa - diam.

6. No.
7. [Pupils' choice].
8. Both.
10. [Pupils' choice].

4. Listen and answer Listening Sheet for Chitchitritchit (TAPE) (SIT-SIT-RE-SIT). Chitchitritchit is in Score Book, page 33, page 99 of this Teacher's Book and on page 24 of Pupil's Book. Chitchitritchit is from another region of Luzon namely, the Tagalog region. (Note: Tagalog is also the name of the national language - TAR-GAR-LOG.)

Answers to questions for Chitchitritchit:

1. Nonsense words to imitate the noise of locusts.
2. Rondalla.
3. 2
4. 4
5. E flat major.
7. [Pupils' choice].
8. Any rhythm pattern of Chitchitritchit.
9. I, IV, V.

5. Listen to the words of Chitchitritchit as said on TAPE. Repeat words after they are spoken.

6. Pupils sing Chitchitritchit and add guitar accompaniment. (As an alternative, pupils may sing with TAPE, using only opening 8 bars melody and words, and joining with the singers on TAPE at all sections where melody fits.)

7. Play simple arrangement of Chitchitritchit, page 93 of this Teacher's Book. This simple arrangement could be played as an Introduction to singing Chitchitritchit (change key) or as a piece by itself.
CHITCHITRITCHIT

Fast and lively

Luzon: Tagalog

Chit-chit-rit-chit A-li-bang-bang Sa-la-gin
to't Sa-la-gu-bang, Ang-ba-ba-e sa lan-sa-
ngan Kung-gu-mi-ri'y pa-rang tan-dang. Chit-chit-rit-
dang. Ma-ma-ma ma na-ma mang ka pa sa-
yin yun ng ba-ta Pag-da-ting sa May-ni-
la, i-pag-pa-lit ng kut-sin-ta A-le, A-
le, na ma-ma-yong Pa-su-ku-bi-ya-ring sang-
gol Pag-da-ting sa Ma-la-bon i-pag-pa-
lit ng ba-go ong. Chit-chit-rit-chit a-li-bang
bang Sa-la-gin to't sa-la-gu-bang, Ang ba-
e e sa lan-sa-ngan Kung gu-mi-rri'y pa-rang Tan-
dang.
CHITCHITRITCHIT

1. What does the title of this song mean? .................
2. What Philippine musical ensemble accompanies the singing in Chitchitritchit? .................
3. What is the time signature? (circle correct): 2 3 4
5. Chitchitritchit is an example of Philippine music of the Tribes/Moros/Christians (circle correct).
6. Give 2 reasons for your answer to Question 5: ........................................
7. Two rhythm patterns are prominent in Chitchitritchit.
   Give one: ........................................
8. Only three chords are used to harmonise this song. What are they? .................................

POLKA TAGALA to music of POLKABAL

Briefly describe this dance:

MAGILATIK

Briefly describe this music:

DAHIL SA IYO

1. Name the instruments playing the main melody/tune: .................
2. Name the instruments playing the single-note accompaniment figures: .................
3. What is the time signature? (circle correct) 4 4 4
4. What is the key of Dahil Sa Iyo? (circle correct): C major
   C minor. E flat major. B flat major.
5. Dahil Sa Iyo is representative of Philippine Christian/Moro/Tribal music? (circle correct).
6. What are all the instruments playing Dahil Sa Iyo made from? .................................
7. Give one reason for your answer to Question 5: ........................................
8. Name the musical ensemble playing Dahil Sa Iyo: ........................................

KONDANSOY

1. Name the instrument playing Kondansoy: .................................
2. Where is this instrument situated in the Philippines?........
3. From what is this instrument made? .................................
4. Give 2 interesting facts about this musical instrument: .................................
5. Give 2 reasons for Kondansoy, as played here, being representative of Philippine Christian/European-influenced music: .................................
6. What is the key of Kondansoy? .................................
7. What is the time signature of Kondansoy? .................................
8. The bars are numbered for you to name the bar number where the organist uses different 'stops' to achieve different effects. Give the bar number and describe the effect: .................................
9. Can you explain why the organist adds these effects at these actual points of Kondansoy? .................................
The arrangement is for guitar chords (or use other instrumental chords, PROVIDING THAT the pupils understand that guitars are the instruments used in the Philippines) and melodic instruments (preferably strings: an electronic keyboard could be pre-set for strings; or use other melodic instruments PROVIDING THAT pupils do not believe that you are simulating, for example, a zylophone to sound like a bandurria!).

8. Pupils perform the Spanish-influenced dance, Polka Tagala (Polka from Tagalog region) to the music of Polkabal (TAPE). Polkabal is ONLY to accompany Polka Tagala and not to be used as a Listening piece. Dance instructions for Polka Tagala(freely adapted and re-interpreted, as observed, from Aquino III 1977:75) follow: Polka Tagala (i) - (iv). Illustration of Maria Clara costume for Polka Tagala is on page 106 of this Teacher's Book: Philippine Christian Illustrations.


10. Listen to Maglalatik I (TAPE). There is a score for the Teacher (on pages 107-109 in this Teacher's Book) but the pupils are only to listen to the coconut rhythms used to accompany the rondalla. Before listening, explain to pupils the background to Maglalatik. Maglalatik is a famous Philippine folk dance, in which the men dancers wear coconut-halves attached to various parts of their body. They perform the fast and energetic dance while beating these coconuts in strict rhythms. (For coconut placement, see Maglalatik II, following.) Score is in Score Book, pages 34-36.
Polka dances came to the Philippines at the time of the Spanish colonization. There are numerous polkas still danced by the Filipinos and Polka Tagala is a simplified version for the classroom.

The music to accompany Polka Tagala is called Polkabal. This is a famous piece for rondalla and the simplified version of Polka Tagala is based on this music. Polkabal, as the name suggests, is also derived from the original polkas of European origin.

Polka Tagala is a very fast dance. The time signature is $\frac{2}{4}$. There are 8 sections (each of 16 bars), a long Introduction (slow then fast) and a short Coda.

**INTRODUCTION:** A SLOW 'paseo' section for rondalla opens the Introduction. The tempo then changes to fast (2) for 18 bars. During the Introduction, dancers enter in pairs and get ready for the dance, waiting upstage. Any formation permissible.

**SECTION A**

Bars 1 - 8: Partners join inside hands. Take (starting with R) four heel-and-toe polka steps forward. Diagram shows the heel-and-toe polka step for first two bars (it is then repeated three more times):
**Polka Tagala (ii)**

Bars 9 - 16: Turn in place, dropping hands. Perform same step as in Bars 1 - 8, going back to original places (the backs will be towards the audience for bars 9 - 16).

**SECTION B**

Repeat all of Section A, turning in place to alter direction.

**SECTION C**

This 16-bar section comprises two different patterns. Both are very simple. Partners remain with joined inside hands.

The steps for Section C are given in diagram form (16 bars):

<table>
<thead>
<tr>
<th>1</th>
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<th>1</th>
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</thead>
<tbody>
<tr>
<td>!</td>
<td>!</td>
<td>!</td>
<td>!</td>
</tr>
<tr>
<td>Slide</td>
<td>Bring</td>
<td>Slide</td>
<td>Bring</td>
</tr>
<tr>
<td>R to</td>
<td>up L.</td>
<td>R to</td>
<td>up L.</td>
</tr>
<tr>
<td>Right.</td>
<td></td>
<td>Right.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1</th>
<th>1</th>
<th>1</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>!</td>
<td>!</td>
<td>!</td>
<td>!</td>
</tr>
<tr>
<td>Stamp</td>
<td>Stamp</td>
<td>Stamp</td>
<td></td>
</tr>
<tr>
<td>R.</td>
<td>L.</td>
<td>R.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1</th>
<th>1</th>
<th>1</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>!</td>
<td>!</td>
<td>!</td>
<td>!</td>
</tr>
<tr>
<td>Hop on L</td>
<td>Hop on L and</td>
<td>Hop on L and</td>
<td>Reverse position</td>
</tr>
<tr>
<td>and point</td>
<td>point R in</td>
<td>point L in</td>
<td>of feet:Hop</td>
</tr>
<tr>
<td>R in front.</td>
<td>front.</td>
<td>front.</td>
<td>on R and point</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>L in front.</td>
</tr>
</tbody>
</table>
Polka Tagala (iii)

SECTION D

Repeat all of Section C.

SECTION E

Partners join both hands. Stand with right shoulders near each other (i.e. with both R shoulders adjoining: girl facing one direction and the boy the other).

Perform step of Section A, taking 8 bars to make a circle, moving clockwise.

Turn left shoulders together and go counterclockwise, using same step as before, for 8 bars (16 bars in all).

SECTION F

Repeat all Section E.

SECTION G

Repeat all Section A.
Polka Tagala (iv)

SECTION H

Repeat Section A, bars 1 - 8.
Section H is the final Section. For bars 9 - 16 of this Section, perform the following:
Partners remain with joined inside hands, girl standing to the Right side of boy, facing front. Girl turn under boy's raised arm, taking 2 bars to complete the turn. Turn four times (8 bars).

CODA

Perform a saludo. A saludo is the final, graceful 'bowing' or curtsey. The girl comes out of the final turn for Section H and kneels on one knee. Boy stands with hands on waist.

Throughout Polka Tagala, girl holds her skirt with one hand and boy has one hand always on his waist, with back of hand (not palm) on waist.
Polka Tagala is usually performed during town fiestas. The girl wears María Clara costume and the boy wears black trousers and Barong Tagalog.
Maria Clara Costumes

Tinikling

Philippine Christian Illustrations
MAGLALATIK

Luzon: Tagalog

Lively/very fast

INTRODUCTION: For listening (Example I) = \(\frac{2}{4}\) 28 bars.

INTRODUCTION: For Dance and/or Coconuts (Example II) = \(\frac{2}{4}\) 16 bars.

Followed by:
11. Pupils perform Maglalatik dance (or Maglalatik coconut rhythms only) to Maglalatik II (TAPE). Instructions for Maglalatik II follow: Maglalatik II (i) - (ix). Maglalatik dance is adapted and re-interpreted, as observed, from Aquino (1976:55), while Maglalatik rhythms were discovered, by the author, during several field recording sessions in various parts of the Philippines.

12. Listen and answer Listening Sheet for Dahil Sa Iyo (TAPE). Dahil Sa Iyo score is on page 120 of this Teacher's Book and page 38 in Score Book. Pupil's Book page 24 has the Listening Sheet for Dahil Sa Iyo. Dahil Sa Iyo (DAR-HEAL SAI-YO) is played by the Pangkat Kawayan (Page 25 Pupil's Book, following) or 'bamboo orchestra'. All instruments in the Pangkat Kawayan are made from bamboo, and include the marimba; a single piece of bamboo with a blowing hole capable of producing one note only and called bungbong, and bamboo flutes. There is also the tipanklung, similar to the Indonesian angklung but the tipanklung has the entire angklung assembled together in a large frame to enable one person to play the instrument.

Answers to questions for Dahil Sa Iyo:

1. Marimba and tipanklung.
2. Bungbong.
3. 4
4. E flat major (inform pupils if necessary).
5. Christian.
7. [Pupils' choice].
8. Pangkat Kawayan.

13. Listen and answer Listening Sheet for Kondansoy (TAPE). Kondansoy refers to drinking tuba wine. Kondansoy is in Score Book, page 39, page 122 of...
Maglalatik II (i)

MAGLALATIK

DANCE

Maglalatik is one of the most famous of the Philippine folk dances. It is performed only by men but, for classroom use, girls may also perform the dance. The dance is fast and very energetic. A simplified version is given for the classroom. If, however, the dance proves too difficult, the pupils may simply perform the various coconut rhythms for the different Sections, to the music of Maglalatik II. Accompanying music is played by the rondalla.

Maglalatik is presented firstly with a diagram showing coconut shell placement on the body. Following this are the coconut rhythms essential to the authentic Maglalatik. Finally, a simplified version of the dance Maglalatik is given.
Maglalatik II (ii)

Maglalatik Dancers
Maglalatik II (iii)

MAGLALATIK: COCONUTS

Diagram showing placement of coconut shells on body, with linking ties to keep coconut shells in position.
**Maglalatik II (iv)**

**MANNER OF HITTING COCONUTS:** Every sequence of 8 coconut hits follows the format below, regardless of rhythm employed (R = coconut held in Right hand; L = coconut held in Left hand):

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>R hits A.</td>
<td>2</td>
<td>L hits B.</td>
</tr>
<tr>
<td>3</td>
<td>R crosses to hit F.</td>
<td>4</td>
<td>L crosses to hit E.</td>
</tr>
<tr>
<td>5</td>
<td>R goes over shoulder to hit G.</td>
<td>6</td>
<td>L goes over shoulder to hit H.</td>
</tr>
<tr>
<td>7</td>
<td>R goes to back of waist to hit C.</td>
<td>8</td>
<td>L goes to back of waist to hit D.</td>
</tr>
</tbody>
</table>

Coconut rhythms begin on next page.
Maglalatik II (v)

MAGLALATIK COCONUT RHYTHMS:

Time signature: $\frac{2}{4}$

Intro. - 16 bars (coconuts silent);

A - Repeat this rhythm pattern eight times = 16 bars.

B - Repeat this rhythm pattern eight times = 16 bars.

C - Repeat this rhythm pattern eight times = 16 bars.

D - 8 bars (coconuts silent)

E - Repeat this rhythm pattern four times = 8 bars.

F - Repeat this rhythm pattern for sixteen (16) bars (wait for $\frac{3}{4}$).

G - Repeat this rhythm pattern eight times = 16 bars.

H - Repeat this rhythm pattern four times = 8 bars.

I - Repeat this rhythm pattern four times = 8 bars.
DANCE FOR MAGLALATIK:

Boys group in pairs, each wearing a kerchief or coloured cloth to distinguish the opposing forces. Manner is high spirited.

INTRO.: Enter running and shouting (16+8 bars), in pairs.

SECTION A

Facing front, perform the following feet movements with the coconut rhythms for A:

<table>
<thead>
<tr>
<th>Beat 1</th>
<th>Beat 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step on L.</td>
<td>Step on L.</td>
</tr>
<tr>
<td>Step R forward.</td>
<td>Step R in place.</td>
</tr>
<tr>
<td>R</td>
<td>L</td>
</tr>
<tr>
<td>L</td>
<td>R</td>
</tr>
</tbody>
</table>

Repeat this movement for all 16 bars.

SECTION B

Jump forward, both feet together, on first quaver of bars 1, 3, 5 and 7 of Section B. Perform coconut rhythms for Section B.

Jump backwards, both feet together, on first quaver of bars 9, 11, 13 and 15, performing coconut rhythms as before.

SECTION C

Perform the same feet movements as for Section A. However, this time the direction has changed. Those
Maglalatik II (vii)

partners on SL move in the direction of Left and those on SR move in direction of Right. Turn body so that it faces the desired direction.

\[ \text{SR} \quad \overleftarrow{\times} \quad \overrightarrow{\times} \quad \text{SL} \]

Performing step A and using coconut rhythms for Section C, face outwards (as above) for 8 bars. Turn and face centre (and therefore, the partner) and perform step A and coconut rhythms for Section C for 8 bars. (Section C is 16 bars.)

Diagram for whole Section C:

```
   1 - 8  \overleftarrow{\times}  \overrightarrow{\times}  \text{SL}

SR

9 - 16 \overrightarrow{\times}  \overleftarrow{\times}
```

SECTION D

All face the front. No coconut rhythms for these 8 bars. The feet perform the same steps as for Section A, towards the front. The arms perform the *hayon-hayon.* Hayon-hayon is a Filipino term which means to place one forearm in front of the body at waist level with palms facing inward and fingertips pointing down, while the other forearm is at the back at waist level with palm facing outward and fingertips pointing down. The arms reverse position every bar and the body is held slightly bent forward. Make the movement of the arms rather aggressive. (If it is too difficult to perform feet and arms simultaneously in Section D, omit the feet movements, performing only the *hayon-hayon.*)
Maglalatik II (viii)

SECTION E

Exactly the same as for Section A, using Section E coconut rhythms (which are also the same as Section A coconut rhythms). However, it is for eight (8) bars only in Section E.

SECTION F

The music now changes to \( \frac{3}{4} \). All dancers form a large circle, leaping on every first beat, moving around the circle. Play Section F coconut rhythm (\( \frac{3}{4} \)) by hitting the two coconuts, held in the hands, together. Hit coconuts together above right shoulder for first bar, then above left shoulder for second bar. Continue alternating in this manner for entire 16 bars. A 'show-off' boy could perform leaps and tricks in the centre of the circle to add more vigour and authenticity to this Section. Three or four boys could play the game luksong tinik (see illustration on the next page) in the centre of the circle.

SECTION G

Exactly as for Section A: 16 bars.

SECTION H

As for Section B, but for 8 bars only.

SECTION I

Using Section I coconut rhythms, run/leap/walk to exit for 8 bars.
LUKSONG TINIK
(A game: for optional inclusion in Section F of Maglalatik II)
DAHIL SA IYO

National
KONDANSOV

Visayas
this Teacher's Book and page 24 of Pupil's Book. 
Kondansoy is played by a bamboo organ, pictured on page 25 of Pupil's Book.

Answers to questions for Kondansoy:

1. Bamboo organ.
2. Las Piñas, outside Manila.
4. 950 bamboo pipes; began in 1818 by a Spanish Augustinian priest and completed in 1821; several repairs since that time (Las Piñas 1970:1).
5. [Pupils' choice].
6. E flat major.
7. 4
9. For variety on the repeat of the melody.

