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

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NOTE

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MUSIC AND DANCE OF THE FILIPINO CHRISTIANS

1. Teacher Introduction:
In 1521, Magellan 'discovered' the Philippines and claimed the country as a colony of Spain. The Philippines is named after King Philip of Spain, the reigning Spanish monarch of the time. Magellan converted as many 'natives' as he could find and, over the next four hundred years, a succession of Catholic friars, priests and monks converted many more Filipinos to Christianity. Today, approximately 80% of Filipinos are Christian, mainly Catholic. Some resisted conversion: these were the Tribal people and the Moros, whose music, dance and culture we have already studied.

The colonisation by the Spaniards left an incredible impression on the culture of those Filipinos adhering to Christian religious principles. The arts - music, dance, painting, architecture, literature, plastic arts, graphic arts - reflected Spanish and thus, European, artistic influences. The way of life, religious observances, recreational activities, food, clothing and social customs were also greatly influenced by almost 400 years of Spanish colonisation.

In 1896, the War between America and Spain was to have a lasting effect on the Philippines, as a colony of Spain. On being defeated, the Spanish gave to America all colonies, including the Philippines. Thus began the American colonisation of the Philippines. The
Americans introduced an organised system of education and a political structure - both modelled on American lines - which survive to this day. Roads, transport and architecture also changed under American domination (architecturally, American influence is only visible in the large cities).

During World War II, the Philippines was a staunch ally of the Americans and was invaded by the Japanese. Fierce fighting occurred between the Filipinos and the Japanese, especially guerilla-type warfare in the hills. Manila was badly bombed and many magnificent Spanish-influenced buildings were destroyed, or partially destroyed, during the War. In Pupil's Book B Supplement (vi), the drawing shows Fort Santiago almost in ruins. This Spanish-built fortress was erected as a protecting wall around the city of Manila, hundreds of years ago, but was destroyed during World War II. The author has been told on numerous occasions that the heavy fighting and strong resistance by the Filipinos during the War saved Australia from invasion, as it kept the enemy forces occupied and unable to proceed further south!

Be that as it may.

In gratitude to their allies, the Filipinos, the Americans granted independence to the Philippines in 1946. The Republic of the Philippines was born.

This section in the study is entitled music and dance of the Christian Filipinos and the materials chosen illustrate various musical and dance styles dating from 1521 and still existing today.

What must be understood in studying this section in the study, is that the Filipinos took on the culture of the colonising powers, blending it with their own
indigenous culture and arts. Thus the music will sound western but with an Oriental folk blend. It is by understanding this music that one begins to understand the Filipinos as real people and not as a vague, lifeless population statistic. Remember, 80% of over 40 million Filipinos identify with this sound and love these dances!

During the Spanish times, the Spaniards encouraged fiestas and festivals in order to spread the faith and so, even now, the country has numerous fiestas and festivals (it is said that on every day of the year, in some part of the Philippines, one will find a fiesta or festival). Music, dancing, singing, processions, rituals, flowers, bands, theatrical shows, rites, eating, drinking and even beauty contests make these fiestas and festivals spectacular and exciting. A foreigner is welcomed and feted if he shows a genuine interest and is included in the dancing, eating and merrymaking. These festivals can be large or small: in small rural villages (or barrios), a small procession of the folk will follow an image of their patron saint; in larger areas, up to ten thousand people will gather to celebrate together. A brief listing of some festivals, stemming from the Spanish legacy of Christianity, follows:

A: There is a three-day celebration in June in the province of Pampanga, Luzon, to honour St. Peter and St. Paul. The celebration is climaxed by a grand river procession, with barges and boats decorated with flowers and candles, while hundreds of people line the river banks. Singing and chanting continue through the day and night.

B: Christmas time is a time of festivals and fiestas. There are special Masses and observances in Churches and Cathedrals (where outside one can buy rice cakes, ginger tea and balloons from small roadside/church porch stalls). At Christmas time, there are lantern parades, exteriors of houses are brightly decorated and there are festivals with a Christmas theme. In Cavite province, Luzon,
for example, there are re-enactments of the Holy Family searching for lodgings; while in Santa Cruz the townspeople have a fiesta in which the main feature is a re-enactment of the journey of the Three Wise Men; in other provinces, people dress up as Biblical shepherds and sing songs and dance.

C: During Holy Week, the week before Easter, there are, in many parts of the country, celebrations of passion plays (with words chanted or read), solemn rituals, flagellants whipping themselves in the streets, men re-enacting the crucifixion of Christ by themselves being beaten and tied to a cross: all the time with numerous people attending and participating.

D: Floral offerings and evening processions mark the festival to honour Mary, the holy Mother of Christ, at the Flores de Mayo Festival in May.

E: The Feast of St. John the Baptist is celebrated in a unique way in Rizal province, Luzon. In order to remind everyone that St. John baptised Christ on the River Jordan, the local people douse friends and passers-by with water.

F: The Filipinos' deeply religious nature is very evident in the Santo Niño (NIN-YO) Festival, held in numerous cities, towns and barrios in Luzon and the Visayas each January. Images of the Christ Child as King, Santo Niño, are reverently carried in candlelit processions through the streets. Hymns, chanting and other singing is heard. Santo Niño images are usually ornately garbed in cloth of silver or gold and decorated with jewels. There is a Santo Niño statue in almost every Christian Filipino home, the size and clothing dependent on the wealth of the family.

G: One of the most exciting festivals is the Ati-Atihan festival, originating in Aklan (in the Visayas) but now celebrated everywhere. Ati-Atihan celebrates the victory of the dark native over opposing forces. For Ati-Atihan, participants cover themselves with black soot and wear fantastic costumes. They dance through the streets in very long processions, constantly beating drums in the rhythm of | | |, over and over again, for three days. This mardi-gras style revelry is one of the Philippines' biggest and rowdiest festivals, with uninhibited dancing and carousing on the streets for the entire three days. Onlookers are urged (by soot-covered participants grabbing them!) to join in the festivities and soon end up covered in soot also (this is speaking from personal experience!).
Illustrations of Philippine Christian festivals follow. In review, this Section of the study presents Spanish/European-influenced music, dance and culture: influenced yet blended with Asian traditions.

2. View slides relating to Filipino Christians.
Information for slides follows and, after viewing slides, pupils are to summarize slides in B Supplement (v).

No. 1 A Spanish friar converting a Moro chieftain.

No. 2 Festival: Black Nazarene Festival, every January, where thousands of people gather around a centuries-old figure of Christ carrying His cross. The Men try to push through the crowds to gain access to the ropes pulling the carroza which supports the figure. They also try to touch the dark wooden statue.