14. Listen and answer Listening Sheet for Lulay (TAPE). Lulay is in Score Book, pages 40-41, pages 125-126 of this Teacher's Book and page 26 of Pupil's Book. Lulay is a courting song from the Tagalog region of Luzon. (Note: In the score, at the B Section, the men's part is slightly different to that sung on the TAPE.)

Answers to questions for Lulay:

1. Males and females.
2. Yes.
3. Men sing in parts, starting after the girls.
4. Rondalla.
5. Minor.
6. Christian; Spanish/European influenced.
7. Three crotchet beats to the bar.
8. Pause.
9. I (Major and minor), IV(minor) and V7.
10. [Pupils' choice].
11. To be completed after dancing Lulay.

15. Listen to words of Lulay as spoken on TAPE. Repeat words after they are said on TAPE.
**LULAY**

1. What voices are heard in this song? ...........................................
2. Is *Lulay* sung in parts? ..............
3. Explain what happens in the singing of Section B: ..............
4. What musical ensemble accompanies the singing of *Lulay*? ..............
5. What is the tonality of *Lulay*? (circle correct): 
   - major
   - minor
6. Why does this type of Philippine music have tonality?
7. What is the time signature? Explain:
8. What does mean?
9. How many different chords are used in *Lulay*? ..............
10. Give 3 reasons for *Lulay* being representative of Philippine European-influenced or Christian music: ..............

**LERON LERON SINTA**

Describe the music, *Leron Leron Sinta*:

**ATIN KU PUNG SINGSING**

1. Name the Philippine musical ensemble playing *Atin Ku Pung Singsing*:
2. In the spaces provided, draw and name three (3) instruments of this ensemble:

3. Give 4 (or more) reasons for this piece of music being representative of Philippine Christian/European-influenced music: .................................................. ..................................................
4. Name the instruments playing the melody (tune) in Sections A and B: ..................................................
5. Name the 2 instruments playing an accompaniment pattern (keeping the 3 pulse) in Sections A and B: ..............
6. Name the instrument playing the tune in Section C: ..............
7. Describe one playing technique used by this instrument in Section C: ..............
8. Name the instrument playing the counter-melody in Section D: ..............
9. Name the two main instruments which play tunes simultaneously in Section E: ..............
10. Briefly describe *Atin Ku Pung Singsing* music: ..................................................
LULAY

Luzon: Tagalog

Allegretto

Intro.

Music notation:

Text:

A-nong la-king hi-rap kung pa-kai-si-pin ang ga-wang u-

m1-big sa ba-ba-eng ma-hin-hin

Lu-mu-lu-hod ka na ay di A7 ka pa man-

din pan-sin-sa hi-rap-i-kaw’y kan-yang

sus-su-bu-kin.

2. Dm A7

A-nong la-king

Li-ga-ya

3. Dm

hay Ba-ba-eng

Ng bu-hay Li-ga-
Sak-dal-inam Ang nala-ga ni ya.

Dm

ya'y Di ma-tu-tum-ba sa ka-

A7

hin-di-nan ni ya'y Ta-ning ka-ya-

Dm

ma-nan Li-ga-ning ka-ya-

A7

nan

*** Alternative version

17. Perform the dance *Lulay*. Instructions for *Lulay* dance follow: *Lulay (i) - (iv)* (freely adapted, re-interpreted, as observed, and simplified from Aquino c II 1976:49). *Lulay* dancers wear rural clothing, as in illustration for Tinikling, page 106 in this Teacher's Book. *Lulay* dance fits with song, page 125. *Lulay* dance should be accompanied by some pupils singing the song *Lulay* and accompanying song with guitar.

18. Listen to instrumental/vocal version of *Leron Leron Sinta* (TAPE), following score in Score Book, page 42. *Leron Leron Sinta* is on Page 132 of this Teacher's Book. *Leron Leron Sinta* is also from the Tagalog region of Luzon and the words are in the Tagalog language, referring to 'My Loved One Leron'.

19. Learn words of first verse only of *Leron Leron Sinta*, by listening to song sung slowly on TAPE. The rhythm used by this singer in the slow version of *Leron Leron Sinta* is slightly different to score, as, in any folk-song, rhythms can be varied a little at the performer's discretion.

20. Pupils sing *Leron Leron Sinta* to instrumental/vocal version on TAPE (first example of *Leron* on TAPE). Sing first verse words always, unless capable of adding second and third verse words with the singers on TAPE.

21. Play simple arrangement of *Leron Leron Sinta* on classroom instruments. Score for arrangement is in
SECTION A:

Partners line up, on side of stage, girls on SR and boys on SL. This Section has 16 bars, \( \frac{3}{4} \) time (8 + 8 bars). Girls and boys will exchange places during Bars 1 - 4 and return to original places Bars 5 - 8:
Lulay (ii)

Step: Facing front and starting with the inside foot (L for girls and R for boys), take twelve sideward steps to get to partner's position, one step per crotchet beat. Girls pass in front of boy partner. Girls hold skirt and boys with backs of hands on waist. Repeat (Bars 5 - 8) returning to own original position.

Sideward step:

|----------------|---------------------------|----------------|--------------------------|

Alternative:

Bars 9 - 16: Repeat bars 1 - 8.

SECTION B (Repeat of Music A)

Bars 1 - 16: Break into designated pairs, each pair using waltz step to go to positions for Section C. Girl is immediately in front of boy partner and boy follows her closely. Boy claps the following rhythm over her Right shoulder and Left should alternatively: \[ \frac{3}{4} \]

As boy claps rhythm over her shoulder, girl turns her head to look at him (turns her head over Right shoulder when he claps at Right, and over Left shoulder when he claps at Left.) Girl holds skirt and turns body slightly as she looks at boy. This continues for bars 1 - 15.

Bar 16: Words of song - Lí-ga: Boys assume kneeling position for Section C, but do not kneel firmly on floor until first beat of Bar 17 (words of song - ya).
Lulay (iii)

SECTION C

Bars 17 - 32: Pairs formations:

Stagger the arrangement of pairs, to allow space for movement for this Section.

Boys kneel and maintain clapping the rhythm: | | watching the girl at all times. Girl, using waltz step, circles the boy, taking Bars 17 - 20 to complete the circle clockwise, finishing in front of boy. She watches boy at all times. Girl holds skirt and sways a little as she moves. Endeavour to perform waltz step lightly on balls of feet. Bars 21 - 24, girl reverses and circles the boy (as before) in counterclockwise direction:

Repeat of bars 17 - 32 music.

Boy stands and follows partner, as in Section B. Moving in any direction, partners take the whole of this Section's music to exit from dance area. The boy-follow-girl-clapping-movement is the step used.
LERON LERON SINTA

Luzon: Tagalog

Fast and lively

Intro.

ron Le - ron Sin - ta, Bu - ko ng pa - pa -
mi-sing ka Ne - neng, Ta - yo'y ma - nam-pa -
ko'y i - bi - gin mo't La - la king ma - ta -

ya, Da - la - da - la'y bus - lo, Si -
lok, Dal - hin mo' ang bus - lo't, Si -
pang, Ang bar - il ko'y pi - to, Ang -

sid - lan ng sin - ta; Pag - da - ting sa du
sid - lan ng hi - nog; Pag - da - ting sa du
sun - dang ko'y si - yam; Ang la la kar in

lo'y Na - ba - li ang san - ga, Ka -
lo'y La - lam - ba - lam - ba - yog, Ku -
lo'y Par - te ng din - u - lang, I -

pos ka - pa - la ran, Hu - man - ap ng i -
ma - pit ka, Ne
sang ping-gang ha -
LERON LERON SINTA

SECOND SECTION

Luzon: Tagalog

Fast and lively
Score Book, page 43, and on page 133 of this Teacher's Book. The arrangement is of the second section of Leron Leron Sinta.

22. Sing Leron Leron Sinta, using first verse words and using the arrangement as Introduction. Accompany bars 1 - 8 with guitars and then add arrangement to accompany bars 9 - 16. Arrangement can then be repeated as Coda.


24. Listen and answer Listening Sheet for Atin Ku Pung Singsing (TAPE). The title means searching for a lost ring. Atin Ku Pung Singsing score is in Score Book, pages 44 - 46, and on pages 135-137 of this Teacher's Book. The score is presented with the main melody and the rhythms of interludes. This music is from Pampango in Luzon. (Pupil's Book, page 26.)

Answers to questions for Atin Ku Pung Singsing:

1. Rondalla
2. -
3. [Pupils' choice].
4. Bandurria and laud.
5. Gitarra and bajo de uñas.
6. Octavina.
7. Tremolo.
8. Bandurria (or laud is acceptable).
9. Octavina and bandurria (or laud).
10. [Pupils' choice].

25. Listen to instrumental/vocal version (TAPE), and follow vocal score (page 139 of this Teacher's Book and in Score Book, page 47) of Atin Ku Pung Singsing.
ATIN KU PUNG SINGSING

Pampango

Allegretto

Intro.
ATIN KU PUNG SINGSING

Pampango
26. Listen to words sung slowly of Atin Ku Pung Singsing.

27. Pupils sing and accompany with guitar the folk-song Atin Ku Pung Singsing.

28. Play simple arrangement of Atin Ku Pung Singsing, for classroom instruments (page 137 of this Teacher's Book and in Score Book, page 46).

29. Perform Atin Ku Pung Singsing, singing and accompanying with guitars. The simple arrangement may be used as Introduction, accompaniment and Coda.

30. Listen to Magtanim Ay Di Biro (TAPE). This is an instrumental version of the song whose score is on page 141 of this Teacher's Book and in Score Book, page 49.

31. Listen to the words of Magtanim Ay Di Biro as spoken on TAPE. Repeat the words to learn pronunciation.

32. Sing the song Magtanim Ay Di Biro and answer Song Answer Sheet (page 27 Pupil's Book). Accompany the song with guitars.

Answers to questions for Song: Magtanim Ay Di Biro:

1. Planting rice.
2. Rural.
4. [Pupils' choice].
5. 2.
6. (a)
7. Bar 28 (or Bar 12 of Section B).
8. Bamboo organ.
9. To be completed after dance.
ATIN KU PUNG SINGSING

Pampango

Allegretto - Lyrical

Intro.

Tin ku pung sing-sing, Me-tung yang tim-pu-
su-kal ning lub ku, Su-suk-dul ban-u-

kan, A-ma-na ke i-ti, Keng in
a, Pi-ku-rus kung ga-mat, Ba-bo
dung i-bat-an; Sang-kan keng sin-i-
ing la-me-sa; Ni-no mang ma-na-
nup, Keng me-tung a-ka-ban, Me-wa-
kit, Keng sing-sing kung ma-na, Ka-lu-
la ya iti, E-ku kama la-
lung, pu-su ku, Mang-in-u-ya ke-

1. yan. 2. Ing-- a

...
SB49

MAGTANIM AV DI BIRO

SONG

Moderato ($\frac{\text{d}}{\text{e}} = \text{c.80})$

Intro.

Luzon: Tagalog

"..."
What is the English meaning of this title? ........................

Would this song be found in the rural/urban parts of the Philippines? (circle correct).

Magtanim Ay Di Biro is an example of Tribal/Moro/Christian Philippine music and dance. (circle correct).

Give 3 reasons for your answer to Question 3:........................

In Section A of this song, there are very few different chords used. Are there 2 or 3 chords? (circle correct)

Listen while the teacher plays melody of Section A (bars 1 - 8) on the piano with chords. Choose the correct chord pattern:

(a) B> B> B> F7 F7 F7 F7 B> (a)  
(b) I I I V7 V7 V7 V7 I I I

In Section B ("Halina"), there is a new chord added. At what bar does this first happen? ........................

When you listened to the recording of Magtanim Ay Di Biro what was the instrument playing? ........................

Briefly describe the dance Magtanim Ay Di Biro:

TINIKLING

Describe the famous Philippine dance, Tinikling:

END: MUSIC AND DANCE OF THE FILIPINO CHRISTIANS
33. Pupils perform the countryside dance, *Magtanim Ay Di Biro*: instructions *Magtanim* (i)-(vii), (adapted, re-interpreted, combined and simplified from Aquino c V 1978:81, with several original observed practices added). Accompany the dance with the song *Magtanim Ay Di Biro*.

34. Listen to *Tinikling* (TAPE). Follow the song score in Score Book, page 50, and on page 151 of this Teacher's Book.

35. Sing song *Tinikling* and accompany with guitars (or simulated guitars). *Tinikling* illustration is on page 106 of this Teacher's Book: Philippine Christian Illustrations.

36. Perform the famous dance, *Tinikling*. Dance instructions for *Tinikling* (i) - (v) follow, based on numerous observances of *Tinikling* and by many participant performances of *Tinikling* by the author. Perform the dance to the instrumental version (TAPE) or to pupils singing and playing.

37. Pupils describe *Tinikling* in Pupil's Book, page 27. The harvest dance, *Tinikling*, brings the study of Philippine music and dance to an end.

*Salamat po.*
Magtanim (i)  

MAGTANIM AY DI BIRO  

DANCE  

This dance has been formed to fit with the song Magtanim Ay Di Biro. The dance shows several aspects of rice planting and harvesting in the Philippines. The dance is a compilation of many folk dances based on rice planting and harvesting themes.

The song is of 32 bars, with the final 16 bars being repeated, making a total of 48 bars, falling into 8-bar phrases or sections.

The dance has 6 sections:  
1. Planting  
2. Harvesting  
3. Threshing  
4. Airing  
5. Pounding  
6. Winnowing  

Separate groups of pupils may learn each section of the dance and put it together with the song; or the whole class may learn the dance.

It would be most authentic to have some pupils sing the song with guitar accompaniment while the remainder perform the dance.

In the Philippines it is customary, after the work in the fields is over, to dance, sing and celebrate by means of performing dances and songs with themes based on the work undertaken.
Magtanim (ii)

Working clothes are worn for this dance:
Boys: coloured pants, shirt, kerchief, salakot hat and bare feet.
Girls: balintawak dress, apron, head-scarf, bare feet.

Field working implements are used and these could be simulated or imagined by the pupils:
Baskets of palay (rice plants), knives or scythes, piece of log or stone, shallow baskets, large troughs, long bamboo poles.

The movements for the dance are given corresponding to the bars and beats of the song.
The manner for this dance is carefree, happy and lively.

TIME SIGNATURE: \( \frac{2}{4} \)

Bars 1 - 8: Planting. (Moderate tempo, c. MM \( \frac{4}{4} = 80 \))
Dancers form two rows, facing the front. Each dancer (boy and/or girl) holds palay seeds in basket in L hand (or palay seeds in L hand). 'Planting' is executed with R hand. Begin with feet together, down stage front.

1
- R foot backward. Bend forward. Plant the seed in the ground with R hand. (Bend very low)
- L close to R (that is, the dancer is moving backwards with this movement). R hand take the palay seeds from L hand.
2
- R foot backward. Bend forward. Plant the seed in the ground with R hand. (Bend very low.)
- L close to R (that is, the dancer is moving backwards with this movement). R hand take the palay seeds from L hand.

Bars 3-8
- Repeat the first two bars (that is, the four movements above) three more times.
Magtanim (iii)

(NOTE: If the movements are too fast for the pupils, each movement may take a minim. In this case, there would be four plantings only.)

Bars 9 - 16: Harvesting. (Tempo as before.)

By this time all dancers should be in two rows near back of stage. Imagine that each dancer has planted the palay seeds in a row, thus:

Now it is time to harvest the grown rice. To do this they will move sideways down the line of grown plants. Each dancer will now be facing stage left. The direction for these bars is:

(Back of stage)

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<td>SR</td>
<td>SL</td>
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(Audience or front of stage.)

- Turn to face stage left. Bend forward with knees slightly bent.
- Grasp stalks of grown palay with L hand (remain in bending position).
Magtanim (iv)

- Remove knife or scythe from belt and cut stalks forcefully, with a large, swinging movement. Drop cut stalks on ground.

10 - Remain facing stage left and move sideways right. To do this, slide R foot to the right and bring up L foot close to R foot.

- Bend forward with knees slightly bent.

11 - Grasp stalks of grown palay with L hand (remain in bending position).

- Cut stalks forcefully, with a large, swinging movement. Drop cut stalks on ground.

12 - Remain facing stage left and move sideways right. To do this, slide R foot to the right and bring up L foot close to R foot.

Bars 13-16: Repeat the 2 bar sequence of movements (bend - grasp - cut - move) twice more.

Bars 17 - 24: Threshing. (Faster tempo, c. MM \( \frac{1}{4} = 120 \) or faster)

The workers (dancers) now have to thresh the palay. They must gather it and thresh either by stamping on the stalks or by striking the stalks on a log or stone. This section of the dance combines these two types of threshing techniques.

Dancers remain in the positions at which they ended Bars 9 - 16.

- Put down (imaginary) knife or scythe. Sweep with R foot sliding inward to form a heap of stalks. Move in a clockwise circular direction to gather the stalks into the heap with the R foot.

17 - Do the same with the L foot.

18 - Stamp on the heaped palay, R - L - R - L, one stamp per crotchet beat.

19-20 -
Magtanim (v)

21 - Bend low and gather the stalks, using big, sweeping arm movements.

22 - Strike the palay stalks on the ground or on the log or stone. Strike once for each crotchet beat.

23 - Shake the palay stalks in front of the body, at waist level. Shake three times, twice on first crotchet beat and once on second crotchet beat. (Rhythm for shaking stalks: J~^ J~).

24 - Strike the palay stalks (as before, for Bar 22).

This section may be summarised thus:

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<td>4</td>
<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Sweep into heap with R</td>
<td>Sweep into heap with L</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Strike Strike Strike</td>
<td>Stamp L Stamp R Stamp L</td>
<td>Stamp L Stamp R</td>
</tr>
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<td>25</td>
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</table>

Bars 25 - 32: Airing. (Same tempo as Bars 17 - 24.)

The rice, palay, must now be aired. One way to do this is by 'pouring' the grains from one basket held aloft to another lower basket. Usually the women do this task, but in the dance, males and females may perform the airing movements.

25 - Leave (imaginary) stalks, from previous dance section, on the ground. Each dancer take a basket. This section is performed with the dancers working in pairs. One partner stands holding basket full of grains. Other partner sits on heels, on the ground, with empty basket on lap.
Magtanim (vi)

26 - Pour some grain from full basket, held high, down to empty basket on lap.

27 - Partner standing with full basket shakes the basket in order to bring the grain towards the rim.

28 - Pour the grain from full basket, held high, down to lower basket on lap. All grain is now held in lower basket.

Bars 29-32 - Reverse position of partners, so that lower person, with the, by now, full basket, stands up and the original standing partner (now with an empty basket) sits on heels. Repeat airing movements as for Bars 25-28.

Repeat of Bars 17 - 24: Pounding. (Same tempo as original.)

The pounding of the palay is often done with long bamboo poles. For this section of the dance, form circles of four-to-six dancers. Each hold (imaginary) long bamboo poles.

17-24 - Form the circles around (imaginary) large troughs, which are filled with grain. With long bamboo poles, pound the grain in the trough while walking vigourously around and around the trough. Take one step per crotchet beat, moving in clockwise direction. Pound the grain once each crotchet beat, so that the pounding movement and the step coincide.

Repeat of Bars 25 - 32: Winnowing. (Same tempo as original.)

The husks must be separated from the pure grains. This is accomplished by winnowing.
Magtanim (vi) 

25 - Lay poles down (from previous dance section).
26 - Collect baskets.
27-28 - Each dancer fill his/her basket with grains from the trough.
29-31 - All winnow the rice. To do this, stand in one spot and twist and turn the basket until the husks fall to the ground, leaving the pure grains in the basket. Shake the basket continuously with short, sharp shakes.
32 - Collapse on ground, to rest after the strenuous work!

A thanksgiving or festive dance may follow this occupational dance (for example, Tinikling or Binasuan).
TINIKLING

Visayas

SONG

Allegro

An in-t nga s a-yaw an nga-ran ti-nik-
ing

An bi-num-bu-hat la an

ba-ro-ba-king-king

kingking man-han

too, king-king man-han wa-la

luk-so hindu ru-yog ma-lak-si ang ki-wa

An in-t nga An du-ha nga

ka-hoy guin-i-iro in-tok

nga si-na-sa bay-an hin ban-
dok

di-da ha pag in-tok ti

gawas anti-til

kung di mag du

ru-yog nga wa-ray su-mi-kil

An du-ha nga kil-
Tinikling dance requires two long bamboo poles (other poles may be substituted), resting on a small piece of wood. Two operators sit at either end of the poles and the small wood enables them to grasp the poles firmly but lightly. The poles CLOSE TOGETHER on beat 1 and OPEN on beats 2 and 3.

INTRO.: Poles begin moving 8 bars before song begins.

SECTION A (Song begins)

16 bars. Girl at one end of poles and boy at other end of poles, on opposite sides, facing each other:

Bars 1 - 4: Putting weight on outside foot (R for boy and R for girl), quickly place L foot inside poles on beat 2. Make the movement appear as if the girl and boy are afraid to put their feet between the clashing poles. Repeat this movement for four bars.
**Tinkling (ii)**

Bars 5 - 16: Using normal Tinkling step, move across and back between the poles for 12 bars. As boy and girl are standing on opposite side of poles, they will be moving in opposite directions for this pattern.

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step on R outside poles.</td>
<td>Step L inside poles.</td>
<td>Step R inside poles, lifting L.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step L outside other side of poles.</td>
<td>Step R inside poles.</td>
<td>Step L inside poles, lifting R.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step R outside other side of poles (original starting point).</td>
<td>Step L inside poles.</td>
<td>Step R inside poles, lifting L.</td>
</tr>
</tbody>
</table>

Tinkling step continues in manner. The first beat of every bar is ALWAYS outside the poles. In Tinkling step, the weight immediately goes on the leg designated: that is, Step L means that weight is all on L and R is raised and free. The lighter the step, the easier it is to perform Tinkling step.

**SECTION B**

Repeat of first section of song. 16 bars.
Tinikling (iii)

Bars 1 - 4: Boy stands aside and girl goes across and back between the poles for 4 bars. Boy may perform pivots and turns outside poles.

Bars 5 - 8: Girl stands aside and boy goes across and back between the poles for 4 bars. Girl may perform pivots and turns outside poles.

Bars 9 - 10: Boy stands aside and girl goes across and back between poles for 2 bars. Boy as before.

Bars 11-12: Girl stands aside and boy goes across and back between poles for 2 bars. Girl as before.

Bars 13-16: Both get ready for next Section.

SECTION C

Second section of song. 16 bars.

Bars 1 - 16: Repeat the following step for entire time. Boy and girl may alternate if they wish, or perform some solo bars. The step is not difficult if the weight is properly distributed.

<table>
<thead>
<tr>
<th>Step</th>
<th>Beat 1</th>
<th>Beats 2 &amp; 3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Step R outside poles.</td>
<td>Step L inside poles on toes and pivot on this Left foot, so that body faces opposite direction.</td>
</tr>
<tr>
<td></td>
<td>Step R outside other side of poles, facing opposite direction to that of starting position.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Step L inside poles on toes and pivot on this Left foot so that body faces opposite direction.</td>
<td></td>
</tr>
</tbody>
</table>
Tinikling (iv)

<table>
<thead>
<tr>
<th>Beat 1</th>
<th>Step R outside other side of poles, facing original starting-position direction.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beats 2 &amp; 3</td>
<td>as before</td>
</tr>
<tr>
<td>Beat 1</td>
<td>as before (and continue in like manner).</td>
</tr>
</tbody>
</table>

SECTION D

Repeat of second section of song. 16 bars.

Bars 1 - 2: Boy move up to girl and girl move to boy, so that both are at middle of poles, on right side. Boy stand behind girl. Girl raises her arms and holds boy's hands (above both heads). Girl and boy are both facing same direction, that of front (the girl's back is to the boy's front).

Bars 3 - 16: Both perform normal Tinikling step (see Section A) simultaneously, both going in same direction at the same time. Still holding arms (high), bend the body to the right when stepping to right; then to the left when performing the Tinikling step in direction of left. As the body bends in direction of step being performed, lower the pair of held hands (reverse for opposite direction).

SECTIONS E - H

Repeat entire song and perform Sections A - D of dance again.

SECTION I

After the song is finished, and the music is played,
Tinkling (v)

the boy claps \(\frac{2}{4}\) at a much faster tempo than the music previously. This clapping acts as the conductor to the pole operators. They take the new tempo (as set by the boy) and work the poles in time with this new tempo.

4 bars of poles at new tempo. Dancers then perform normal Tinkling step for 16 - 24 bars (depending on skill). This skilful, fast Section completes the dance.
Winnowing Rice
as in Magtanim Ay Di Biro.
AN INTRODUCTION TO PHILIPPINE MUSIC and DANCE by Philomena S. Brennan

PUPIL'S BOOK
Music and Dance of Tribes in the Philippines 1

§§B Supplement (i), (ii)

Music and Dance of the Moros in the Philippines 11

§§B Supplement (iii), (iv)

Music and Dance of the Filipino Christians 22

§§B Supplement (v), (vi)

[Pupil's Bk. denotes Pupil's Book pages.]

Sources of materials in Curriculum A and Curriculum B Pupil's Book are listed in Acknowledgement of Sources, Volume 2.
MUSIC AND DANCE OF TRIBES IN THE PHILIPPINES

HUNTING THE BOAR

This music is from the Bontok in northern Luzon. It depicts the hunting and killing of a wild boar. Yells, shouts, shields and sticks are heard with the instruments.

PHILIPPINE TRIBAL INSTRUMENTS

GANSA

The gansa is the most important instrument to those Tribes living in the mountainous regions of northern Luzon. The metal gansa is a flat gong, ranging in size from 25 cms. to 40 cms. in diameter. It has a handle made from tusks or jaw-bones of animals. The gansa is played by striking with a stick or beating with the palm/fingers of the hand. Sometimes the two methods of playing are used at the same time, with the gansa resting against the knees of the player, as he sits on the ground. The gansa is usually played by the men of the village. Listen to the excerpt for several gansas, and notice the stick and hand method of playing. You will hear different pitches from the gansas, as they are of different sizes.

SULIBAO

The sulibao is a drum. It is a very important instrument to the Tribes of northern Luzon. The sulibao is conical in shape and the length varies between 28 cms. and 95 cms. The diameter varies between 8 cms. and 20 cms. The sulibao is made from a hollow log and the skin on top is often pig-skin. The skin is stretched tightly across the top of the drum and attached with braided twine. The sulibao is played with the hands (and not with a beater). Listen to the short excerpt of the sulibao playing.
The *kalleleng* is a nose flute. The *kalleleng* is made of bamboo and the sound is produced by blowing through one nostril. The sound is very soft and haunting. It is a very difficult instrument to play, as the stream of breath must be gently centered to a tiny hole at the top of the *kalleleng*.
Philippine Tribal Instruments (continued)

The *kalleleng* has three finger-holes in the front and a thumb-hole at the back. Listen to the excerpt for *kalleleng* (sometimes also called *balagang*) nose flute, and notice the trills, short phrases (owing to constant breathing required to play a *kalleleng*) and overblowing on some notes.

(Left) Igorot girl playing *KALLELENG*

(Below) GANSAL, 2 SULIBAO and 2 *KALLELENG*:

**AFIW**

The *afiw* is a metal jaw's harp. In the northern Tribes the *afiw* metal jaw's harp is used and the southern Tribes use the bamboo jaw's harp (similar to the *kubing* of the Moros).

The metal *afiw* is played by blowing through the middle of the small instrument, while, at the same time, vibrating the attached 'tongue' with the thumb. Listen to the excerpt for *afiw* and notice the many different pitches obtained by changes in the breath expelled. The rhythm is achieved by manipulating the "tongue".

AFIW with 'tongue' cut from same piece of metal.
Musical sticks are called bangibang in the northern Tribes and kalutang in the south. Musical sticks are played in pairs, striking one against the other. Different sizes produce pitches. The method of holding the sticks reduces or increases the resonance. Some Tribes suspend several sticks in a row and strike them with a beater. Listen to the excerpt for bangibang, which is very short (there is also a salibaom heard in this excerpt).

Kalutang

See note page 350.

Palvong

Palvong is a mouth flute, made from bamboo. The number and spacing of finger-holes depends on the scale used. Soft blowing is required to play the bamboo palvong. Listen to the two short excerpts of palvong, one demonstrating the low register and the other being in a higher register.

Two types of Palvong

Bunkaka

The bunkaka is a split bamboo 'buzzer', so called because of the quality of the sound made when the split ends are hit against the arm or hand. Bunkaka is often nick-named the devil-chaser (again owing to the sound). Bunkaka vary in size from 40 cms. long with 3 cms. diameter (low pitched) to 36 cms. long with 2 cms. diameter (high pitched).
Listen to the example of two bunkaka playing. The deeper pitched bunkaka is not only beat on the arm in certain rhythms, but a thumb-hole (near the base) is covered and uncovered, producing another timbre from the bunkaka.

BUNKAKA

KOLITONG

The kolitong is a plucked instrument, made from a single thick piece of bamboo, from which strings are carved. These strings are made from the actual piece of bamboo itself. The tube acts as a resonator. Kolitong is held in both hands and the strings are plucked with thumbs and fingers of both hands. There are between 4 to 6 strings, which are tuned by moving the small wedges. The kolitong in the picture is 60 cms. long with a diameter of 10 cms. Listen to the melody as played on the bamboo kolitong, accompanied by a slit bamboo tiny drum hit with a thin stick.
BONTOK WAR DANCE

1. Give the Filipino and English names of the instrument playing at the opening of this piece: ..............
2. How many sections does this instrument play in the entire piece? ..............
3. When this instrument plays, is the rhythm strict and easy to follow? (circle correct answer): Yes No
4. Give one reason for your answer to Question 3: ..............
5. A chant follows, sung by a ..... Comment on the chant's rhythm: .............. and the chant's pitch (or tune): ..............
6. Name the rhythmic, metallic-sounding instruments that play before the 'Dong Dong Ay' section: ..............
7. This instrument is important to the music of the northern/southern Tribes (circle correct).
9. 'Dong Dong Ay' is a salidumay. What does this mean? ..............
10. Name the drum that plays near the end of the piece: .............. Briefly describe: ..............
11. Bontok War Dance ends very softly, with the instrument called .............. (a bamboo ..............) playing.

MUSIC OF THE HANUNOO

The Hanunoo are a Filipino Tribe living in the south, on the island of Mindoro. They have a music tradition of their own, different to the northern Tribes. Listen to music of the Hanunoo and answer the questions.

1. KALIPAY (Merrymaking): Circle the instruments which you can hear in this excerpt:
drums - gongs - string instruments - wind instruments.

2. LANTAY solo: Lantay is a bamboo mouth-blown transverse flute. Follow the score and then describe the sound and playing technique of Lantay.

3. IVAYA (Lullaby): Comment on the singing style of this lullaby: ..............

4. KASKAS and TIMPARA: This solo is played by a kudyapi, a general term for a 6-string plucked instrument, from 38 cms. to 75 cms. in length. After listening and following the score, explain the meaning of Kaskas: .............. and Timpara: ..............
5. KALUTANG: What are kalutang? Follow the score for kalutang.

6. UWI: The Hanunoo call to each other as they walk along the jungle and forest trails.

7. AMBAHAN: Courting song with GITGIT string instrument accompaniment. The illustration (right) shows Ambahan words for song carved into a bamboo node. After listening and following the score below, describe the music for Ambahan:

8. CALLING ANIMALS: A Hanunoo man tells his nephew to call the animals. Listen, then list the animals you think that the boy is calling:

9. SIMIDSIRUY (Gitgit solo): The gitgit has 3 strings and is very small, being approximately 36 cms. long and 6 cms. wide (at widest part). It is played with a bow of human hair. Score:
1. This piece is from the Bilaan (or Blaan) Tribe in the southern Philippines. Three instruments are important in this music, which accompanies a dance imitating birds. Firstly, there are the small bells worn around the dancers' ankles, which provide a continuous accompaniment as the dancers move. The second instrument is the 2-string p'aglong, illustrated below. One string is the ............ string and the other string is suspended over small frets and it is on this one string that the ............... is played.

**P'AGLONG:**

The third instrument heard in Falimac-Bilaan is the tagungguan, eight pitched gongs suspended in a frame. Each gong has a knob or boss in the centre, which is struck with a soft mallet. The *tagungguan* plays another ............ in Falimac-Bilaan.

**TAGUNGGUAN**

(actual height approx. the height of a man, as the lower - and bigger - gongs can be 45 cms. wide. The frame is usually made from bamboo). Illustrated below is one single big gong of *tagungguan*:

2. Comment on the style of Falimac-Bilaan: ............

**DUGSO**

Dance Briefly describe the *Dugso* dance, from the southern Tribe called Bukidnon:
IFUGAO GANSA and WEDDING DANCE

Listen to the gansas, as played by the Ifugao of the northern Philippines.
Play the transcription for 3 gansas, called Wedding Dance.
Comment: .................................................................

BUGAN

This song is sung by the Ifugao and tells the story of Bugan, a beautiful young girl. This song is difficult to sing: why is this so? .................................................................

BICBIC Listening Sheet

1. Bicbic is sung by the Kalinga, in the north, at times of death. Give reasons that suggest this theme in the song: .................................................................
2. Comment on the vocal style (i.e. the way of singing): .................................................................

ALSIG Listening Sheet

1. The Kalinga witch sings Alsig. Give examples in the song that suggest this: .................................................................
2. Comment on the rhythm of Alsig: ................................................................. and comment on the melody of Alsig: .................................................................

ULLALIM Listening Sheet

1. The Kalinga sing their epic folktales relating to the deeds and feats of their heroes by singing the Ullalim. Give several vocal techniques heard in Ullalim: .................................................................

ELA-LAY Listening Sheet

1. This is a different type of Kalinga singing. It is a song of rejoicing, and is rather similar to Ela-Lay in Salip (see later). Comment on this slow Ela-Lay and follow score: ................................................................. melody (tune) ................................................................. voices: .................................................................

SALIDUMAY MANG-ANTI Listening Sheet

1. This is a salidumay of the Kalinga. Name another northern Tribe who sing a salidumay: .................................................................
2. This Kalinga salidumay is sung at harvest time. Comment on the melody (tune): ................................................................. the rhythm: ................................................................. voices: .................................................................
3. This is the fifth Kalinga song that you have heard. Briefly summarize Kalinga vocal style: .................................................................
SALIP and ELA-LAY

Listening Sheet

1. Name the two instruments in the Introduction of this Kalinga wedding music: ..........................................................
2. How many different pitched gamsa do you hear as the music progresses? ..........................................................
3. What methods of playing the gamsa are used? ..........................................................
4. Does the sulibao continue playing with the gamsa? ...........
5. Describe what the sulibao plays: ..........................................................
6. Draw the sulibao and gamsa in space provided:

    [Diagram]

7. The fast Ela-Lay song completes Salip. Comment on the rhythm: ..........................................................
the voices: ..........................................................
the melody (tune): ..........................................................
the accompaniment: ..........................................................
8. Sing and accompany the rejoicing song, Ela-Lay.