No. 3 Ati-Atihan participant.

No. 4 Moriones Festival: participants wear wooden masks to re-enact, during Holy Week, the story of Longinus. Longinus was a blind Roman centurion in the time of Pilate and his sight was restored by blood from Christ on the cross. Picture shows musicians and participants wearing Roman-type masks and clothing during Moriones.

No. 5 Early in the morning of a festival in Manila, rondalla (Spanish influenced musical instruments) players prepare to accompany dancing.

No. 6 The famous Bamboo Organ in a Church near Manila. All the pipes are made from bamboo.

No. 7 After World War II, the American army left many jeeps in the Philippines. These were converted into public transport, being extended with seats at rear and rear entry. They are very colourful and some are amazingly decorated. The converted jeeps are called jeepneys.

No. 8 Rural house of the well-to-do Filipino.

No. 9 Bamboo and rattan cane rural house, with space underneath for the cattle. It is said that bamboo houses survive earthquakes but not typhoons and that more solidly built homes (as in Slide 8) survive typhoons but not earthquakes.
No. 10 Barrio (village) homes are decorated for fiestas and festivals.

No. 11 Street selling is commonly practised. This shows a lady selling Santo Niño statues and other religious items outside a Church.

No. 12 Buying ice cream the Filipino way. Ice Cream vendor and ice cream cart in Manila.

No. 13 A very typical rural Philippine scene: a man taking his coconuts to market in a cart pulled by the principal farm animal in the Philippines, the carabao. The man's home is in the background.

3. Listen to Pandanggo Sa Ilaw. Pandanggo Sa Ilaw (TAPE) is in Score Book, pages 30 and 31, on pages 184 and 185 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, 

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).

Pandanggo Sa Ilaw music accompanies a dance of the same name, one of the very popular folk dances in the Philippines. The girl dancer balances glasses, with lighted candles inside, on her hands and head (see photograph, page 190). The boy dancer moves around her, in the hope of upsetting the balance! At one stage during the dance, a chorus of girl dancers enter, also balancing lighted candles in glasses on their heads and hands. It is a beautiful dance, as the lights are dimmed or it is performed at night in the dark, and the glimmering of candles take on various patterns as the dancers move. The music of Pandanggo Sa Ilaw suggests flowing movements, so necessary to a skilful dance involving difficult balancing.
Santo Niño statues
ATI-ATIHAN participant
ATI-ATIHAN parade in Iloilo in the Visayas (note crowds).
PANDANGGO SA ILAW

Allegretto

Intro.

INTERLUDE Slow rit. ...

molto rit. /B/ a tempo

1

2

3

4

5

6

7

8

1. /B2/

2. /C/
CHITCHITRITCHIT

Luzon: Tagalog

Fast and lively
870

Pupil's Bk. - 22

MUSIC AND DANCE OF THE FILIPINO CHRISTIANS

PANPANGGO 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 mandalla 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 mandalla ensemble. Sometimes other instruments are added. For Pandanggo Sa Ilaw, give:
   (a) the five mandalla 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

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


Summarize slides illustrating the culture of the Filipino Christians:
B SUPPLEMENT (vi)

MUSIC AND DANCE OF THE FILIPINO CHRISTIANS

Summarize the culture of the Christian Filipinos:
Pandanggo Sa Ilaw, showing lights.
Pandanggo Sa Ilaw ('fandango with lights') borrowed steps from the Spanish fandangos as danced by the Spanish people who resided in the Philippines in the early days. The Filipinos watched these dancers performing the fandango and then copied the steps, adding indigenous steps where emotion demanded. The Sa Ilaw ('with lights') addition came from an age-old custom connected with fishing. The Philippines being a series of over 7,100 islands suggests, indeed demands, that the sea plays an important part in the people's life and livelihood. Consequently, fishing is undertaken in many forms and is the main source of livelihood for millions of Filipinos. When the men were out fishing, the women would wait on the shore holding lights to guide the men back to the correct place. The women whiled away the time by balancing the lights and entertaining themselves by performing tricks with the lights. Thus the Sa Ilaw addition to the Pandanggo became Pandanggo Sa Ilaw.

For two Filipino methods of fishing see below and on page 192.

The salambao: a combined bamboo raft and hoist with large net (Roces 1977:267). This is a common sight in fishing areas and has been in use since the 16th century.

...B192
A fence of split bamboo keeps the fish inside (Roces 1977:267). The fish are later collected with a net. (These are visible from the air, and as one flies between the islands, it is an amazing sight to see bamboo fences, in many shapes and designs, dotted throughout the waters.)

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

1. Dance (Fandango) of Lights/Candles.
2. 3
3. 4
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.**
9. **Tremolo.**
10. Electric Guitar.
11. Snare drum.
15. (b)
16. Fandango from Spain and copied from Spanish residents.
17. Tonality, 3, rondalla, harmony, etc.

§§§ Pupils summarize Pandanggo Sa Ilaw cultural considerations in their Pupil's Book B Supplement (vi).
The bandurria has 14 strings, grouped singly, in pairs, in threes: || || || || || || ||
Tuning: F# B E A D G
The laud has 13 strings, grouped in pairs and in threes: || || || || || || ||
Tuning: F# B E A D
The octavina has 14 strings, grouped singly, in pairs and in threes: || || || || || || ||
Tuning: As bandurria.
Guitar as in western guitar; bajo de uñas = double bass.

4. Listen and answer questions for Pamulinawzn (TAPE).
Pamulinawzn (PAR-MU-LIN-AR-WEN) is from the large island of Luzon, in which one region is Ilocos.
Pamulinawzn is in Score Book, page 32, on page 194 of this Teacher's Book and on page 22 in Pupil's Book.

Pamulinawzn is a folk-song from Ilocos (i.e. an Ilocano folk-song). The title is a term of endearment, and Pamulinawzn is a courting song.

Cultural and social considerations connected with this song, Pamulinawzn, are divided into two sections: A - Ilocos and the Ilocanos; B - courting practices, in Ilocano and elsewhere, of the Filipino Christians.

A: Ilocos is a province (or region) in the north of Luzon and counts many famous Filipinos among its inhabitants. Many Presidents, including the present President, Ferdinand Marcos, were born and raised in the province of Ilocos.