IDAW

Listening Sheet

1. Idaw is music from Kalinga in the northern Philippines. Name the instrument which opens this piece: .........................
   From what is this instrument made? ..........................................................
   How? ........................................................................................................
2. Describe the melody (tune) played by the first instrument in Idaw: ..........................................................
3. Sulibao, whistling and bangbang follow. Describe the music and explain these words: ..........................................................
4. Towards the end, when the tempo becomes fast, what do you think the music is describing (circle correct):
   death - wedding - battle - hunting.

BANGA

Dance (Kalinga)

Briefly describe this dance, Banga, and mention the accompaniment.

SCALES and RHYTHMS

Improvise, stylistically, on these Tribal scales, using the given rhythms:

Rhythms: [free rhythm | ] | 

Idaw: Kalleleng: Atig:

Scales:

Ela-Lay: Bugan: Dong-Dong Ay:

Lantay: Iyaya: Kulutang:

END: MUSIC OF TRIBES IN PHILIPPINES
Summarize slides illustrating Tribal culture:
B SUPPLEMENT (ii)

MUSIC AND DANCE OF TRIBES IN THE PHILIPPINES

Summarize the culture of Philippine Tribes:
GABBANG

The gabbang is similar to a western zylophone, both in appearance and in the way in which it is played. The keys are usually made from bamboo, and there may be from 5 to 9 keys. The resonator box/frame is often decorated, using okir designs. The tuning is versions of the pentatonic: for example,

![Gabbang notes]

The gabbang varies between 40 cms. to 70 cms. long, by approximately 30 cms. wide and 25 cms. high. It is played with two mallets (or beaters).

Listen to the gabbang and follow the score below:

![Gabbang score]

The gabbang may be played as a solo instrument, or in Moro ensembles.

KUDYAPI

The kudyapi is a string instrument, with the body made in the shape of a boat. It is sometimes called the 'boat-lute' for this reason.

This 'boat-lute' title is not completely correct, as a closer investigation of the kudyapi shows that the head and tail resemble a bird-like figure. The reason for this 'bird' shape is that the Philippine Moros believe in the good fortune of the saimamanok bird (see illustration at end of Moro section), and use saimamanok designs and motifs in many ways.

The kudyapi is a two-string instrument, with a drone string. Listen to the kudyapi excerpt, noting the range and style of playing. The scale is a version of the pentatonic.

The kudyapi demands great skill and expertise to play. Among the Moros, the kudyapi is often considered as a communication instrument, as they can understand the meaning of what is being played as clearly as if they were talking to each other. The sound of the kudyapi is very different to our western musical instruments.
**Suling**

The *suling* is a Moro flute, made from bamboo. *Suling* is played by blowing through the mouth and the instrument is held vertically. It has four finger-holes. The blowing end of the *suling* is encircled with a thin rattan ring to create a mouthpiece.

Listen to the *suling* excerpt and note the wide range and style of blowing. This piece for *suling* is played by a Moro from Maguindanao.

**Kubing**

The *kubing* is a Moro bamboo jaw’s harp. It is played by exhaling and inhaling through the centre, while the thumb gently vibrates the slender end-piece in desired rhythms. It is possible to change the pitch by using different methods of blowing.

Listen to the man from Maguindanao playing the *kubing*. This instrument is often used to convey messages and the player demonstrates how the *kubing* plays a certain sentence. The man says the sentence and then plays it on the *kubing*. He plays the first word several times and then the second section of words. Finally, he says it all and plays it on the *kubing*.

It is easy to hear how a person could send messages by playing the *kubing*.

Sentence: *Tinumbuk a Tinadtad.*
1.: *Tin - um - buk.*
2.: *A Tin - ad - tad.*
Babandil

The babandil is a bossed gong. This means that the gong has a type of knob in the centre which is usually the part of the gong that is played. However, to play the babandil, the player strikes the rim of the gong with a hard mallet, producing a sharp, metallic sound. The babandil, together with the dabakan drum, the gandingan gongs, the large agong gong and the pitched kulintang gongs form the most famous and widely used Moro instrumental ensemble: the Kulintang Ensemble (called baalalan). It was the baalalan (kulintang ensemble) which played Duyog at the beginning of this segment. The babandil often opens a piece for kulintang ensemble and announces the rhythmic mode for the piece. The babandil is the highest pitched of the rhythmic gongs of the kulintang ensemble. Occasionally, a piece uses two babandil.

Listen to the babandil from Maguindanao and identify the following two rhythmic motifs:

(a) \[\text{Diagram of babandil motif} \]

(b) \[\text{Diagram of babandil motif} \]

The babandil is suspended, sometimes from a frame. It has a shallow, or narrow rim (see diagram of proportionate sizes of Moro gongs). The babandil may be highly and intricately decorated, using favoured Moro designs. The babandil in the picture (left) features the boss and shallow rim (which unfortunately cannot be observed).
Instruments of the Moro (continued)

DABAKAN

The dabakan is a drum, played with two sticks. It is approximately 60-70 cms. high, with a head of animal skin. The dabakan is the drum of the kulintang ensemble. As with most Moro musical instruments, dabakan may be decorated and the picture shows a dabakan inlaid with mother-of-pearl. Listen to the dabakan excerpt, played by a Moro from Maguindanao. The two beaters, alternating, play the following rhythm quickly: \[ \text{\textbullet\textbullet\textbullet\textbullet\textbullet} \]

GANDINGAN

The gandingan is a set of narrow-rimmed, suspended gongs. There may be three or four gandingan in a set for the kulintang ensemble. Each of the gongs is of a different pitch, and one player plays the gandingan with a soft mallet. The gongs are played alternatively, depending on the mode of the piece. Listen to the gandingan excerpt from Maguindanao and identify the number of gongs comprising the gandingan (to do this, listen to the different pitches of the gongs). Gandingan may be suspended side-by-side (see diagram of gongs), may be suspended side-by-side with bosses all facing front or may be suspended one beneath the other (see picture of two gandingan in decorated frame). As with other Moro instruments, any of the gandingan gongs may be elaborately decorated:

Ornate GANDINGAN (view judge sideways to identify)
AGONG

The large, deep-sounding, suspended agong is the lowest of the rhythmic gongs of the kulintang ensemble. It is made of cast bronze (as are all Moro gongs). The agong has a wide rim and a large boss. Listen to the excerpt of a single stroke from the agong, following a fragment of melody from the gabbang. Agong may be suspended from a frame, hanging parallel to each other. Some Moros, for example the Yakan, suspend the agong from a single point.
The kulintang is a set of seven or eight bossed gongs, which together form a scale. The gongs are set on a stand, in order, from highest to lowest. The kulintang plays the melody (tune) in music for kulintang ensemble. It is played by one person, usually a woman, using two beaters. The beaters may be soft or hard, depending on the style of kulintang playing needed for a piece. The smallest and highest gong is approximately 16 cms. in diameter, and the largest and lowest gong is approximately 21 cms. in diameter. The remaining gongs graduate between these two sizes.

The eight, shallow-rim, bossed gongs of the kulintang are made of cast bronze. Each gong in a set may be decorated using okl designs, as may the stand—holding the kulintang gongs. Each village has a kulintang ensemble (kulintang, babandil, dabakan, gandingan, agong) and the tuning is slightly different for each set. Moro kulintang mode or tuning, although varying with some kulintangs, usually comprises tone-minor 3rd-tone-tone-tone-tone-tone.

The kulintang plays the gong-melody and usually begins with the low gong pitches and moves through the higher gongs as the music progresses. It ends a piece with rapid descent from the top gongs.

Listen to the three excerpts for kulintang.

Ex. 1: low gongs, ending with this pattern:

```
3 3 3 3 4 3 3 4 5 4
```

(gong number in set)

Ex. 2: high gongs, using three patterns:

(a) 

```
8 8 8 8
```

(b) 

```
8 7 8 7 8
```

(c) 

```
8 7 8 6 6
```
**Instruments of the Moros (continued)**

Ex. 3: all gongs, demonstrating the player using two gongs to form a chord. Occasionally, the lower gong acts as a type of drone. These three excerpts are played by Moros of Maguindanao, in different villages.

---

**KULINTANG ENSEMBLE**

The illustration on the next page shows the full kulintang ensemble. It is a very elaborate, highly decorated set of instruments. The kulintang ensemble is used by Moros in Mindanao, especially the sub-groups of Maguindanao, Maranao, Tausug, Samal and Yakan.
KULINTANG ENSEMBLE
**BINALIG**

Binalig is for kulintang ensemble. Binalig is an entertainment melody.

**SINGKIL**

1. Singkil is a royal dance of the ........ from ...........
2. At the opening of the dance, there is a procession of the prince, princess and attendants. What accompanies this procession? ..................
3. The name Singkil is derived from the ............. worn around the ............. of the princess.
4. In this video performance of Singkil, there are three Moro dances combined, namely, Singkil, Daling-Daling (with fans) and ............. .............
5. How many bamboo poles are used for Singkil? .............
6. What instruments accompany Singkil? .............
7. What is the story of the origin of Singkil? .............
8. The poles start very slowly and then get faster/get slower. (circle correct)
9. Describe the clothing for Singkil: ..................
10. Notice that the attendants never raise their eyes to see the royal couple. Give examples of other ways in which the attendants are dutiful to the royal couple: ..................
11. The princess wears a .................. on her head and uses apir (which are ...........)
12. Describe some of the complicated movements between the poles: ..................
13. In Singkil, the poles move in time signature of 3 4 (circle correct). 4 4

**KAPITIL SA MUNSALA**

Briefly describe this dance:

**TAHING BAILA**

Listening Sheet

1. Taking Baila is a dance performed by the Yakan Moros to describe the movements of .............
2. Why do the Yakan have a dance like this? .............
3. Give 3 musical ideas that suggest the type of dance of Taking Baila: ..................
4. There is a slight stop near the end of the piece. In the dance, what is this for? .............
5. What instruments play Taking Baila? .............

**PANGALAY**

Listening Sheet

Listen while the teacher plays Pangalay. Briefly describe this music.
Briefly describe this music:

SAGAYAN SA KULONG

1. Who sings the opening chant? ................................................
2. What is the name of this famous Moro chant? ............................
3. What accompanies the chant? ...................................................
4. Describe this instrument: ......................................................
5. What type of dance is Sagayan Sa Kulong? ................................
6. What suggests this in the music? ...........................................
7. What is the purpose of the chant? .........................................
8. The dabakan and gandingan play the final section of
   Sagayan Sa Kulong. Draw these two instruments in space
   provided:

9. Sagayan Sa Kulong is an example of Tribal/Moro/Christian
   Philippine music (circle correct).
10. Give two reasons for your answer to Question 9: ....................

FOUR MORO VOCAL PIECES

(1) TALAWI
1. When is this song sung? ......................................................
2. It is sung by a ..............................................................
3. Comment on the breathing: .................................................
4. Comment on the pitch: ......................................................
5. Does the singer use any of these vocal styles:
   vibrato .............
   glissando ............
   tremolo .............
   nasal singing ........
   glottal stops ........

(2) BANG APHAN
1. When is this song sung? ......................................................
2. It is sung by a ..............................................................
3. Comment on the breathing: .................................................
4. Comment on the pitch: ......................................................
5. Does the singer use any of these vocal styles:
   vibrato .............
   glissando ............
   tremolo .............
   nasal singing ........
   glottal stops ........

(3) RADJA INDARAPATRA
1. Why is this song sung? ......................................................
2. Comment on the breathing: .................................................
3. Comment on the pitch: ......................................................
4. Does the singer use vibrato ..............................................
   glissando ............
   tremolo .............
   nasal singing ........
   glottal stops ........

(4) BUNGBUNG MANGMANG
1. When is this song sung? ......................................................
2. Comment on the breathing: .................................................
3. Comment on the pitch: ......................................................
4. Does the singer use vibrato ..............................................
   glissando ............
   tremolo .............
   nasal singing ........
   glottal stops ........
**DALING-DALING**

*Daling-Daling* is a song from Sulu. It may also accompany a courting dance, performed with elaborate fan movements. It is accompanied by *dabakan*, *gandlingan*, *babandil* and *agong*. The scale for *Daling-Daling* is a typical Moro scale.

**SINULOG**

*Sinulog* is a piece for *kulintang* ensemble. It is an example of Philippine Moro music of the southern island of Mindanao.

**KAPA MALONG-MALONG**

1. This listening example is a short excerpt from a longer piece called *Kapa Malong-Malong*. What does this title mean? Describe:  
2. Name the instruments playing:  
3. This piece is an example of Tribal/Christian/Moro music of the Philippines (circle correct):  
4. Give 3 reasons for your answer to Question 3:  
5. Briefly describe this music: tempo , mood , other  

**TAGONGGO**

*Tagonggo* is a Moro piece for *kulintang* ensemble. It is played at times of sickness. Sometimes it is played as a *kulintang* solo.

**DUYOG**

1. What instrumental ensemble plays *Duyog*?  
2. Name the set of gongs which plays the melody:  
3. Name the drum of this ensemble:  
4. The three other instruments in this ensemble are the *babandil*, the *babandil*, and the  
5. Comment on the style of playing by the *kulintang*:  
6. This piece, *Duyog*, is from the Maguindanao Moros. Name one other sub-group of Philippine Moros:  
7. Name 2 Philippine Moro dances:  
8. Name 3 Philippine Moro instruments NOT heard in *Duyog*:  
9. The illustration (right) is the Moro *sariimanok*, the bird of good fortune. In what Moro dance did you see a *sariimanok*?  
10. What religion do the Philippine Moros practice?  
11. Which of the following Moro music was NOT for *kulintang* ensemble? (circle answers): *Binalog* - *Duyog* - *Pangalay* - *Tagonggo* - *Sinulog* - *Yakan Warrior's Dance* - *Talawi*.

END: MUSIC AND DANCE OF THE MOROS.
Summarize slides illustrating Moro culture:
SUMMARIZE THE CULTURE OF PHILIPPINE MOROS:
1. What is the English meaning of this title? ...........................
2. What is the time signature? 2 3 4 (circle correct)
3. What Philippine musical ensemble plays this piece of music? ......................
4. Name the instruments of this ensemble, from highest to lowest: ..........................
5. In the Interlude of Pandanggo Sa Ilaw, the string instruments are joined by two percussion instruments (one melodic and one rhythmic). What are they? ..........................
6. In Section A, the whole ensemble plays. However, in Section B two high instruments play the melody (tune) as written on the score. What are they? ......................
7. At bars 5 - 8 of Section B, another instrument plays a counter-melody. What is it? ..........................
8. At the end of Section C (bars 15 - 16) one instrument of the ensemble plays chords to the rhythm of Pandanggo Sa Ilaw. What is this instrument? ..........................
9. At Section A2, the high string instruments play the main tune. What playing technique are they using? ..........................
10. At Section A2, an electric instrument is added to the Kondalla ensemble. What is it? ..........................
11. At Section B3, a percussion instrument is heard. This instrument is sometimes added to this Christian/European-influenced musical ensemble. Name the percussion instrument. ..........................
12. At Section C2, a low counter-melody is played against the main melody. What instrument/s play (a) the melody (b) the counter-melody ..........................
13. At Section A3, name all the instruments that you can hear. ..........................
14. There are five main instruments of the Philippine Kondalla ensemble. Sometimes other instruments are added. For Pandanggo Sa Ilaw, give: (a) the five Kondalla instruments: ..........................
   (b) the 3 added instruments ..........................
15. What is the tonality of Pandanggo Sa Ilaw? (circle correct): (a) major (b) major-minor (c) minor
16. Where does the word Pandanggo come from? ..........................
17. Pandanggo Sa Ilaw is an example of Philippine Christian and European-influenced music. Give reasons, that you can hear, for this: ..........................

PAMULINAWEN Listening Sheet

2. What musical ensemble accompanies the singers? ..........................
3. Name 3 instruments of this ensemble: ..........................
4. What is the time signature? (circle correct): 2 3 4 4 4
5. What is the key? (circle correct): C major D major
6. Does Pamulinawan remain in this key all the time? ..........................
7. Describe the mood of this song: ..........................
8. Who sings this song? (circle correct): girls, boys, both.
9. This song is an example of Moro/Christian/Tribal (circle correct) Philippine music.
10. Give 2 reasons for your answer to Question 9: ..........................
Proportional Sizes:

Bandurria  Laud  Octavina  Gitara  Bajo de Uñas
CHITCHITRITCHIT

1. What does the title of this song mean? .........................
2. What Philippine musical ensemble accompanies the singing in Chitchitritchit? ...........................................
3. What is the time signature? (circle correct): 2 3 4
5. Chitchitritchit is an example of Philippine music of the Tribes/Moros/Christians (circle correct).
6. Give 2 reasons for your answer to Question 5: ..............
7. Two rhythm patterns are prominent in Chitchitritchit. Give one: .................................................................
8. Only three chords are used to harmonise this song. What are they? .................................................................

POLKA TAGALA to music of POLKABAL

Briefly describe this dance:

MAGLALATIK

Briefly describe this music:

DAHIL SA IVO

1. Name the instruments playing the main melody/tune: ........
2. Name the instruments playing the single-note accompaniment figures: .............................................................
3. What is the time signature? (circle correct): 2 3 4
5. Dahil Sa Iyo is representative of Philippine Christian/Moro/Tribal music? (circle correct).
6. What are all the instruments playing Dahil Sa Iyo made from? .................................................................
7. Give one reason for your answer to Question 5: ..............
8. Name the musical ensemble playing Dahil Sa Iyo: ............

KONDANSOV

1. Name the instrument playing Kondansoy: ....................
2. Where is this instrument situated in the Philippines? ....
3. From what is this instrument made? ..........................
4. Give 2 interesting facts about this musical instrument: ....
5. Give 2 reasons for Kondansoy, as played here, being representative of Philippine Christian/European-influenced music: .................................................................
6. What is the key of Kondansoy? .................................
7. What is the time signature of Kondansoy? ..................
8. The bars are numbered for you to name the bar number where the organist uses different 'stops' to achieve different effects. Give the bar number and describe the effect: .................................................................
9. Can you explain why the organist adds these effects at these actual points of Kondansoy? ............................

KONVANSOV

Listening Sheet

Listening Sheet
Bungbong

Panghat Kawayan - Bamboo Ensemble
(Masimba, Bungbong, Tcampo Lung)

Bamboo Organ
at Las Pinas, Manila.
**LULAY**

1. What voices are heard in this song? ..............................
2. Is *Lulay* sung in parts? ..............................
3. Explain what happens in the singing of Section B: .........
4. What musical ensemble accompanies the singing of *Lulay*? ..............................
5. What is the tonality of *Lulay*? (circle correct):
   - major.
   - minor.
6. Why does this type of Philippine music have tonality?

7. What is the time signature? Explain: ...........................................
8. What does mean? ...........................................
9. How many different chords are used in *Lulay*? ..............
10. Give 3 reasons for *Lulay* being representative of Philippine European-influenced or Christian music: ...........................................

---

**LERON LERON SINTA**

Describe the music, *Leron Leron Sinta*:

---

**ATIN KU PUNG SINGSING**

1. Name the Philippine musical ensemble playing *Atin Ku Pung Singsing*: ..............
2. In the spaces provided, draw and name three (3) instruments of this ensemble:

   ![Instrument A]
   ![Instrument B]
   ![Instrument C]

3. Give 4 (or more) reasons for this piece of music being representative of Philippine Christian/European-influenced music: ...........................................
4. Name the instruments playing the melody (tune) in Sections A and B: ..............
5. Name the 2 instruments playing an accompaniment pattern (keeping the 3 pulse) in Sections A and B: ..............
6. Name the instrument playing the tune in Section C: ..............
7. Describe one playing technique used by this instrument in Section C: ..............
8. Name the instrument playing the counter-melody in Section D: ..............
9. Name the two main instruments which play tunes simultaneously in Section E: ..............
10. Briefly describe *Atin Ku Pung Singsing* music: ...........................................
1. What is the English meaning of this title? 

2. Would this song be found in the rural/urban parts of the Philippines? (circle correct). 

3. Magtanim Ay Di Biro is an example of Tribal/Moro/Christian Philippine music and dance. (circle correct).

4. Give 3 reasons for your answer to Question 3: 

5. In Section A of this song, there are very few different chords used. Are there 2 or 3 chords? (circle correct)

6. Listen while the teacher plays melody of Section A (bars 1 - 8) on the piano with chords. Choose the correct chord pattern: 

   (a) B♭ F7 F7 F7 F7 B♭ I I I V7 V7 V7 V7 I (a)

   (b) B♭ F7 F7 F7 F7 B♭ B♭ B♭ I V7 V7 V7 V7 I I I

7. In Section B ("Hatina"), there is a new chord added. At what bar does this first happen? 

8. When you listened to the recording of Magtanim Ay Di Biro what was the instrument playing? 

9. Briefly describe the dance Magtanim Ay Di Biro:

---

**TINIKLING**

Describe the famous Philippine dance, Tinikling:

---

END: MUSIC AND DANCE OF THE FILIPINO CHRISTIANS
SUMMARY: Slides illustrating the culture of the Filipino Christians:

- Illustrations of traditional Filipino instruments and cultural artifacts.
Summarize the culture of the Christian Filipinos:
AN INTRODUCTION
TO
PHILIPPINE
MUSIC and DANCE
by
Philomena S. Brennan

SCORE BOOK
## CURRICULUM A and CURRICULUM B

### SCORE BOOK

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[SB denotes Score Book pages.]

---

**Sources of scores in Curriculum A and Curriculum B Score Book are listed in Acknowledgement of Sources, the final section in Volume 2.**
BONTOK WAR DANCE

KALLELENG (\( J = 60 \))

CHANT (free)

GANSA (\( J = c.144 \))

SOLO (\( J = c.80 \))

CHORUS

Dong dong ay i-

dong i - lay Dong dong ay i-dong i-lay in sa - li - du-

may di-wat In du - ru a po - ra - sa in sa - li - du-
CHANT (free)

may di wat Ha-da-lo no-da-la ni mey-e pa-la-da

u-ma-guani-na-ma li na-ta-dak ta-da

CHORUS

dal-ta-no-mo 0i-i,0i-i,0i-i,0i-i,0i-i,0i-i,0i-i,0i-i,0i-i.

SULIBAO

KALLELENG

DUGSO

BELLS

Play each pattern eight times.

A

B

C

D

E

§§§ In this Score Book, ^w is used to approximate a slight movement around a given pitch. It does not necessarily denote a mordent.
SB3

WEDDING DANCE

Ifugao

Fast $\frac{4}{4}$ = 152

GANSA 1. (High)
- hit with stick

GANSA 2. (Lower)
- stick (s); hand (h)

GANSA 3. (Lower)
- hit with hand

repeat continuously (as ostinato)

repeat continuously (as ostinato)
Ifugao

BUGAN

ALSIG

Kalinga
ELA-LAY

Kalinga

\[ J = 63 \]

El-a-lay lael-a el-a-lay, El-a-lay,
la el-a el-a-lay. In ta pu ra gra't sa
pay,
El-a-lay, la el-a el-a-lay, El-a-lay,
lael-a el-a-lay. El-a-lay lael-a el-a-lay,
El-a-lay, la el-a el-a-lay.

SALIDUMAY MANG-ANI

Kalinga

\[ J = 88 \]

Dong dong ay, Dong dong ay si dong e-lay in-se-da-li

dong dong ay ay ung sa-li-du-may. Repeat X3
GANSAN and SULIBAO: Introduction \( \frac{4}{4} \) three bars.

.57 bars.

**ELA-LAY**

\( \frac{1}{2} = 120 \)

**OSTINATI:** Clapping

Gansa 1 (hand)  Gansa 2 (hand)
\[ j = 184 \]

**BANGA**

GANSA

\[
\begin{array}{ccccccc}
\text{s} & \text{h} & \text{s} & \text{h} & \text{s} & \text{h} & \text{s} \\
\end{array}
\]

\[ s = \text{Gansa hit with stick} \]
\[ h = \text{Gansa hit with hand} \]

SULIBAO

\[
\begin{array}{ccc}
\text{y} & \text{y} & \text{y} \\
\end{array}
\]
SB10

BINALIG

Moro

Transition

Conclusion
\textbf{SB11}

\begin{itemize}
  \item \textit{BABANDIL}
    \begin{itemize}
      \item \textbf{Intro.}:
        \begin{itemize}
          \item \textbf{Ostinato}:
            \begin{itemize}
              \item \textbf{R.}
              \item \textbf{L.}
            \end{itemize}
        \end{itemize}
      \item \textbf{2 Beaters}:
        \begin{itemize}
          \item \textbf{R.}
          \item \textbf{L.}
        \end{itemize}
    \end{itemize}
  \item \textit{DABAKAN}
    \begin{itemize}
      \item \textbf{Intro.}:
        \begin{itemize}
          \item \textbf{Ostinato}:
            \begin{itemize}
              \item \textbf{R.}
              \item \textbf{L.}
            \end{itemize}
        \end{itemize}
      \item \textbf{2 Beaters}:
        \begin{itemize}
          \item \textbf{R.}
          \item \textbf{L.}
        \end{itemize}
    \end{itemize}

    (Note that Babandil and Dabakan ostinato patterns are the same.)
  \item \textit{AGONG}
    \begin{itemize}
      \item \textbf{Intro.}:
        \begin{itemize}
          \item \textbf{Ostinato}:
            \begin{itemize}
              \item \textbf{H.}
              \item \textbf{L.}
            \end{itemize}
        \end{itemize}
      \item \textbf{2 Gongs}:
        \begin{itemize}
          \item \textbf{H.}
          \item \textbf{L.}
        \end{itemize}
    \end{itemize}
  \item \textit{GANDINGAN}
    \begin{itemize}
      \item \textbf{Intro.}:
        \begin{itemize}
          \item \textbf{Ostinato}:
            \begin{itemize}
              \item \textbf{H.}
              \item \textbf{L.}
            \end{itemize}
        \end{itemize}
      \item \textbf{3 Gongs}:
        \begin{itemize}
          \item \textbf{M.}
          \item \textbf{L.}
        \end{itemize}
    \end{itemize}
\end{itemize}
SB12

KAPIIL SA MUNSLA

ACCOMPANIMENT RHYTHMS

A

Play four times.

B

Play four times.

C

Repeat as often as necessary.

D

Play eight times.

E

Play eight times.

F

Play eight times.
KULINTANG

A

B

C - Improvise on scale: D - Improvise on scale:

E

F

G
TAHING BAILA

Yakan

THREE AGONG:

(±B) High

 accel... =160...

(±G) Medium

=168

(±D) Low

\[ J = 138 \]

\[ .1 = 160 \]

\[ Ui = 168 \]

* = Hit with wooden mallet

= Hit with felt mallet
SB15

PANGALAV

\( J = 60 \)

Sulu

KULINTANG
WARRIOR'S DANCE

Presto

GABBANG

Yakan
SB18

SAGAYAN SA KULONG

Maranao

\( \frac{1}{\text{=c.69, accel. to } \frac{1}{\text{=84}}} \)

AGONG CHANT 'Dende O Dende' (free)

Den-de 0 Den-de Den-de 0 Den-de

Den-de 0 Den-de Den-de 0 Den-de

A ma-ma-na ma-wa-lak-u

bet-sa-lay de datu Den-de 0 Den-de Den-de 0 Den-de

Den-de 0 Den  Ma in-ding sa-it sa-ingit saMa-guindanao

Den-de 0 Den-de Den-de 0 Den-de Den-de 0 Den

Den-de 0 Den-de Den-de 0 Den-de Den-de 0 Den

A ma-ma-na ma-wa-luk-u

bet-sa-lay un de datu Den-de 0 Den-de Den-de 0 Den-de

Den-de 0 Den, Den-de 0 Den-de Den-de 0 Den.

DABAKAN AGONG DABAKAN \( \frac{1}{\text{=c.144}} \)

DABAKAN

H. GANDINGAN

L.
TALAWI
Maguindanao

Free (≈c.96)

Os-se-der su-ng tok - TALAWI ke-wa-ka te-o kewokumo

mar La ya luo ...(words not decipherable) .......

gi-mi-tu-wa la-kul-i sing-ka lae 0 mo-mo-sa lu-sa-lu-ing a ser-in-a Ha-na 0 mo-mo-sa lusaluing aserin

a Ha-na 0 mo-mo-sa lu-sa lu-ing a ser-in-a kom-in a ha-bib no se pi-no wa de no (du-kri-no-mo da-a Ha-na).

GABBANG
SB20

BANG ADHAN

Maguindanao

\[ J = c.66 \]

RADJA INDIRAPATRA

Maguindanao

Slow

[Motor boat]

rad-ja In - d'rar - pa - tra la - a No-ra na la no ra

na si bi'ya ng co - li - ne me ba ta ne su ra tan ng gi da't

cola ma gu.
SB21

BUNGBUNG MANGMANG

Maguindanao

$J=76$

Mang-ma- ngan at ku-mum-u gu’t bok tu

lu—ge—ni dat-ra-da-la-ta

ka buk ka-u-nit ka bu-eu

mo

A lu't tu eu— tu gud-in

eu'u— na dum bo-nu mang-a.
SL22

DALING-DALING

Sulu

Slow $j=72$

May da-ling da-ling sa may da-ling da

ling Tag-nah ni-lania nga-lay Tim-ik

ang lau lau lau He in-da ma- ti-wal-

lay Di con-te-san man-ga-lay May da

ling da-ling sa may da-ling da

ling.

SCALE

DABAKAN
BABANDIL
GANDINGAN
AGONG
SB23

SINULOG

As fast as possible

KULINTANG

R.H.

L.H.
(As fast as possible)

**BABANDIL**
- **Intro.**:
- **Ostinato**:
- **R.**:
- **2 Beaters**:
- **L.**:

**DABAKAN**
- **Intro.**:
- **Ostinato**:
- **R.**:
- **2 Beaters**:
- **L.**:

(Note that Babandil and Dabakan ostinato patterns are the same.)

**AGONG**
- **Intro.**:
- **Ostinato**:
- **H.**:
- **2 Gongs**
- **L.**:

**GANDINGAN**
- **Intro.**:
- **Ostinato**:
- **H.**:
- **3 Gongs**
- **M.**:
- **L.**:
SB27

TAGONGGO

As fast as possible

KULINTANG

R.H.

L.H.
As fast as possible

BABANDIL
Intro.: [music notation]
Ostinato: [music notation]
R. 2 Beaters: [music notation]
L. 2 Beaters: [music notation]

DABAKAN
Intro.: [music notation]
Ostinato: [music notation]
R. 2 Beaters: [music notation]
L. 2 Beaters: [music notation]

(Note that Babandil and Dabakan ostinato patterns are the same.)

AGONG
Intro.: [music notation]
Ostinato: [music notation]
H. 2 Gongs: [music notation]
L. 2 Gongs: [music notation]

GANDINGAN
Intro.: [music notation]
Ostinato: [music notation]
H. 3 Gongs M.: [music notation]
L. 3 Gongs M.: [music notation]
SB30

PANDANGGO SA ILAW

Allegretto

Intro.

Luzon and Visayas
SB31

CHITCHITRITCHIT

Luzon: Tagalog

Fast and lively

\[\begin{align*}
&\text{Fast and lively} \\
1. &\quad I \quad \text{C} \\
2. &\quad \text{G}^7 \\
&\quad \text{G}^7
\end{align*}\]
PAMULINAWEN

Luzon: Ilocano

Lively (4)

Pa - mu - li - na - wen, Pu -
sok in-de-ngam man, Toy u - mas - a -
sug Ag-ra-yo'i-ta sa - diam.

Pa - nu - no - tem man, Di - ka pag-in-tu - tul -
ngan, Toy a-ga - yat ag
ra - yo'i-ta sa - diam. Es - sem a - diac ka - li -
pa - tem, Ta - na su - di u - nay a - na - gan, U -
ray sa - din ta yan, U - ray sa - di - no
man ka - li - pa - tem ta - na su - di u -
nay a - na - gan. No ma - la -
gip ka pu - sok ti ma - bang - a - ran.
SB33

CHITCHITRITCHIT

Luzon: Tagalog

Fast and lively

Chit-chit-rit-chit A-li-bang-bang Sa-la-gin
to't Sa-la-gu-bang, Ang-ba-ba-e sa lan-sa-
ngan Kung-gu-mi-ri'y parang tan-dang. Chit-chit-rit-
dang. Ma-ma-ma ma na-ma mang ka pa sa-ka-
yin ya n'ng ba-ta Pag-da-ting sa May-ni-
la, i-pag-pa-lit ng kut sin-ta A-le, A-
le, na ma-ma-yong Pa su-ku-bin ya-ring sang-
gol Pag-da-ting sa Ma-la-bon i-pag-pa-
lit ng ba-go ong. Chit-chit-rit-chit a-li-bang
bang Sa-la-gin to't sa-la-gu-bang, Ang ba-ba-
te sa lan-sa-ngan Kung gu-mi-ri'y parang Tan
dang.
MAGLALATIK

Luzon: Tagalog

Lively/very fast

INTRODUCTION: For listening (Example I) = \( \frac{2}{4} \) 28 bars.

INTRODUCTION: For Dance and/or Coconuts (Example II) = \( \frac{2}{4} \) 16 bars.

Followed by:
Coconut Rhythms

**Intro.** \( \frac{2}{4} \) **16 bars** (coconuts silent); \( \frac{8}{4} \) **8 bars**

\[
\begin{array}{c}
\text{Repeat this rhythm pattern} \\
\text{eight times} = 16 \text{ bars.}
\end{array}
\]

**A**

\[
\begin{array}{c}
\text{Repeat this rhythm pattern} \\
\text{eight times} = 16 \text{ bars.}
\end{array}
\]

**B**

\[
\begin{array}{c}
\text{Repeat this rhythm pattern} \\
\text{eight times} = 16 \text{ bars.}
\end{array}
\]

**C**

\[
\begin{array}{c}
\text{Repeat this rhythm pattern} \\
\text{eight times} = 16 \text{ bars.}
\end{array}
\]

**D**

\[
\begin{array}{c}
\text{Repeat this rhythm pattern} \\
\text{four times} = 8 \text{ bars.}
\end{array}
\]

**E**

\[
\begin{array}{c}
\text{Repeat this rhythm pattern} \\
\text{for sixteen (16) bars} \\
\text{(wait for} \frac{3}{4} \text{).}
\end{array}
\]

**F**

\[
\begin{array}{c}
\text{Repeat this rhythm pattern} \\
\text{eight times} = 16 \text{ bars.}
\end{array}
\]

**H**

\[
\begin{array}{c}
\text{Repeat this rhythm pattern} \\
\text{four times} = 8 \text{ bars.}
\end{array}
\]

**I**

\[
\begin{array}{c}
\text{Repeat this rhythm pattern} \\
\text{four times} = 8 \text{ bars.}
\end{array}
\]
LULAY

Allegretto

Luzon: Tagalog
**§ Alternative version**
LERON LERON SINTA

Luzon: Tagalog

Fast and lively

Intro.