The Ilocanos have a reputation for thriftiness and this is evident in a hand movement used in their dances. The movement is called kumintang and involves turning the hand so that the palm faces outward. When the Ilocanos perform a kumintang, they close the hand tightly, and this...
PAMULINAWEN

Lively (4)

Luzon: Ilocano

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

Pa-nu-no-tem man, Di-ka pag-intu-tul-
ngan, Toy a-ga-yat ag ra-yo'i-ta sa-di-am. 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-
gip ka pu-sok ti ma-bang-a-ran.
is said to be a reminder to remain thrifty. Other provinces also use the kumintang movement, but the hand remains open.

Ilocos province has many splendid examples of Spanish-influenced architecture and the Ilocanos are skilled at cottage industries: small businesses conducted by a family at home and producing pots, woven fabrics, baskets, wood carvings, and many other articles and artifacts.

B: Courting practices among the Filipino Christians in Ilocos and elsewhere are quite fascinating and very different to Australia! In Ilocos, the marriages are parentally-arranged in most cases and it is not unusual for a prospective groom to be expected to undergo family challenges before he may court the daughter. Courtship is not simply a personal affair between the girl and boy, but rather an affair which involves families and kinsmen. It may also involve outsiders, as in the Ilocano custom of 'rooster courtship'. 'Rooster courtship' (according to Anima 1976:76) advocates that an old man take a rooster to the home of the girl and, by a series of involved double-talk, inform the girl of her suitor and his prestige. If her family approve of the suitor, the rooster is given to the girl's family. Incidentally, the name given to a girl too young to be courted is, in Ilocano dialect, subanganay, which means banana blossoms.

In parts of the Visayas (according to Aquino) numerous courting couples still follow a tradition passed on from Spanish times. This is the giving, by the boy, of a pair of earrings to the girl, who wears them to show that she is to be wed. The old custom of giving a piece of china - for example, a plate - is still practised where china ...
is expensive and rare. In Luzon and the Visayas, there are different articles given by the boy to the girl as a sign of courting, for example, a handkerchief, a flower or a treasured possession (very rarely a ring as in western countries) (I-VI 1976-1978).

In Luzon provinces, it is not thought correct for a girl, if she has several suitors, to insult the unlucky ones. Everything must be honourable and well-mannered. There are numerous dances connected with this theme.

In the Visayas it was (and still is, in many barrios or villages) customary for the family of the groom to meet with the bride's family and perform dances dedicated to the happiness of the young couple. After the dancing, kinsfolk join in the merrymaking and a large feast concludes the courting rite.

In the Tagalog region of Luzon men court their ladies through song and dance, which express the man's meaning without sentences!

Courting customs which have changed with colonisation have been kept alive by dances and songs. An example of this is Sa-ad dance, which portrays the old story of Indo. Aquino states that Indo fell in love with a beautiful girl called Aning, so he served her family for years, doing the farming chores (planting palay rice, caring for the carabao farm animal) and the household chores (fetching water from the well, cleaning the house). After a very long time of this labour, the family agreed that Indo was a suitable husband for Aning. So the arrangements were made. On the eve of the wedding, with families and kinsfolk gathered,
Aning disappeared and eloped with another man. Indo was broken-hearted and, being a fine singer, he composed a song called Sa-ad to express his grief (1976:74).

Answers for Pamulinawen:
1. Ilocos, Luzon (Ilocano folk-song).
2. Rondalla.
3. Any three rondalla instruments.
4. 2
5. D major.
6. No.
7. [Pupils' choice.]
8. Both.
10. [Pupils' choice.]

Courting illustrations for Pamulinawen are below and on page 198.
Pupils summarize Pamulinawen and courting practices in their Books B Supplement (vi).

5. Listen and answer Listening Sheet for Chitchitritchit (TAPE) (SIT-SIT-RE-SIT). Chitchitritchit is in Score Book, page 33, page 199 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
4. E flat major.
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-
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-bir 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 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.
**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? .................................

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**POLKA TAGALA**

Briefly describe this dance:

---

**MAGLALATIK**

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
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: .................................

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**KONDANSOV**

1. Name the instrument playing Kondansov: .................................
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 Kondansov, as played here, being representative of Philippine Christian/European-influenced music: .................................
6. What is the key of Kondansov? .................................
7. What is the time signature of Kondansov? .................................
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 Kondansov? .................................
5. Christians.
6. [Pupils' choice.]
7. Any rhythm pattern of Chitchitritchit.
8. I, IV, V.

Chitchitritchit is a folk-song from the Tagalog region, using nonsense syllables in imitation of the noise of locusts, which are similar to cicadas. The Filipinos are very fond of songs, dances and games related to animals and insects. One reason for this is that millions live in rural provinces, where there is no television and, therefore, relaxation and entertainment must be made by the people themselves and drawn from their own environment. Consequently, imitative dances, songs and games are very popular: there are, as Alejandro states, bee dances, ant dances, duck dances and songs, turkey songs and dances, and so on (1978:197-234). The work animal, the carabao, even has its own special festival, where all the carabaos from the neighbouring barrios (villages) are brought to the nearby town for a noisy, joyous festival during which the carabao (CA-RA-BOW) kneel before the Church to receive blessings. This takes place in the middle of May each year. Illustrations showing the carabao going to the Festival and the carabao kneeling as part of the Carabao Festival are on pages 202 and 274 respectively.

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

7. 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.)
House in a rural barrio.

Carabao going to Carabao Festival.
8. Play simple arrangement of Chitchitritchit, page 31 in Score Book, and page 185 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. 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!).

Chitchitritchit is a well-known Tagalog folk-song and is sung and played by the Tagalogs at social gatherings. Chitchitritchit is a humourous song and is often used to relax the atmosphere at gatherings where folk philosophy abounds. Some examples of folk philosophy (Roces 1977:1258-1260) of the Tagalogs are:

A. A heavy burden is easier to carry if the whole family helps.
B. A fish is caught by its mouth, a man by his words.
C. Nothing is bad that is yours; nothing is good that is his.
D. You can bear a pain but not an itch.
E. A skinny dog is a feast for fleas.
F. Only the dead are holy.

Chitchitritchit is also sung at family or other social gatherings, to add humour to the entertainment of asking riddles. Some riddles, and answers, (Cordero-Fernando 1977:2434-2436) are:

1. He has ribs on both sides, the bones piercing through. (Ladder)
2. It's not in the sky, it's not in the ground and it crawls on its back. (Banca = outrigger boat)
3. It's your very own, but everyone uses it. (Your name)

4. Forever carrying a burden, it doesn't charge anything. (House posts)

5. You bring it, it brings you, you are carried by the one you carry. (Shoes. Bakya = wooden shoes)

6. Not a priest, not a king, his costumes are so varied. (Clothes-line)

§§§ Pupils summarize cultural and social considerations associated with Chitchirititchit in their Books B Supplement (vi).