Leron Leron Sinta, Bu - ko ng pa - pa -

mi-sing ka Ne - neng, Ta - yo'y ma - nan - pa

ko'y i - bi - gin mo' t La - la king ma - ta -

ya, Da - la - da - la' y bus - lo, Si -

lok, Dal - hin mo ang bus - lo' t, Si -
pang, Ang bar - il ko' y pi - to, Ang -

sid - lan ng sin - ta; Pag - da - ting sa du

sid - lan ng hi - nog; Pag - da - ting sa du

sun - dang ko' y si - yam; Ang la la la kar in

lo' y Na - ba - li ang san - ga, Ka -

lo' y La - lam - ba - lam - ba - yog, Ku -

lo' y Par - te ng din - u - lang, I -

pos ka - pa - la ran, Hu - man - ap ng i -

ma - pit ka, Ne

sang ping-gang ha -
LERON LERON SINTA

Luzon: Tagalog

SECOND SECTION

Fast and lively

1. C G7 F C
2. C G7 F C
3. C G7 F C
ATIN KU PUNG SINGSING

Pampango

Allegretto

Intro.
ATIN KU PUNG SINGSING

Pampango
ATIN KU PUNG SINGSING

Allegretto - Lyrical

Intro.

tin ku pung sing - sing, Me - tung yang tim - pu - su-kal ning lub ku, Su - suk - dul ban - u - kan. A - ma - na ke i - ti, Keng in a, Pi - ku - rus kung ga - mat, Ba - bo dung i - bat - an; Sang-kan keng sin - i - ning la - me - sa; Ni - no mang ma - na - nup, Keng me - tung a - ka - ban, Me - wa - kit, Keng sing-sing kung ma - na, Ka - lu -
MAGTANIM AV DI BIRO

SONG

Moderato (\( \dot{J} \approx c.80 \))

Intro.

\[
\text{F7} \quad \text{Bb} \\
\]

Ta- yo na sa bu- ki- rin ang lu

\[
\text{F7} \quad \text{Bb} \\
\]

pa ay bung- ka- lin at ta- yo ay mag- ta-

\[
\text{F7} \quad \text{Bb} \\
\]

nim Ang ba- yan pa un la- rin Ang ma

\[
\text{F7} \quad \text{Bb} \\
\]

nga ma na - nim ma sa - yang nag-ta-

\[
\text{F7} \quad \text{Bb} \\
\]

nim hi- rap ay hin- di pan- sin sa mag-

\[
\text{F7} \quad \text{Bb} \\
\]

ha- pong pag- ta- nim Ha- li - na ha-

\[
\text{F7} \quad \text{Bb} \\
\]

li - na sa ka- bu- ki- ran

\[
\text{Bb} \quad \text{F7} \quad \text{Bb} \\
\]

lu- pang kad - lu- an ng a- ting bu

\[
\text{Bb} \quad \text{F7} \quad \text{Bb} \\
\]

hay Pa - sa - ga- na - in

\[
\text{F7} \quad \text{Bb} \quad \text{F7} \quad \text{Bb} \\
\]

ang a- ting ba- yan ng ang li- ga- ya' y

\[
\text{F7} \quad \text{Bb} \quad \text{F7} \quad \text{Bb} \\
\]

ma - kam - tan. Ha - ma - kam - tan.
TINIKLING

SONG

Allegro

Visayas
# CURRICULUM A

## PHILIPPINE MUSIC AND DANCE PUZZLES

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[APZ denotes Curriculum A Puzzle pages.]

§§§§§ Sources of illustrations in Curriculum A Puzzles are listed in Acknowledgement of Sources, the next section in Volume 2.
PUZZLE NO. 1

MUSICWORD NO. 1: To solve the Crossword, name the melodies.
PUZZLE NO. 2

MUSCWORD NO. 2: To solve the Crossword, name the melodies.
PUZZLE NO. 3

PICTUREWORD NO. 1: To solve the Crossword, identify the illustrations.
PUZZLE NO. 4

PICTUREWORD NO. 2: To solve the Crossword, identify the illustrations.
PUZZLE NO. 5

ODD WORD OUT

Which is the odd word out in each group? Find the word and explain why it is the incorrect word for the group.

(For example: Hanunoo, Bontok, Subanon, Manobo, Bagobo. The answer is Bontok, as the other words in the group are the names of Southern Philippine tribes.)

1. Kudyapi, Octavina, Kolitong, Gitgit, Bandurria.
2. Bunkaka, Kolitong, Kuling, Octavina, Paldong.
4. Sulibao, Gitara, Bandurria, Laud, Octavina.
5. Mindanao, Manila, Banaue, Pagsanjan, Mount Makiling.
10. Alat, Apat, Dalawa, Isa, Tatlo.
11. Singkil, Kulintang, La Jota Caviteño, Binasuan, Palakis.
12. Tadok, Pinanyowan, Palakis, Maglalatik, Palok.
14. Maglalatik, Kalapati, Octavina, Itik-Itik, A La Jota.
17. Singkil, Kapil Sa Munsala, Pangalay, Agong, Daling-Daling.
20. Ifugao, Yakan, Badjao, Maguindanao, Sama.
23. Tatlo, Isa, Okil, Apat, Dalawa.
27. Cebu, Samar, Basilan, Manila, Luzon.
29. Sabongero, Lechonero, Puto Vendor, Chitchitritchit, Lavandera.

MYSTERY WORD PUZZLES

There are five Mystery Word Puzzles. To discover the Mystery Word in each puzzle, find the listed (or underlined) words in the word grid. The words may be horizontal, vertical, diagonal, forwards or backwards. Left-over letters, when re-arranged, spell the Mystery Word.

Each puzzle has a specific topic and the Mystery Word relates to that particular topic. Sometimes the word is in English while, for other puzzles, the Mystery Word is a Filipino term.

Where a word is a title, capitalised letters do not appear in the puzzle. Spanish words using n are shown in the puzzle simply as n. Some Filipino music and dance titles consist of more than one word: for example, La Jota Moncadeña. In the puzzles, all the words of a title may be together, or the words may be scattered throughout the puzzle. Thus, La Jota Moncadeña, for example, may be found as one long word, or as three separate words in different spots in the word grid. In each puzzle, underlining demonstrates how the title is placed: La Jota Moncadeña or La Jota Moncadeña. In some cases, only a section of the title is used in the puzzle and this is denoted: La Jota Moncadeña.

Mystery Word Puzzle No. 1 - European Influenced Music and Dance.

Mystery Word Puzzle No. 2 - Mainly Rural Christians' Music and Dance.

Mystery Word Puzzle No. 3 - Musical Instruments.
Mystery Word Puzzle No. 4 - Philippine Instruments.
Mystery Word Puzzle No. 5 - Philippine Songs.
PUZZLE NO. 6

MYSTERY WORD PUZZLE NO. 1

EUROPEAN INFLUENCED MUSIC AND DANCE

For this puzzle, only the list of words will be given:

Rondalla  Maria Clara  Jota Moncadeña
Music      Fans        Polka
Laud       Dress       Dance
Strings    Barong      Mazurka
Hymn       Rule        Side
            Men         Saad
            Buho

Luzon
Visayas    Paz
Rizal      Diaz
Land       Cruz
Spain      Niño

(Mystery Word: Spanish-influenced musical instrument of 9 letters)
(See Mystery Word Puzzle No. 1)

PUZZLE NO. 7

MYSTERY WORD PUZZLE NO. 2

MAINLY RURAL CHRISTIANS' MUSIC AND DANCE

The words for this puzzle will be listed under two sections: Music and Dance.

Music: Leron Leron Sinta
        Magtanim ay di Biro
        Atin Ku Pung Singsing
        Cariñoso
        Rice Song
        Lulay
        Music from Iloilo
        C.A.B.
        Bandurria

Dance: Binasuan
       Pandanggo Sa Ilaw
       Lights in a Glass
       Tinikling
       Lubi
       Katlo
       Balintawak dress
       Paseo de Bicol
       Itik-Itik
MYSTERY WORD PUZZLE NO. 1: EUROPEAN INFLUENCED MUSIC AND DANCE.

MYSTERY WORD PUZZLE NO. 2: MAINLY RURAL CHRISTIANS' MUSIC AND DANCE.
Bamboo
Pangkat Kawayan

Pabo
Haplik
Alay
Date
Lagundi
Pukol
Pabirik with Hat
Sala Ti Alat
Libad

(Mystery Word: Instruments to accompany Rural Dances - 8 letters.)
(See Mystery Word Puzzle No. 2)

PUZZLE NO. 8

MYSTERY WORD PUZZLE NO. 3

MUSICAL INSTRUMENTS

Almost all the words for this puzzle are the names of musical instruments of the Philippines. The words for this puzzle will be listed alphabetically. All the listed words are used in the puzzle and consequently will not be underlined.

Agong
Balingging
Bunkaka
Gansa
Kubing
Laud
Octavina
R.P.

Apat
Bandurria
Dabakan
Isa
Kudyapi
Nose
Pan
Sulibao

Babandil
Bass
Drum
Kolitong
Kulintang
Oo
Rondalla
Ten

(Mystery Word: A Southern Philippine wind instrument - 6 letters)
(See Mystery Word Puzzle No. 3)

PUZZLE NO. 9

MYSTERY WORD PUZZLE NO. 4

PHILIPPINE INSTRUMENTS

All the terms used for this puzzle are the names of musical instruments. As all are used in the word grid, they will not be underlined. The mystery word completes this sentence: "When studying the musical instruments of other countries, it is usual to group the instruments according to the classification of ----- ----------- (15 letters)."
MYSTERY WORD PUZZLE NO. 3: MUSICAL INSTRUMENTS.
Mystery Word Puzzle No. 4: Philippine Instruments.
PUZZLE NO. 10
MYSTERY WORD PUZZLE NO. 5

PHILIPPINE SONGS

This puzzle comprises titles of Philippine songs. The Mystery Word has 15 letters and is the name of a famous Philippine folk song.

Manang Biday
Lahat ng Bagay
Isa Dalawa Tatlo
Zamboanga Hermosa
Pamulinawan
No te Vayas
Lulay
Magbubuhat

(See Mystery Word Puzzle No. 5)

Mystery Word Puzzle No. 5: PHILIPPINE SONGS.
PUZZLE NO. 11

HIDDEN TITLES

1. Name the Instrument

To find the hidden instrument title, take the first letter of the first musical instrument mentioned, the second letter of the second musical instrument mentioned, the third letter of the third musical instrument, and so on until you have nine letters. Re-arrange these to find the hidden instrument title.

I blow the afiw
and hit the agong.
At times I find
I like to play
The paldong.
The rhythm I keep
On the talupak,
And on the pitched blades
Called patatag
I play many tunes.
The bunkaka I beat
On my arm;
And pick out some tunes
On the octavina;
And the bandurria I play
To while away the day,
And at night I blow
The balingging.
All these instruments
Do not include
The one I like best to play.
What is it?

2. Name the Dance

To find the hidden dance title, take the first letter of the first dance mentioned, the second letter of the second dance mentioned, the third letter of the third dance mentioned, and so on until you have nine letters. Re-arrange these to find the hidden dance title.

Of all the Philippine dances
There are some that we like the most:
The graceful Imunan and Sinasambali
We dance to show the coloured fans;
And during a wedding we dance
The Sagamantica from Iloilo.
Castanets we hold while dancing Subli,
And exotic Singkil demands great skill.
We like the room to be dark
When we dance Pandanggo Sa Ilaw!
As doves we move when Kalapati we hear;
And the glasses remain on her hands and head
When she performs the Binasuan.
The men love Maglalatik
And leap around;
But my favourite dance
Is yet to be found.
What is it?
PUZZLE NO. 12

MAKE WORDS

Find as many words as you can FOR EACH OF THE THREE WORDS below. Only use each letter once. Do not use slang words or abbreviations. Six examples are given for each of the three words.

1. Word: INSTRUMENTS
   (Examples: tennis, sister, mint, is, ten, men)

2. Word: MUSIC AND DANCE
   (Examples: man, mace, dead, sand, mud, sad)

3. Word: PHILIPPINES
   (Examples: lines, slip, pen, pine, hip, pin)

PUZZLE NO. 13

FIND THE WORD

1. Remove five letters in each line. This will give you five different Philippine string instruments.
   (Example: BL SATUCOD : letters remaining give Laud.)
   1.2 GAISTDOITTS
   1.3 DOACTEADVIPNA
   1.4 MBASNDCURRIEIA
   1.5 AGQIMTCORA
   1.6 GKTUDOYAMPI

2. Remove six letters in each line. You will find the names of three Igorot dances:
   2.1 PEAGLMAHKIQTSS
   2.2 JPOMAKLMSKDD
   2.3 COTSADGOEKK

3. Remove five letters from each line. The names of five Philippine folk songs will be revealed:
   3.1 BPASMULEINATWEDN
   3.2 SMAPGTANIIDMDAYDIBIDREO
   3.3 PTAISNICKLIONG
   3.4 TBAMOYSKUPBO
   3.5 LAEROUNLEERONDSPNTA

4. Remove five letters from each line. The remaining letters will give the names of six Philippine instruments.
   4.1 TKOULIPNTASNOG
   4.2 PEGATNSDAE
   4.3 DSUPLIMBEASO
   4.4 DAOPOENGMM
   4.5 BOADNUPRSRIEAE
   4.6 SKOTLAITOPNMG
PUZZLE NO. 14

MATCH THE WORD

There are six puzzles in this group called 'Match the Word'. To complete each puzzle, find the correct second part of each name to form a complete Filipino term. For example, in No. 1 (Instruments) 3 + (r = Diwdiwas).

1. INSTRUMENTS

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Bun - kan</td>
<td>1. Tinik - lok</td>
</tr>
<tr>
<td>3. Diwdiw - gong</td>
<td>3. Panga - kis</td>
</tr>
<tr>
<td>4. Su - tong</td>
<td>4. Pa - hag</td>
</tr>
<tr>
<td>5. Daba - ging</td>
<td>5. Binas - pati</td>
</tr>
<tr>
<td>7. Octa - bang</td>
<td>7. Pol - osa</td>
</tr>
<tr>
<td>8. Ban - dala</td>
<td>8. Lu - sa</td>
</tr>
<tr>
<td>15. Ron - sa</td>
<td>15. Kala - li</td>
</tr>
<tr>
<td>17. Gab - eng</td>
<td>17. Pinu - was</td>
</tr>
<tr>
<td>20. Gandin - ong</td>
<td>20. Sub - latik</td>
</tr>
</tbody>
</table>

2. DANCES

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Tinik - lok</td>
<td>1. Lu - ila</td>
</tr>
<tr>
<td>3. Panga - kis</td>
<td>3. Ilo - wan</td>
</tr>
<tr>
<td>4. Pa - hag</td>
<td>4. Ban - lo</td>
</tr>
<tr>
<td>5. Binas - pati</td>
<td>5. Jo - danao</td>
</tr>
<tr>
<td>6. Sing - so</td>
<td>6. Cav - te</td>
</tr>
<tr>
<td>7. Pol - osa</td>
<td>7. Pala - jan</td>
</tr>
<tr>
<td>8. Lu - sa</td>
<td>8. Min - ar</td>
</tr>
<tr>
<td>10. Wasi - urka</td>
<td>10. Man - uio</td>
</tr>
<tr>
<td>11. Ta - ton</td>
<td>11. Ak - zon</td>
</tr>
<tr>
<td>15. Kala - li</td>
<td>15. Su - as</td>
</tr>
<tr>
<td>17. Pinu - was</td>
<td>17. Ce - lan</td>
</tr>
<tr>
<td>20. Sub - latik</td>
<td>20. Ta - tay</td>
</tr>
</tbody>
</table>

3. TRIBES

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Bukid - ga</td>
<td>1. Lu - ila</td>
</tr>
<tr>
<td>2. Apay - joa</td>
<td>2. Visay - bu</td>
</tr>
<tr>
<td>3. Ifu - gobo</td>
<td>3. Ilo - wan</td>
</tr>
<tr>
<td>4. Bon - day</td>
<td>4. Ban - lo</td>
</tr>
<tr>
<td>5. Man - toc</td>
<td>5. Jo - danao</td>
</tr>
<tr>
<td>6. Ba - non</td>
<td>6. Cav - te</td>
</tr>
<tr>
<td>7. Suban - anao</td>
<td>7. Pala - jan</td>
</tr>
<tr>
<td>8. Ma - gao</td>
<td>8. Min - ar</td>
</tr>
<tr>
<td>10. Mar - ao</td>
<td>10. Man - uio</td>
</tr>
<tr>
<td>11. Maguin - unoo</td>
<td>11. Ak - zon</td>
</tr>
<tr>
<td>15. Kalin - li</td>
<td>15. Su - as</td>
</tr>
<tr>
<td>16. Tir - nobo</td>
<td>16. Ri - aue</td>
</tr>
<tr>
<td>17. Tasa - al</td>
<td>17. Ce - lan</td>
</tr>
<tr>
<td>18. Han - uray</td>
<td>18. Sam - ango</td>
</tr>
<tr>
<td>20. T'Bo - danao</td>
<td>20. Ta - tay</td>
</tr>
</tbody>
</table>
PUZZLE NO. 15

GENERAL CROSSWORD NO. 1

Clues:

ACROSS

1. A game is palo -----.  
3. Tagalog word for one.  
5. A Bukidnon dance.  
7. Visayas is a dance: yes or no?  
8. Roofing for houses.  
10. La Jota -----.  
13. Rural dance using two poles.  
16. Bamboo instrument hit on arm.  
18. Name this song: 

20. Moro drum.  
22. Moro group from Basilan Island.  
23. Magtanim -- di Biro.  
24. Republic of the Philippines (abbrev.).  
26. Many handcrafts made of this fibre.  
28. Name this song: 

31. Word lumakad means go or at?  
34. Tagalog word for yes.  
35. Name for guitar.  
37. Wine from palms or sugar-cane.  
38. Iloilo (abbrev.).  
39. City in the south.  
42. Type of grass for roofing.  
45. Bamboo flute of the south.  
46. Bamboo castanets.  
48. ---- Terraces.  
49. Ifugao is a southern tribe: yes or no?
51. A salakot is a ---.
53. During Holy Week, people ---- themselves to a cross.
54. Moro method of decoration.
55. Minuet ----.
56. Bontok courting dance.

DOWN

1. Kapiil -- Munsala.
2. Tribe from Oriental Mindoro.
3. Visayan courtship dance.
4. Royal Moro dance using four poles.
5. Santo ---- Festival.
6. Tagalog word for four.
7. Large island in the south.
8. Bahay ----.
9. Moro boat.
10. Rituals are often used for people who are ----.
11. A northern tribe.
12. Dance making offerings to visitors.
13. Australian Philippine Association (abbrev.)
15. Pangkat Kawayan is a type of----.
16. Bamboo string instrument.
17. Farm animal.
18. Gong of kulintang ensemble.
19. Octavina is a wind instrument: yes or no?
20. Name for G-string.
21. Tagalog word for three.
22. Tuba is a type of ----.
23. Large island in the north.
24. Game similar to hopscotch.
25. Name this national tune: 

43. Sarangola is a ----.
44. Si ------ at Tatay.
46. ------ Kubo.
47. Kalinga wedding dance.
49. Meaning of sampu.

PUZZLE NO. 16

GENERAL CROSSWORD NO. 2

Clues:

ACROSS

1. Tribe living in Mindanao.
3. 'La Jota Moncadena': part of this dance title.
7. Dance from Maguindanao.
9. Cultural Centre of the Philippines: abbreviation.
12. A salakot is worn -- the head.
13. 'A La Jota': two parts of this dance title.
15. Philippine Airlines: abbreviation.
19. Tagalog word for three.
22. 'Ka-Singkil': part of this title of a dance.
23. A wano is a --string.
25. Moro sword.
26. Dance from Luzon.
28. 'Magtanim Ay Di Biro': part of this song title.
29. 'Ka-Singkil': part of this title of a dance.
30. 'No Te Vayas': part of this song title.
31. 'Inday': one syllable of this song title.
32. Wano is to Ifugao -- wanes is to Bontok.
34. 'Atin Ku Pung Singsing': part of this song title.
37. Suling is a **** instrument.
39. Ifugao feast.
41. Kalinga festival song.
42. Tagalog word for yes.
43. Maria ------.
48. Game using wicker ball.
49. What fruit is peras?
50. Isa means --.
52. 'Dugso': part of this title of a dance.
53. Tagalog word for hey!
54. Men playing kulintang do/do not use beaters.
55. Large island in northern Philippines.

DOWN
2. 'Bicbic': part of this chant title.
4. 'Si Nanay at Tatay': part of this song title.
5. Bamboo instrument which is hit against the arm.
6. Tagalog word for yes.
7. Dance title.
8. 'No Te Vayas': part of this song title.
9. Like a small salakot.
11. This dance from the Visayas uses the haplik step.
14. 'Kapiil Sa Munsala': part of this dance title.
17. Tagalog word for four.
18. 'Wayway': part of this dance title.
20. Tagalog Region: abbreviation.
21. 'Cariñoso': one syllable of this national dance.
23. Part of San Jose.
27. Another English name for Rondalla conductor.
28. Very important town in Mindanao.
31. 'Inlaud': part of this Tinggian dance title.
33. At times of fiesta, Ifugao people ---- a pig.
35. One.
36. 'Da-eng': part of this dance title.
38. Twelfth letter of the Filipino alphabet.
40. Kalleleng is played by blowing through the ----.
42. A special, tasty fish.
44. Name of a shell used in handcrafts.
45. 'Magtanim Ay Di Biro': part of this song title.
46. A favourite game is ---- Sebo.
47. 'Dos Amigos': part of this dance title.
51. Is the Tagalog word for forehead: san or noo?
53. Okil is Moro decoration -- the kulintang.
54. 'Dende': part of this chant title.
PUZZLE NO. 15: GENERAL CROSSWORD NO. 1

PUZZLE NO. 16: GENERAL CROSSWORD NO. 2
PUZZLE NO. 22

GENERAL CROSSWORD NO. 3

Clues

ACROSS

1. 'La Jota Moncadeña': a part of this dance title.
2. 'No Te Vayas': part of this song title.
13. Moro dance using four poles.
16. This song begins with the words 'Anong Laking hirap...'
17. Filipinos -- to fiestas.
18. Gansa is/is not a flat gong.
19. 'Ninay-Ninay': part of this dance title.
20. Part of the word dilaw which means yellow.
21. In Binasuan the girl balances glasses -- her hands.
22. Children pay homage to their elders when they ---- their heads.
23. Reverse of do.
26. Was the diwata man or spirit?
27. Santo ---- Festival.
31. Tribal name beginning with second letter of alphabet.
32. Yes.
33. 'Magtanim Ay Di Biro': part of this song title.
36. 'Leron Leron Sinta': part of this song title.
38. Bukidnon thanksgiving dance.
41. Another part of song in 33 above.
44. The Tinggian are also called ------.
45. Bahay Kubo: part of this song title.
50. Salakot -- hat worn by farmers.
51. A syllable of Ifugao word for rice: ipugo.
52. 'A La Jota': two parts of this dance title.
53. Dance from Luzon.
54. This tribe dances Tahing Baila.
56. Philippine Airlines: abbreviation.
59. A person may sing or --- a tune.
64. A women's social dance.
68. Tribe called ------ or Mansaka.
69. Tribe known for magnificent bead ornaments.
71. A tricycle is a type of ---.
72. 'Leron Leron Sinta': part of this song title.
74. 'Andardi': part of this dance title.
75. Tagalog word for yes.
76. Tribe living in Mountain Province.
78. 'Dugso' is danced by these people.
83. Dwellings.
84. 'Tinikling' and 'Singkil' are examples of this.
85. Ifugao feast.
87. Republic of the Philippines: abbreviation.
88. Dance from Spanish times.
89. Igorot drum.
1. A rondalla string instrument.
2. Yes.
3. Often eaten at fiestas.
4. Spanish word for the.
5. Part of Bontok male apparel.
6. Tagalog word siyam means a number between one and ten. What is the number?
7. This song begins with the words: 'Manang Biday Ilukat'.
8. 'Atin Ku Pung Singsing': part of this song title.
9. Opposite to hindi.
10. 'Leron Leron Sinta': part of this song title.
11. Often combined with festivities of Ati-Atihan.
12. Title of respect used when greeting an elder.
13. Tribe with 'a a' in name.
14. Principal city in Mindanao.
15. 'No Te Vayas': part of this song title.
16. Dance like a duck.
17. Gansa is a ----.
18. Special dessert of ice-cream and fruit.
19. There are several dances about this insect.
20. 'Saad': part of this dance title.
21. Another part of song in 25 above.
22. Sa is Tagalog word for --.
23. Tribe name with three letters.
24. Tagalog word for on.
26. A dance from Spanish times.
27. Bamboo castanets.
28. Name this song: ----
29. 'Magtanim Ay Di Biro': part of this song title.
30. Exclamation.
31. 'Alitaptap': the part of this dance title used once.
32. Tribe called ------ or Isneg.
33. Spanish word for the.
34. Moro form of decoration.
35. Many dishes are ---- from capiz shell.
36. Same answer as 58 above.
37. Moro drum.
38. Ifugao G-string.
39. Some Bontok houses do/do not have cogon roofing.
40. Tagalog buwan means ----.
41. 'A La Jota': part of this dance title.
42. --- Atihan.
43. The lowest instrument in the rondalla is a ---- instrument.
44. Spanish word for us.
45. Part of the chant Bicbic.
46. Okil may decorate around the ----.
47. Isa.
48. Vinta.
49. Opposite to out.
50. 'Am-maga': part of this chant title.
PUZZLE NO. 17: GENERAL CROSSWORD NO. 3
PUZZLE NO. 1
MUSICWORD NO. 1

1 2 3
N S 4 5 6 M
O A M C P A
T L A A O G
E A G R L T
V K L I K A

8 L A J O T A M O N C A D E N A
Y T L O S I
A A S A M
S 9 B A T E 1 O A N A
I S 1 1 A L A Y

12 K A Y D
S 1 3 K A T L O I
1 4 L U L A Y D N B
B
1 5 W A L A Y A N G A Y R
I

PUZZLE NO. 2
MUSICWORD NO. 2

3 4 1
A

2 C H I T C H I T R I T C H I T
A I I
P K 5 K O N D A N S O Y
L L K
I O 6 L U L A Y L
K 8 S P E R
S U R

9 P A M U L I N A W E N 1 0
A G B N
1 1 K D S A L
A 1 2 I T I K I T I K H E R
L N 1 4 A R
A 1 3 M A N A N G B I D A Y O
P S E L N
A I N U S
1 5 T I N I K L I N G D B I N T
G E O N
1 6 S A M P A G U I T A
PUZZLE NO. 3

PICTUREWORD NO. 1

1
GANSA
2SUULU3A
A H B 4 5
L 6 I B K D
A W N A O O
K I D N L M
7POUNDINGRICE
T N T 10
9MOSQUEOD
8KWNA
U 11VINTAGB
B ANA
I 12GITGITK
N R A
G 13DIWDIWASN
C
14RICE TERRACES

PUZZLE NO. 4

PICTUREWORD NO. 2

1 2 3
TAPIS 4NI PA
I U U
5SINGKIL6S7P
PIIOIUAA
ALKBLLL
NL A I O
I I 9F ON S
10SUNKA11G E
H G N 12RP B 15
14K O 0
13B INASUAN16C
U G L I T
N 17OKILLSA
K N N LLV
A 18GITARA I
K A N N
A N D A
19DUGS O
PUZZLE NO. 5

ODD WORD OUT: Word incorrect and explanation.

1. Kolitong. Group is string instruments.
2. Octavina. Group is bamboo instruments.
4. Sulibao. Group is Rondalla ensemble.
5. Mindanao. Group is places in Luzon.
7. Luzon. Group is tribes.
10. Alat. Group is numbers.
11. Kulintang. Group is dances.
13. Suling. Group is girls' clothing.
14. Octavina. Group is dances.
15. Bunkaka. Group is songs.
17. Agong. Group is dances.
18. Babandil. Group is fruit.
19. Singkil. Group is food.
20. Ifugao. Group is Moros.
23. Okil. Group is numbers.
25. Bandurria. Group is food.
27. Manila. Group is islands.
29. Chitchitritchit. Group is occupations.
30. Magtanim ay di Biro. Group is festivals.

MYSTERY WORD

PUZZLE NO. 1

Word: CASTANETS
MYSTERY WORD
PUZZLE NO. 2

K A W A T N I L A B G T A H
A L A T P U K O L N E C I R
T A K I L P A H I L O I L O
L Y I N O R E L O O B M A B
O I B I R O K I G R A I I A
K T U I T I K G I D S N R P
I A L L N Y N H D A O A R N
R K A I O A S T N B N T U C
I G T G D L S S U I G D I
B N A N A U A U G L R A N S
A A A O T L L S A L A M A U
P P A S E O G W L N C A B M

Word: RONDALLA.

MYSTERY WORD
PUZZLE NO. 3

G N B U N K A K A E D
B O A B I L U S S U D
A R G P B N O A A I
L D O A I A N L B T P
I R N N G S U A E A A
N U G L D S K N S P Y
G M O C T A V I N A D
G N A T N I L U K S U
I O G N O T I L O K K
N O L I D N A B A B R
G A I R R U D N A B P

Word: SULING

MYSTERY WORD
PUZZLE NO. 4

C A G N I L U S L E D E
B A N G I B A N G D I I
G K S O W P T N A N S H
N H U I A A O B K U O A
O S F L M M A A L A G G
T A A B I K S I R A N U
A S U L A N B A B O P N
G L O N I A T A G O I G
N N R P O I N A S T B
O R P E G G L A N T U Y
T N A G N I D N A G T E

Word: SACHS-HORNBOESTEL

MYSTERY WORD
PUZZLE NO. 5

C O R I B I D Y A D N L
M B S N O R E L A E A M
A A I H B I N W H A A
G L N I U C D A A G G T
T I T A K A N T B N C I
A T A H N I N U A A B S
N A N S I G B O S U Y A
I W O U B U B O L A L N
M Y M A H M I H U O
N A G A A R B A D I L R
P A T Z E U B T S A A E
Y T I G H L F I N D A Y L

Word: CHITCHITRITCHIT
PUZZLE NO. 11

HIDDEN TITLES

1. Name the Instrument: Kulintang.
2. Name the Dance: Tinikling.
PUZZLE NO. 13

FIND THE WORD: String Instruments (1)
1.1 Laud 1.2 Gitgit 1.3 Octavina
1.4 Bandurria 1.5 Gitara 1.6 Kudyapi

FIND THE WORD: Igorot Dances (2)
2.1 Palakis 2.2 Palok 2.3 Tadok

FIND THE WORD: Folk Songs (3)
3.1 Pamulinawen 3.2 Magtanim Ay Di Biro
3.3 Tinikling 3.4 Bahay Kubo 3.5 Leron Leron Sinta

FIND THE WORD: Instruments (4)
4.1 Kulintang 4.2 Gansa 4.3 Sulibao
4.4 Agong 4.5 Bandurria 4.6 Kolitong

PUZZLE NO. 14

MATCH THE WORD: Instruments (1)
1+1 - Bunkaka  11+q - Kalleleng
2+p - Kulintang 12+o - Gansa
3+r - Diwdiwas  13+f - Sulibao
4+n - Suling  14+i - Kuding
5+a - Dabakan  15+h - Rondalla
6+k - Babandil  16+s - Gitara
7+m - Octavina  17+g - Gabbang
8+b - Bandurria  18+e - Balingging
9+c - Agong  19+t - Paldong
10+d - Kolitong  20+j - Gandingan

MATCH THE WORD: Dances I (2)
1+1 - Tinikling  11+s - Tadok
2+j - Mazurka  12+i - Alay
3+b - Pangalay  13+g - Carinosa
4+a - Palok  14+t - Maglalatik
5+m - Binasuan  15+e - Kalapati
6+p - Singkil  16+f - Dugso
7+r - Polka  17+d - Pinuhag
8+n - Lulay  18+h - Katsutsa
9+c - Palakis  19+k - Kinoton
10+q - Wasiwas  20+o - Subli

MATCH THE WORD: Tribes (3)
1+f - Bukidnon  11+t - Maguindanao
2+j - Apayao  12+l - Ubo
3+h - Ifugao  13+q - Samal
4+e - Bontok  14+s - Tausug
5+m - Mandaya  15+a - Kalinga
MATCH THE WORD: Places (4)

1+k - Luzon  
2+o - Visayas  
3+m - Iloilo  
4+p - Banaue  
5+d - Jolo  
6+n - Cavite  
7+c - Palawan  
8+e - Mindanao  
9+f - Leyte  
10+a - Manila

MATCH THE WORD: Games (5)

1+d - Sarongola  
2+c - Palo Sebo  
3+f - Luksong Tinik

MATCH THE WORD: Music (6)

1+p - Talawi  
2+q - Salip  
3+m - Duyog  
4+o - Lulay  
5+h - Binalig  
6+i - Bang Adhan  
7+k - Dahil Sa Iyo  
8+n - Pamulinawen

PUZZLE NO. 15

GENERAL CROSSWORD NO. 1

ACROSS 

1. Sebo  
3. Isa  
5. Dugso  
7. No  
8. Nipa  
10. Moncadeña  
13. Tinikling  
16. Bunkaka  
18. Lulay  
20. Dabakan  
22. Yakan  
23. Ay  
24. R.P.  
26. Abaca

DOWN 

1. Sa  
2. Buid  
4. Saad  
6. Singkil  
7. Niño  
9. Apat  
10. Mindanao  
11. Kubo  
12. Vinta  
14. Ill  
15. Kalinga  
17. Alay  
19. A.P.A.  
20. Diwata
PUZZLE NO. 16

GENERAL CROSSWORD NO. 2

ACROSS
1. Ubo
3. La
7. Sinulog
9. CCP
12. On
13. A La
15. PAL
16. Dalawa
19. Tatlo
22. Ka
24. G
25. Kris
26. Alay
28. Di
29. Ka
30. Te
31. In
32. As
34. Atin
37. Wind
39. Cañao
41. Ela
43. Oo
44. Clara
48. Sipa
49. Pear
50. One
52. So
54. Do
56. Palakis

DOWN
21. Band
25. Kolitong
27. Carabao
29. Agong
30. No
32. Wano
33. Tatlo
36. Wine
40. Luzon
41. Piko
42. Cariñoso
43. Game
44. Nanay
46. Bahay
47. Salip
50. One
52. Ten
**PUZZLE NO. 17**