9. 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). Photograph of Maria Clara costume for Polka Tagala is on page 205 of this Teacher's Book.

Polka Tagala is representative of the Maria Clara style of Philippine dance, so named because in the dances the women move very gracefully as befitting the virtues most admired in the Filipina: modesty, beauty, shyness, gentleness and humility. These virtues were immortalised in the character, Maria Clara, who was the heroine of the novel "Noli Me Tangere" by Jose Rizal (1887).

Jose Rizal must be mentioned further. Rizal is the national hero of the Philippines, being the greatest Filipino patriot, a physician, novelist, linguist, poet, politician, educator, farmer and naturalist. Rizal was wrongly accused by the Spaniards as being...
Maria Clara apparel.
Polka Tagala (i)

POLKA TAGALA

DANCE TO MUSIC POLKABAL

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 perm issable.

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):

| ! ! | ! ! | ! ! | ! ! |
| Slide R to Right. | Bring up L. | Slide R to Right. | Bring up L. | Slide R to Right. | Bring up L. | Stamp R. | Stamp L. | Stamp R. |
| ! | ! | ! | ! |
### 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 Maria Clara costume and the boy wears black trousers and Barong Tagalog.

(NOTE: The illustration on page 212 of this Teacher's Book shows Polka Tagala being danced at a town fiesta. The elderly ladies dancing are wearing Maria Clara clothes. It is not uncommon to see Maria Clara clothes worn today.)
a traitor, and was executed in 1896. An interesting fact is illustrated in the drawing below. Rizal knew, as Coates states, that, as an accused traitor, he would be shot in the back and would fall in a crumpled heap befitting a traitor. He was innocent, and had no wish to die in this degrading manner. Using his knowledge of anatomy and marksmanship, he evolved a way to stand which would allow his body to collapse face upward. This resolve he carried to his execution and as the firing squad fired, his body fell face upward (1977:1912):

Further illustrations of *Maria Clara* style begin on the next page and appear on page 27 of the Pupil's Book. As the pupils perform *Polka Tagala* let them remember that the girls are wearing the long, flowing *Maria Clara* skirt, the *camisa* blouse and the *pañuelo* shawl, while the boys are wearing black shoes, socks and trousers and a white *Barong Tagalog* of *piña* embroidered pineapple fibre cloth.
MARIA CLARA apparel.
Elderly ladies, wearing MARIA CLARA apparel, at a festival.

ARCHITECTURE of the time.

11. Listen to *Maglalatik I* (TAPE). The score is in the Score Book, pages 34-36 and begins on page 215 in this Teacher's Book. The pupils are to listen for the coconut rhythms used to accompany the *rondalla*. Before listening, explain to the pupils the background to *Maglalatik*. *Maglalatik* (*MARG-LAR-LAR-TICK*) 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 battle dance while beating these coconuts in strict rhythms. (For coconut placement, see *Maglalatik II*.)

*The legendary battle* regarding *latik* coconut milk is understandable if one realises the importance of coconuts to this tropical country, the Philippines. The *niyog* (coconut) is used, according to Medina, for *tuba* wine (*TO0-BAR*), ice cream, candies, pies, the fibre for rope, copra, edible oil, jam, crude oil, milk, butter, lard, cakes, poultry feed, coco chips (similar to western Potato Chips), dessicated coconut, cosmetics, baby oil, soaps, ammunition, hydraulic brake fluid, yeast, brooms, mats, fishing nets, spoons, ladels, bowls, house-posts, benches: all these and more are made from the coconut and the coconut tree. Today, the coconut is one of the top Philippine export commodities.

Coconuts may be harvested by gathering the nuts as they fall, or by climbing the tree and cutting the nuts with a sharp tool, or by using the *sungkit*, a very long bamboo pole with a sharp, curved knife attached. In
Maglalatik - with coconuts.
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:
NO REPEAT EX. II

EX. II:to
some coconut farms near a river, coconuts are transported by tying them together to form a raft, upon which the farmer stands and 'ferries' his coconuts to market.

Many rituals and superstitions surround coconut growing and harvesting: the planter is assured of early bearing trees if he combs his hair while planting; a high yield of coconuts is possible if the farmer, during the new moon, plants, while carrying several children on his back.

The coconut is thought to have curative powers and burning coconut shell is recommended for toothache (Medina 1977:492-499). Coconut leaves are used as woven rice cookers and children weave intricate strips of coconut leaves to make throwing-balls.

Music, dances, games and stories abound with references to the coconut. A piece of music called Kondansoy (to be listened to later in this Section) relates to drinking tuba coconut wine, made by tapping the tree until a liquid slowly drips into the bamboo container.

(It is quite an amazing experience to drive through the Philippine countryside and to be totally surrounded by mile after mile after mile of coconut plantations: from the hills to the sea edge.)
(above) Coconut plantation.

(left) A tuba (coconut wine) vendor, carrying the tuba in the bamboo container (right).
Taking the coconuts to market in a carabao cart.

12. 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 (II 1976:55), while Maglalatik rhythms were discovered, by the author, during several field recording sessions in various parts of the ...B221
Philippines. Rhythm for coconuts is in Score Book, page 37. Endeavour to maintain the correct rhythms while hitting the actual places on the body where the coconuts would be worn. Some enterprising pupils may make their own coconuts for Maglalatik. Photographs of Maglalatik dancers are on page 214.


§§§ Pupils summarize cultural and social considerations relating to Maglalatik in their Books B Supplement (vi).

14. Listen and answer Listening Sheet for Dahil Sa Iyo (TAPE). Dahil Sa Iyo score is on page 231 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 (rather than one person per angklung, as in Indonesia).
Maglalatik is one of the most famous of the Philippine folk dances. It is from the Laguna province in Luzon. The most characteristic feature of Maglalatik is that the boy dancers have coconut shells tied to their bodies and these shells are hit in fast, vigourous and energetic patterns.

The origin of the Maglalatik dance is very interesting. During the Spanish regime, the Moros and the Christians often disagreed. One famous fight, according to legend, resulted from a dispute over the latik (residue left after the coconut milk has been boiled). According to the legend, the Moros won, but the Christians retaliated by converting all the victors and baptising them! Today, in the Maglalatik dance, dancers wear different coloured clothing to represent the two opposing forces of the legendary battle.

Maglalatik is danced at town fiestas, and the Maglalatik dancers go from house to house performing the dance for money or a gift. It is also performed in the religious processions honouring St. Isidro of Labrador, the patron saint of farmers.

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. Accompanying music is played by the rondalla.

Maglalatik is presented firstly with a diagram showing coconut shell placement on the body. Following
Maglalatik II (ii)

this are the coconut rhythms essential to the authentic Maglalatik. Finally, a simplified version (dance) of Maglalatik is given.

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):

```
<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>R hits A.</td>
<td>L hits B.</td>
<td>R crosses to hit F.</td>
<td>L crosses to hit E.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>R goes over shoulder to hit G.</td>
<td>L goes over shoulder to hit H.</td>
<td>R goes to back of waist to hit C.</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: $\frac{2}{4}$

<table>
<thead>
<tr>
<th>Intro.</th>
<th>16 bars</th>
<th>(coconuts silent);</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>8 bars</td>
<td>1 1 1 1 1 1 1 1 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A</th>
<th>1 1 1 1 1 1 1 1 1</th>
<th>Repeat this rhythm pattern eight times = 16 bars.</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>1 1 1 1 1 1 1 1 1</td>
<td>Repeat this rhythm pattern eight times = 16 bars.</td>
</tr>
<tr>
<td>C</td>
<td>1 1 1 1 1 1 1 1 1</td>
<td>Repeat this rhythm pattern eight times = 16 bars.</td>
</tr>
<tr>
<td>D</td>
<td>1 1 1 1 1 1 1 1 1</td>
<td>Repeat this rhythm pattern eight times = 16 bars.</td>
</tr>
</tbody>
</table>

| E       | 1 1 1 1 1 1 1 1 1 | Repeat this rhythm pattern four times = 8 bars. |

<table>
<thead>
<tr>
<th>F</th>
<th>3 4</th>
<th>Repeat this rhythm pattern for sixteen (16) bars (wait for $\frac{3}{4}$)</th>
</tr>
</thead>
</table>

| G       | 2 4 | Repeat this rhythm pattern eight times = 16 bars. |

| H       | 1 1 1 1 1 1 1 1 1 | Repeat this rhythm pattern four times = 8 bars. |

| I       | 1 1 1 1 1 1 1 1 1 | Repeat this rhythm pattern four times = 8 bars. |
Maglalatik II (v i)

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 in place.</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 the direction of Right. Turn body so that it faces the desired direction.

SR ↔ x, x → 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 ↔ x, x → SL
   SR 9 - 16 x → ↔ x
```

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.)
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
Bungbong

Pangkat Kawagan - Bamboo Ensemble
(Maximba, Bungbong, Tipamklang)

Bamboo Organ at Las Piñas, Manila.
Single Anklung.

Tipanklung.

(left) A tuba-like bamboo instrument, sometimes added to bungbong, but not in Pangkat Kawayan.
Several bamboo *bungbong*, showing sizes relative to pitch.

*Dahil Sa Iyo* became the most famous Philippine song during World War II and was a great favourite with the American soldiers. *Dahil Sa Iyo* means 'Because of You'.

§§§ There are three aspects of Philippine socio-culture associated with the study of *Dahil Sa Iyo*: the importance of bamboo in the Philippines and related to *Pangkat Kawayan*; the effects of the War (in brief); and death in the eyes of the Filipino Christian.

A: Bamboo has been used in the Philippines, and the Orient, for thousands of years and its versatility is evident if one briefly investigates ways in which bamboo is used. There are approximately 30 varieties of bamboo, as stated by Medina, in
the Philippines and the following is a short list of the possibilities from bamboo: building materials, scaffolding, fencing, baskets, hats, fishing rods, paper pulp, fans, cushions, water-pipes, spears, mats, houses, churches, food, household furniture, jewellery, baskets for transporting chickens, *binitan* (baskets for preserving food), rafts, *sungkit*, pounding rice, bows and arrows, toys, cannons, blowpipes (Medina 1977:539-545), stages for theatrical performances. Music also features bamboo: *Pangkat Kawayan*, flutes, *buho* (bamboo 6 inch castanets) and even a *bamboo organ* (see *Kondansoy* later). Dance uses bamboo poles for harvesting dances, such as *Magtanim Ay Di Biro* and *Tinikling* (see later). Various parts of bamboo, when treated and prepared, according to Medina, are used as curatives for: asthma, tuberculosis, anti-worm, kidney diseases and eruptive diseases (1977:542).

**B:** World War II brought about great devastation and hardship in the Philippines. Out of this grew strong friendship between the Filipinos and the Americans who fought side by side and *Dahil Sa Iyo* is but one reminder of this alliance. When the Americans left the Philippines, after the War, they left behind many surplus army jeeps. The Filipinos, being very inventive and imaginative people, quickly converted the jeeps into public transport vehicles. Soon the jeeps became brightly coloured and decorated with pictures of loved ones. Religious images, plastic streamers, fringes and padded seats for the passengers (entering at rear of vehicle), converted the jeep into the Philippine *jeepney*, known the world over as a symbol of post-War Philippines. To ride in a jeepney (through huge, noisy, congested market areas of Manila...
or down a quiet, coconut-tree bordered barrio lane) is a memorable experience. The jeepney, with the horse-drawn calesa, the tricycle (motor bike with covered side-car) and buses (often wooden) are the principal means of public transport in the cities and barrios.

C: **Dahil Sa Iyo** by Pangkat Kawayan is a fast version of a song that is often played at a very slow tempo. When taken at the slower tempo, it is a song poignant with emotion. It was this slower version, especially, that came to mean so much to the Filipino patriots during the War, as *Dahil Sa Iyo* characterised not only the feelings of love and friendship, but also the feeling of absence of loved ones, especially the absence by death of loved ones. Like all Orientals, the Filipinos believe that emotions should be hidden from outsiders and it is not until one becomes immersed in the country and the people that one realises that the emotions are very close to the surface and rise, unbidden, within the privacy of the family and the extended family. Thus, Filipino reactions to the major events in the life cycle are usually laden with emotion and the westerner must accept this if he is to understand, at least partly, the life, customs and culture of these people. What may sound sentimental to us is of vital importance and significance to the Filipino. This accounts for the aural sound of the rondalla and the type of music played during this Section of the study.

To understand *Dahil Sa Iyo* and its connotations, let us briefly investigate customs associated with death within the culture of the Filipino Christians. They believe, as do all Christians, that there is a life after death and prayers are offered for the soul of the deceased. There is a nine-day
mourning period, during which the coffin may remain open and the family and friends sit by the body and keep watch. This is a time for prayer and comfort to the family. This 'comfort' often takes the form of playing music, eating and playing games (see Pilkoy, later). The immediate family members wear deep mourning (all black) and numerous visitors call in to pay their respects. A young child is passed back and forth over the body, to ensure that the soul of the deceased will not meet any evil opposition on its way to heaven. The husband/wife continue the mourning period for up to six months, wearing black and not attending any social functions. Masses are offered by the Catholic priest for the soul of the loved one. The scene by the graveside is very moving and it is not unusual for a family member to leap into the grave, in a fit of deep despair.