**GENERAL CROSSWORD NO. 3**

<table>
<thead>
<tr>
<th>ACROSS</th>
<th>DOWN</th>
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<tbody>
<tr>
<td>1. La</td>
<td>1. Laud</td>
</tr>
<tr>
<td>2. No</td>
<td>3. Oo</td>
</tr>
<tr>
<td>9. Oasioas</td>
<td>4. Pig</td>
</tr>
<tr>
<td>13. Singkil</td>
<td>5. La</td>
</tr>
<tr>
<td>16. Lulay</td>
<td>6. G</td>
</tr>
<tr>
<td>17. Go</td>
<td>7. Nine</td>
</tr>
<tr>
<td>18. Is</td>
<td>8. Manang Biday</td>
</tr>
<tr>
<td>19. Ni</td>
<td>10. Atin</td>
</tr>
<tr>
<td>20. Di</td>
<td>11. Oo</td>
</tr>
<tr>
<td>23. Od</td>
<td>15. Ka</td>
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<td>26. Man</td>
<td>22. Blaan</td>
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<tr>
<td>27. Nino</td>
<td>24. Davao</td>
</tr>
<tr>
<td>31. Batak</td>
<td>25. Te</td>
</tr>
<tr>
<td>32. Oo</td>
<td>28. Itik-Itik</td>
</tr>
<tr>
<td>33. Magtanim</td>
<td>29. Gong</td>
</tr>
<tr>
<td>36. Leron</td>
<td>30. Halo</td>
</tr>
<tr>
<td>38. Dugso</td>
<td>31. Bee</td>
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<tr>
<td>41. Biro</td>
<td>34. Ad</td>
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<tr>
<td>44. Itneg</td>
<td>35. No</td>
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<tr>
<td>45. Kubo</td>
<td>37. On</td>
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<tr>
<td>48. APA</td>
<td>39. Ubo</td>
</tr>
<tr>
<td>50. Or</td>
<td>40. Sa</td>
</tr>
<tr>
<td>51. Pu</td>
<td>42. Cup</td>
</tr>
<tr>
<td>52. A La</td>
<td>43. Polka</td>
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<td>53. Alay</td>
<td>46. Buho</td>
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<tr>
<td>54. Yakan</td>
<td>47. Pamulinawen</td>
</tr>
<tr>
<td>56. PAL</td>
<td>49. Ay</td>
</tr>
<tr>
<td>59. Hum</td>
<td>52. Ah</td>
</tr>
<tr>
<td>64. Tadok</td>
<td>57. Apayao</td>
</tr>
<tr>
<td>68. Mandaya</td>
<td>58. La</td>
</tr>
<tr>
<td>69. T'Boli</td>
<td>60. Okil</td>
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<tr>
<td>71. Cab</td>
<td>61. Made</td>
</tr>
<tr>
<td>72. Leron</td>
<td>63. La</td>
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<td>74. An</td>
<td>65. Dabakan</td>
</tr>
<tr>
<td>75. Oo</td>
<td>66. Wano</td>
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<tr>
<td>76. Bontok</td>
<td>67. Do</td>
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<tr>
<td>78. Bukidnon</td>
<td>68. Moon</td>
</tr>
<tr>
<td>83. Houses</td>
<td>70. La</td>
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<tr>
<td>84. Dance</td>
<td>73. Ati</td>
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<tr>
<td>85. Cañao</td>
<td>76. Bass</td>
</tr>
<tr>
<td>87. RP</td>
<td>77. Nos</td>
</tr>
<tr>
<td>88. Jota</td>
<td>79. Door</td>
</tr>
<tr>
<td>89. Sulibao</td>
<td>80. One</td>
</tr>
</tbody>
</table>

81. Boat
82. In
86. Am
ACKNOWLEDGEMENT OF SOURCES

FOR

CURRICULUM A AND CURRICULUM B
Acknowledgement of sources for Curriculum A and Curriculum B comprises six (6) sections, namely:

Curriculum A Teacher's Book - Illustrations
Curriculum B Teacher's Book - Illustrations
Score Book
Pupil's Book - Text and Illustrations
Audio and Video Cassette Tapes
Curriculum A and Curriculum B Puzzles - Illustrations.
CURRICULUM A TEACHER'S BOOK

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Taking Baila - Photograph P. Brennan of Maligaya Dance Company.

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Tinikling - Bayanihan Philippine Dance Company (Kruger 40.116).

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12. Ice-cream Vendor - Miller (1066).
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Singkil - Bayanihan Philippine Dance Company, Kruger (40.113).

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Sarimanok - Casiño (1973:47).

Sarimanok - Casino (1973:52).

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Marawi City - Baradas (1977:704).

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Pandanggo Sa Ilaw - Bayanihan Philippine Dance Company (Kruger 40:583).

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Courting pose - Kruger (D78008).
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Girls (Sayaw Sa Orbando) - National Book Store (D78001).

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Pandanggo Sa Sambalilo - Madonna (1337).
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Sayaw Ed Tapew Ng Bangko - Baranggay Folk Dance Troupe (Kruger 17207).
SCORE BOOK

All scores in Curriculum A and Curriculum B Teachers' Books are in the Score Book.

**Bontok War Dance** - Transcribed P. Brennan from Bayanihan Sings! (Monitor MFS723).


**Ifugao Wedding Dance** - Collected and transcribed P. Brennan.

**Bugan** - Collected and transcribed P. Brennan.

**Alsig** - Transcribed P. Brennan from Kayaw (Villar MLP/MLS-5173).

**Ela-Lay** - Transcribed P. Brennan from Kayaw (Villar MLP/MLS-5173).

**Salidumay Mang-Ani** - Transcribed P. Brennan from Kayaw (Villar MLP/MLS-5173).

**Salip** - Transcribed P. Brennan from Bayanihan 6 (Monitor MFS723) and Kayaw (Villar MLP/MLS-5173).

**Idaw** - Transcribed P. Brennan from Bayanihan 6 (Monitor MFS723).

**Banga** - Collected and transcribed P. Brennan.


**Kapiiil Sa Munsala** - Transformed and adapted P. Brennan from Aquino (1978 I:45-46).

**Kulintang: Kapiiil Sa Munsala** - Collected and transcribed P. Brennan.

**Taking Baila** - Collected and transcribed P. Brennan.

**Pangalay** - Transformed to Kulintang tuning P. Brennan from Aquino (1978 IV:79).

**Yakan Warrior's Dance** - Collected P. Brennan; transcribed J. Terry.

**Sagayan Sa Kulong** - Transcribed P. Brennan from Bayanihan Sings! (Monitor MFS372).
Talawi - Transcribed P. Brennan from Music of the Maguindanao in the Philippines (Folkways Ethnic Library FE4536A/B).

Gabbang - Transcribed P. Brennan from Bayanihan on Tour (Monitor MFS428).


Radja Indarapatra - Transcribed P. Brennan from Music of the Maguindanao in the Philippines (Folkways Ethnic Library FE4536A/B).

Bungbung Mangmang - Transcribed P. Brennan from Music of the Maguindanao in the Philippines (Folkways Ethnic Library FE4536A/B).

Daling-Daling - Transformed to Kulintang tuning P. Brennan from Aquino (1976 II:20).

Sinulog - Transcribed and adapted P. Brennan from cipher of Dimaya-Vista (1980).

Tagonggo - Transcribed and adapted P. Brennan from cipher of Dimaya-Vista (1980).

Pandanggo Sa Ilaw - Transcribed C. Keen and P. Brennan from Philippine Rondalla Folk Dances (Plaka Pilipino TSP-5223 [WL-72-71]).

Chitchitchitchit - Arranged for class use by P. Brennan.


Lulay - Collected P. Brennan; words adapted from Maceda and Garcia (1953:128-135).
Leron Leron Sinta - Collected P. Brennan; words adapted from Maceda and Garcia (1953:14-19). Arranged for class use by P. Brennan.


Tinikling - Collected P. Brennan; words adapted from Kasilag (Maceda and Bautista 1969:177-184).
TEXT

The acknowledgements for the text of both Pupil's Books are given in the form of the direct quotation from which the information is taken.

Page 1

Hunting the Boar

"It depicts the hunting and killing of a wild boar, ... shields" (Bayanihan on Tour, Monitor MFS428).

Page 4


b. "... suspend several sticks in a row and strike them with a hammer" (Pfeiffer 1975:108).

Page 6

Music of the Hanunoo:

"Kalipay (Merrymaking)" (Conklin and Maceda, 1955:5).

"Lantuy solo" and theme (Conklin and Maceda, 1955: 5 and 8).

"Iyaya (Lullaby)" and theme (Conklin and Maceda, 1955: 5 and 8).

Page 7

"Kaskas and Timpara", Kudyapi tuning, and themes (Conklin and Maceda 1955:5, 6 and 9).

"Kalutang", and theme (Conklin and Maceda 1955: 6 and 11).

"Uwi: .. call to each other as they walk along the jungle and forest trails" (Conklin and Maceda 1955: 4, 6).

"Ambahan: Courting song with gitgit string instrument accompaniment," and themes (Conklin and Maceda 1955:2, 6 and 11).
"Calling Animals: A Hanunoo man tells his nephew to call the animals" (Conklin and Maceda, 1955:6).

"Sinidsiruy (Gitgit solo)" (Conklin and Maceda 1955:7). "It is played with a bow of human hair" (de los Reyes 1979:29).

Page 8
Falimac-Bilaan: "... which accompanies a dance imitating birds" (Bayanihan on Tour, Monitor MFS428).

Page 9
Bicbic: "... at times of death" (Kayaw, Villar MLP/MLS-5173).

Alsig: "... witch sings Alsig" (Kayaw, Villar MLP/MLS-5173).

Page 10
Scales for Lantuy, Iyaya and Kalutang adapted from Conklin and Maceda (1955:8-12).

Page 11
Kudyapi: "... as a communication instrument, as they can understand the meaning of what is being played as clearly as if they are talking to each other" (Kasilag 1975:2).

Page 12
Suling: "... then rattan ring to create a mouthpiece" (Pfeiffer 1975:140).

Kubing: "Sentence: Tinumbuk a Tinadtdad.
1. Tin-um-buk.
2. A Tin-ad-tad " (Maceda 1961:7)

Page 19
Binalig: "... is an entertainment melody" (Pfeiffer 1975:145).

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Tagonggo: "... is played at times of sickness" (Pfeiffer 1975:145)
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Hunting the Boar design - P. Brennan after de los Reyes (1979:14).

Gansa - Pfeiffer (1975:6).

Playing the Gansa - M. Clarke for Maligaya Dance Company.

Two Sulibao - P. Brennan.

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Sulibao - Pfeiffer (1975:7).

Kalleleng line drawing - Pfeiffer (1975:3).


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Gansa, 2 Sulibao and 2 Kalleleng - Photograph P. Brennan of personal instruments.

Afiw - Pfeiffer (1975:14).

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Two types of Paldong - Pfeiffer (1975:2).

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Ambahan carved into bamboo node - Pfeiffer (1975:8).

Gitgit and Bow - P. Brennan after de los Reyes (1979:29).

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Phaglong - Photograph P. Brennan of personal phaglong.

Tagungguan - Pfeiffer (1975:13).

Single big gong of Tagungguan - Pfeiffer (1975:10).

Page 9

Bugan design - P. Brennan after de los Reyes (1979:19).

Bicbic design - P. Brennan after de los Reyes (1979:9).


Ullalim design - P. Brennan after de los Reyes (1979:10).

Ela-Lay design - P. Brennan after de los Reyes (1979:8).

Salidumay Mang-Aní design - P. Brennan after de los Reyes (1979:9).

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  c. P. Brennan after de los Reyes (1979:9).
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Igorot man and woman - Photograph P. Brennan of personal weaving.
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Two suling - P. Brennan.
Okil on Kubing - Photograph P. Brennan of personal Kubing.
Playing Kubing - Photograph P. Brennan of personal Kubing.

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Vibrating action of Kubing - Pfeiffer (1975:14).
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Gandingan - Photograph P. Brennan of gandingan of the Asian Instrument Collection at Philippine Women's University, Manila.

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Agong - Photograph P. Brennan of personal agong.

Agong (Yakan) - P. Brennan.

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Kulintang - Photograph P. Brennan of personal kulintang.

Page 17
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Pamulinauen designs - P. Brennan.

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Bajo de Uñas - Fox (1971:57).

Page 24
Polka Tagala and Kondansoy designs - P. Brennan.
Maglalatik drawing - A. Brennan.
Page 25
Bungbong - Photograph P. Brennan of personal bungbong.


Pangkat Kawayan - Toledo (1980:1).

Bamboo Organ - Kruger (17307).

Page 26
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Atin Ku Pung Singsing design - Schouppe (1883:i).

Page 27
Maria Clara clothing - Photographs P. Brennan of personal collection.


B Supplement (v)
Sunka, Octavina and Bandurria - Photographs P. Brennan of personal collection.

B Supplement (vi)
Fort Santiago - A. Brennan.

Working in fields - Photograph P. Brennan.
AUDIO AND VIDEO CASSETTE TAPES

There is an identical Audio Tape, and an identical Video Tape, for Curriculum A and Curriculum B.

AUDIO TAPE

Side A

TRIBAL

1. Hunting the Boar - Bayanihan on Tour, Monitor MFS428.

2. Tribal Instruments -

   - Gansa - Bayanihan on Tour, Monitor MFS428. 'Talip'
   - Sulibao - Bayanihan 6, Monitor MFS723. 'Idaw'
   - Kalleleng - Kayaw, Villar MLP/MLS-5173. 'Tupay-ya'
   - Afiw - Bayanihan on Tour, Monitor MFS428. 'Hunting the Boar'
   - Bangibang - Bayanihan, Monitor MFS322. 'Bangibang Funeral Dance'
   - Paldong - Kayaw, Villar MLP/MLS-5173. 'Bamboo Mouth Flute'
   - Bunkaka - Philomena Brennan and John Terry.
   - Kolitong - Philomena Brennan and Maligaya Dance Company.


5. Falimac-Bilaan - Bayanihan on Tour, Monitor MFS428.

   *Alsig* - Kayaw, Villar MLP/MLS-5173.
   *Ullalim* - Kayaw, Villar MLP/MLS-5173.
   *Ela-Lay* - Kayaw, Villar MLP/MLS-5173.
   *Salidumay Mang-Ani* - Kayaw, Villar MLP/MLS-5173.

8. *Salip and Ela-Lay:*
   *Salip* - Bayanihan 6, Monitor MFS723.
   *Ela-Lay* - Kayaw, Villar MLP/MLS-5173. 'Salip'


10. *Idaw* - Bayanihan 6, Monitor MFS723.

**MORO**


2. *Instruments of the Moros -*
   *Gabbang* - Bayanihan on Tour, Monitor MFS428. 'Pangalay'
   *Kudyapi* - Music of the Maguindanao in the Philippines, Folkways Ethnic Library FE4536A/B. 'Patundug'
   *Suling* - Music of the Maguindanao in the Philippines, Folkways Ethnic Library FE4536A/B. 'Makabimban'
   *Kubing* - Music of the Maguindanao in the Philippines, Folkways Ethnic Library FE4536A/B. 'Tinumbuk a Tinadtad'
   *Babandil* - Music of the Maguindanao in the Philippines, Folkways Ethnic Library FE4536A/B. 'Duyog Mode on the Babandil'
3. *Binalig*
   - Ang Mga Kulintang sa Mindanao at Sulu, Kagawaran ng Pananaliksik Sa Musika, 1980. *'Binalig' (Nuling, Cotabato).*

4. *Talawing Baila*
   - Bayanihan, Monitor MFS322.

5. *Gabbang*
   - Bayanihan on Tour, Monitor MFS428. *'Pangalay'*

6. *Sagayan Sa Kulong*
   - Bayanihan Sings! Monitor MFS372.

**Side B**

7. *Talawi*
   - Music of the Maguindanao in the Philippines, Folkways Ethnic Library FE4536A/B.
Bungbung
Mangmang
- Music of the Maguindanao in the
Philippines, Folkways Ethnic Library
FE4536A/B.

8. Sinulog
- Ang Mga Kulintang sa Mindanao at Sulu,
Kagawaran ng Pananaliksik Sa Musika,
1980. 'Sinulog' (Datu Piang, Cotabato,
1953).

9. Kapa
Malong-Malong
- Bayanihan 6, Monitor MFS723.

10. Duyog
- Music of the Maguindanao in the
Philippines, Folkways Ethnic Library
FE4536A/B.

CHRISTIAN
1. Pandanggo Sa Ilaw
- Philippine Rondalla Folk Dances,
Plaka Pilipino TSP-5223 (WL-72-71).

2. Pamulinawen
- Bayanihan Sings! Monitor MFS372.

3. Chitchitchitchit
- Bayanihan Sings! Monitor MFS372.

4. Words to Chitchitchitchit
- Philomena Brennan.

5. Polkabal
- Bayanihan, Monitor MFS322.

6. Maglalatik I
- Bayanihan, Monitor MFS322.

7. Maglalatik II
- Philippine Rondalla Folk Dances,
Plaka Pilipino TSP-5223 (WL-72-21).

8. Dahil Sa Iyo
- The World Famous Pangkat Kawayan,
A & W Records International AWL-1002.

9. Kondansoy
- The Historic Bamboo Organ of Las Piñas
(Philippines), 1975.

10. Lulay
- Bayanihan, Monitor MFS322.

11. Words to Lulay
- Philomena Brennan.

12. Leron Leron Sinta
- Bayanihan Sings! Monitor MFS372.

13. Words to Leron Leron Sinta
- Folk Songs of the Philippines,
Folkways Records FW8791.

14. Atin Ku Pung Singsing
- Souvenirs from the Philippines, Volume
15. Instrumental/ Vocal of Atin Ku Pung Singsing - Bayanihan on Tour, Monitor MFS428.

16. Words to Atin Ku Pung Singsing - Folk Songs of the Philippines, Folkways Records FW8791.


TEST MUSIC


3. Duyog - Music of the Maguindanao in the Philippines, Folkways Ethnic Library FE4536A/B.

VIDEO TAPE

CURRICULUM A and CURRICULUM B

PUZZLES - ILLUSTRATIONS

Title Page (A and B)
a. Igorot man playing gansa - M. Clarke for Maligaya Dance Company.

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3D Magtanim Ay Di Biro - Collected P. Brennan.
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8A La Jota Moncadaña - Collected P. Brennan.
11A Alay - Aquino (1978 V:3).
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