Some Visayan beliefs, as stated by Demetrio, associated with death:

A. The entrance of a firefly inside the mosquito net of a sick person forewarns the approach of the patient's death.

B. When one smells the odour of burning candles, when there is no one around, a near relative is going to die.

C. If a dog digs in a yard or near a house, somebody in that house will die.

D. Lying on a mat with the feet towards the door invites early death.

E. Sweeping with a broom at night invites death to the family.

F. In order to lessen the grief and loneliness of members of the family of the deceased person, they are made to jump or to walk over the grave of the deceased after burial.

G. On the fortieth day following the death of a person, the spirit of the deceased ascends to heaven.
H. Members of the family of the departed should not bathe for at least three days after the burial, so that the soul will visit them on the third night.

I. If someone dies, he or she is given a novena of Masses for nine successive nights and on the ninth day, a feast is given in honour of the dead (1978:141-145).

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

Pupils summarize cultural and social considerations in their Books B Supplement (vi).


The famous Bamboo Organ at Las Piñas (LARS PIN-YAS), a suburb on the outskirts of Metro Manila (Metropolitan Manila), has a long and interesting history. Father Diego Cera, a Spanish monk of the Augustinian Order, was, according to Las Piñas (1970), appointed Parish Priest of Las Piñas in 1795. He built the Las Piñas church and, when it was almost completed, Father Cera began work on the Bamboo Organ. This was in 1816. The 950 bamboos were covered in sand from the beach for six months, to preserve the bamboo from attacks of bamboo bugs. The Organ was completed in 1821. Twice the Organ of bamboo, with bamboo pipes, was ...B242
Rural barrio house, with BAMBOO supporting poles.
Markets selling BAMBOO and cane products.
Kondansoy

Visayas
badly damaged: in 1862 by an earthquake (the Philippines have many earthquakes) and in 1882 by typhoon rains, which destroyed the roof of the Church. The Bamboo Organ was unplayable until 1911, but subsequent repairs, culminating in the expert German repair work in 1975, have made the historic Bamboo Organ a usable Church musical instrument (1970:1). Las Pinas Church now has a fine boys' choir who, accompanied by the Bamboo Organ, perform regularly at Sunday Masses.

With the majority of Filipino Christians following the Catholic faith, it is not surprising that there are many magnificent Churches, in the Spanish style, throughout the country. The interiors of these Churches are very elaborate, again in the Spanish style, and the exteriors (see below and on page 243) contrast sharply in design with the Filipino house designs. The Churches are well-patronised and it is rare to find an empty Church at any hour of the day.
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). Pupils to summarize further facts.
5. [Pupils' choice.]
6. E flat major.
7. 3
9. For variety on the repeat of the melody.
§§§ Pupils summarize cultural and social considerations in their Books B Supplement (vi).

16. Listen and answer Listening Sheet for Lulay (TAPE). Lulay is in Score Book, pages 40, 41, pages 246, 247 of this Teacher's Book and page 26 of Pupil's Book. Lulay is a courting and marriage 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.) The words to Lulay tell of a young man's attempts to beguile the girl into marrying him. She tells him that if he is fickle he will get nothing, yet if he is serious in his love for her, then she will love him until she dies. The word Ligaya means happiness or joy.

Answers to questions for Lulay:
1. Males and females.
2. Yes.
3. Men sing in parts, starting after the girls.
4. Rondalla.
5. Minor.
7. 3 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.

17. Listen to words of Lulay as spoken on TAPE. Repeat words after they are said on TAPE.

18. Pupils sing Lulay and add guitar accompaniment.

Lulay is a courting song and dance from Luzon, but is now a national favourite, sung and danced at weddings and other social gatherings. Movements in the dance suggest courting (boy on bended knee - see ...B249
COURTING PRACTICES, girls wearing long balintawak and holding decorated salakot; boys in rural apparel, using kerchiefs as part of the courting practice. (Top) Barrio house.
LILAY

Luzon: Tagalog

Allegretto

Intro.

A7

Dm

A-nong la-king hi-rap kung

pa-kai-si pin ang ga-wang u-

mi-big sa ba-ba-eng ma-hin-hin

Gm

Lumu-lu-hod ka na ay di A7 ka pa man-

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

A7

Dm

sus-su-bu-kin

A-nong la-king

Li-ga-ya

Dm

hay

A7

Ba-ba

geng

Dm

Ng bu-hay Li-ga-ya
Pupil's Bk. - 26

**LULAY**

Listening Sheet

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: ____________________________
11. Briefly describe the dance Lulay:

**LERON LERON SINTA**

Describe the music, Leron Leron Sinta:

**ATIN KU PUNG SINGSING**

Listening Sheet

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: ____________________________
later). Weddings are a time for special celebration in the Philippines, as in every country in the world. Certain customs, however, among the Filipino Christians, make wedding celebrations different and worthy of comment.

According to Demetrio, the foremost collector and interpreter of Philippine myths and symbols (whom the author met in Cagayan de Oro in 1981), there are several beliefs connected with marriage. A selection are:

A. If one sings in the kitchen while cooking, one will be married to a widow or widower.

B. A person with a mole just below the eye, on the tears' path, will be a frequent widower.

C. When it rains during a wedding, it is a sign that the couple will become prosperous.

D. If a pot, or a glass, or a plate is broken during a wedding party, it is a sign that the couple will prosper. (During wedding parties some old folks purposely break a plate to ensure a prosperous married life.)

E. There should be two candles alight after the wedding ceremony, in the house of the bride.

F. Widowers and widows are avoided as witnesses for the bride and groom on the belief that either one of the couple will also be widowed (1978:151-153).

The marriage ceremony takes place in a Church, often on Sundays in the middle of Mass. The bride and groom have bridesmaids and groomsmen and, at least, eight sponsors. The sponsors have an important part to play in the ceremony as they perform the symbolic rites. The exchange of the traditional wedding rings, the circle meaning eternity, is followed by the exchange of the thirteen golden coins. These coins symbolise the sharing of wealth and material possessions and of caring for each other's welfare. Following this, the candle sponsors stand either side of the...
couple to represent the guests' prayers to Christ Who is the Light of the World, that He will light their lives with love and guide them through their wedded life. The veil sponsors then place one side of a beautiful veil on the head of the girl and the other side on the groom's shoulders to symbolise the fact that the burden of providing shelter and support for the family is borne by the husband. Finally, the cord sponsors place a shaped cord over the heads of the couple, symbolising the bond that unites them together after the sacred wedding ceremony. The ceremony then continues in the normal, western-oriented Christian format. It is believed that these symbolic rites (almost a blend of superstition with Catholicity) are essential to the marriage ceremony and if, according to Demetrio,:

- the ring falls to the floor during the marriage ceremony, something bad will happen to the couple;
- a coin falls to the ground when the ceremony is about to end, the one who dropped it will die earlier;
- one candle flickers, that partner will die early (the researcher has witnessed many weddings, during which people hastily close all windows to stop the candles flickering);
- the veil falls from the shoulders of the groom, or from the head of the bride, it is a sign that the party concerned will not live long (1978:151-153).

After the Church ceremony, there is a large feast, with music and dancing. After the feast, states Aquino, the sponsors begin dancing, followed by the bride and groom. Before the groom begins dancing, he offers a glass of wine to his bride and both parents. The parents give their blessing to the newly married couple. When the couple begin dancing two plates are placed on the floor, one on each side of the couple. All the relatives and guests put money and gifts in these plates. There is much...
shouting and teasing, to make the bride and groom dance longer and longer, in order to receive more gifts. If the bride or groom are shy, they are given tuba wine to overcome their bashfulness (I 1978:65; II 1976:24,71). There is usually a procession after the wedding feast, with musicians, dancers and family wishing the couple luck and prosperity, and following them through the town or barrio. The illustration on page 246 shows a wedding procession.

Pupils summarize marriage customs in their Books B Supplement (vi).

19. Perform the dance Lulay. Instructions for Lulay dance follow: Lulay (i) - (iv) (freely adapted, reinterpreted, as observed, and simplified from Aquino II 1976:49). Lulay dancers wear rural clothing, as in photographs of Magtanim Ay Di Biro and Tinikling on later pages in this Teacher's Book. Lulay dance fits with the song, page 246. Lulay dance should be accompanied by some pupils singing the song Lulay and accompanying song with guitars.

Rural clothing for girls is the balintawak (BAR-LIN-TAR-WOK) dress with butterfly sleeves, an apron-like tapis (TAR-PIS), a pañuelo (PARN-WELLO) small shawl, bakya (BARK-YAR) wooden backless shoes, and hat or scarf. Rural clothing for boys is salakot (SAR-LA-KOT) wide-brimmed straw hat, shirt and trousers with legs rolled up. The boys may wear bakya or remain barefooted. Remind the pupils when and for what reason Lulay is danced in the Philippines and endeavour to achieve the spirit of happiness and light-heartedness essential to a courting/wedding celebration dance.
Wedding procession.
Lulay (i)

**LULAY**

**DANCE**

**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:

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<td>Bars 1 - 4</td>
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<td>Bars 5 - 8</td>
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</table>
Lulay (li)

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 shoulder alternatively: \( \frac{\underline{3}}{\underline{2}} \) \( \underline{\underline{\underline{1}}} \)

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 - Li-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).
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: 4-1 J I, 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:

Lulay (iv)

SECTION D

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.
Rural girl wearing balintawak apparel with farmer in background.

NOTE: In the Pupil's Book, page 26, and on TAPE, is music named Leron Leron Sinta. Curriculum B pupils will not be studying Leron Leron Sinta, so please ignore Leron Leron Sinta.

20. Listen and answer Listening Sheet Atin Ku Pung Singsing (TAPE). The title means searching for a lost ring given to a girl by her mother. Atin Ku Pung Singsing is in Score Book, pages 44-46 and begins on page 259 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 and is played by the rondalla, to allow revision of the sound of the rondalla. (Pupil's Book, page 26.)
Answers to questions for Atin Ku Pung Singsing:

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

21. Listen to instrumental/vocal version of Atin Ku Pung Singsing (TAPE). Follow vocal score on pages 47 and 48 of Score Book and beginning on page 262 of this Teacher's Book.

Free translation of the words to Atin Ku Pung Singsing:  

I once had a ring with a rare precious stone,  
Which was given to me by my beloved mother;  
I kept the ring in my cabinet, but now it is lost,  
And many bitter tears have I shed and many  
Prayers have I said, hoping heaven will hear.  

Lonely I sit, grieving, and thinking of my loss.  
It is such a great loss to lose the ring of my mother.  
I have made a vow that whoever finds the ring  
And restores it to me will be served faithfully  
For all time. (Adapted from de Leon 1960:7.)

22. Listen to words of Atin Ku Pung Singsing, sung slowly on TAPE.

23. Pupils sing and accompany with guitars the folk-song Atin Ku Pung Singsing.

This song illustrates the love of the girl for her mother, not merely searching for a ring. The ring is important because it was given by the mother. Filial devotion to parents is very strong in the Philippines...
ATIN KU PUNG SINGSING

Pampango

Allegretto

Intro.

\[\text{Music notation here}\]
ATIN KU PUNG SINGSING

Allegretto - Lyrical

Intro.

Pampango

tin ku pung sing - sing, Me-tung yang tim - pu -

su-kal ning lub ku, Su-su-kul 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 -
laya iti, E-ku ka-ma-
lung, pusuku, Mang-in-uya ke-
yan. 2.ing - a
and the elderly people live with their families until death. Elderly parents are honoured and given special place in all family activities. Homage is paid to parents and elderly relatives by greeting them in the following manner: the younger person takes the hand of the older person, and touches his forehead with the older person's hand, bowing slightly as he does so. The elderly are respected for their wisdom and experience, and children must, states Demetrio, observe silence when their elders are conversing (1978:149). The respect due to parents and grandparents (grandmother is called lola) is evident in the folk belief and practice, according to Demetrio, of allowing only an old person to be the first visitor to a newly born child, as this ensures that the child will have a long life (1978:164).

Lolas talking in a barrio, to pass the time.

§§§ Pupils summarize Atin Ku Pung Singsing in their Books B Supplement.

25. Make preparations for Fiesta, to be held during final lesson. Organise pupils to do cooking at home and to find clothing at home that will, in some way, be representative of Tribal, Moro or Christian Filipino clothing. Pupils may find work implements, fans or such like, that they will bring on Fiesta Day. A Fiesta is fun time and preparations should encourage this feeling. Selected recipes for home cooking are given below, and ideas for Fiesta-type food and beverages are listed:

- Fresh fruit (especially mango, pineapple, pawpaw).
- Ice-cream (*ubi* flavour is popular but not available in Australia: it is made from a root crop and is purple in colour).
- Banana chips or coconut chips.
- Pinwheel sandwiches: mix together grated cheese, tomato sauce and butter. Spread this mixture on bread sliced lengthwise. Roll up like a roll, wrap in wax paper and chill in refrigerator. When firm, cut into thin slices (Dayrit 1977:116).
- Apple pie
- Cream puffs
- Crabs
- Prawns
- Boiled rice
- Dried fish
- Soft drinks
- Fruit juices

These ideas for food are given with pupils in mind! The choice is basically the *Menienda* (or snack time) menu, written in Australian terms. Most are

...B266
inexpensive and easy. Present the food and drinks on a large table and decorate the table with flowers (e.g. hibiscus, oleander, pampas grass). The glasses for the drinks should have a paper napkin wrapped around the base. Endeavour to make the food and table as non-Australian as possible.

27. Listen to *Magtanim Ay Di Biro* (TAPE). This is an instrumental version of the song in the score on page 267 of this Teacher's Book and on page 49 in Score Book. The title means 'Planting Rice'.

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

### Free translation of the words:

Planting rice is not fun, for all day you have to stoop and bend.
You cannot rest or sit, nor stand upright!
My back is tired, my arms are numb with pain,
My legs are cramped and sore, being soaked in water to plant the rice.
Oh, the joy \[khalina\] when the day's work is over.
(Adapted from de Leon 1960:6; Brown 1967:34.)

29. 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.
SONG

Moderato ($= c.80$)

MAGTANIM AV DI BIRO

Luzon: Tagalog

Intro.

Ta-yo na sa bu-ki-rin ang lu
Pa ay bung-ka-lin at ta-yo ay mag-ta-

nim

Ang ba-yan pa un la

Nga ma na na-him ma sa-yang nag-ta-ta

nim

Hi-rap ay hind-i pan-sin sa mag-

ha-pong pag-ta-nim

Ha-li-na ha-

li-na sa ka-bu-ki-ran

Lu-pang kad lu-an ng a-ting bu

ay

Pa-sa-ga-na-in

ang a-ting ba-yan ng ang li-ga-
yay'

ma-kam-tan. Ha-

ma-kam-tan.
MAGTANIM  AY  DI  BIRO  

Song Answer Sheet

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) B9  B7  I  I  I  V7  V7  V7  V7  I

   (b) B7  F7  F7  F7  F7  B7  B9  I  V7  V7  V7  V7  I  I  I

7. In Section B ("Halina"), 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
A day in the life of a rural village. In the hope of making Magtanim Ay Di Biro more understandable to the pupils, imagine a Philippine rural setting. The fields are flat, extending as far as the eye can see and are covered with growing rice. Here and there a lazy carabao bathes himself in a muddy pool, reflecting the sun's early morning rays. In a barrio near the fields the rooster awakens the villagers. There are about 20 houses in the barrio, some made of bamboo with thatched roofing while others are made of concrete blocks. The house design is a large square room, raised off the ground for ventilation. The upper square room is divided into sleeping and living quarters, while the underneath portion of the house is the living place for the animals (farm animals are expensive, more than a year's wages for some farmers, and must be protected). The yards of each house are swept daily and thus are very clean and tidy. A young child leaves each house, to fetch water from the barrio well, while the mother begins to prepare the breakfast of rice and dried fish. Everywhere the bougainvillea, banana trees, coconut trees, bamboo bushes and coloured flowers are bright in the sunlight. There is no noise, save for the animals moving about and the people greeting their neighbours, who live in the next house, approximately three metres away in any direction. One does not buy land in the Philippines in barrios: one rents the land and buys the house and consequently the actual land space is really only large enough for the dwelling.

After breakfast and morning prayers, the barrio-folk leave for their daily work. Some will work in the fields, but others must take a jeepney or tricycle to the nearest town, in order to supplement the farming money by working as, for example: vendors (carrying their goods in two baskets attached to a pole carried on the shoulders, as in the tuba vendor illustration...
earlier) selling mangoes, water, wood, betel nut, pots, puto (rice cakes), candles, rattan mats, honey, dried fish, birds, balut (a delicacy consisting of the embryo of unhatched chickens), ice cream (in a cart rather than the two hanging, carried baskets); or as domestic help for wealthier people, being lavandera (washerwoman), planchadora (ironing lady); or serving in a roadside sari-sari store (a type of general store, but on a much smaller scale, and selling snacks and drinks); or by loading a carabao cart with baskets and selling the baskets to all who pass by.

The farmers remaining in the barrio leave their homes to begin work in the rice fields. Men, women, children and elderly people walk out to the rice fields. If it is a time for heavy work, such as planting, plowing or harvesting, all the neighbours come to help. This is the Philippine system called bayanihan, which means getting together to help one's neighbour or friend, without thought of payment. (Two interesting facts about bayanihan: firstly, as previously stated, homes are owned but land is rented and so, if a family wish to move, they carry their house with them, supported on long poles borne on the shoulders of numerous friends in the bayanihan spirit; secondly, the foremost Philippine Folk Dance Company, under First Lady Imelda Marcos' patronage, is named Bayanihan Dance Company.)

The work in the rice fields is usually accompanied by rhythmic singing, to ease the work and to bring blessings on the rice plants. The success or failure of rice crops is believed to be related to the correct or incorrect propitiation of the rice spirits: for example, the Christians leave part of their food on the plate so that the food may be shared with the powers that make the rice grow.

There are several steps to be performed before the rice grain (palay) becomes commercial rice (bigas):...
pounding, threshing, winnowing and drying. There are many folk beliefs concerning these stages in rice growing and harvesting, according to Demetrio, and these beliefs include:

A. Rice planting or harvesting is always preceded by some blessings or prayers.

B. If a farmer fails to slaughter any domestic animals (e.g. chicken) inside the farm, there will be very little harvest.

C. It is not a good practice to winnow rice in front of the doorway, because if this is done the rice is driven out and poor harvest will result.

D. There should be the pangupong, a thanksgiving feast and merry-making after the harvest. A fattened pig is butchered and relatives and friends are invited to a large meal, followed by dancing, in the house of the host (1978:151).

30. Pupils perform the countryside dance, Magtanim Ay Di Biro: instructions Magtanim (i) - (vii), (adapted, re-interpreted, combined and simplified from Aquino V 1978:81, with several original observed practices added). Accompany the dance with the song Magtanim Ay Di Biro with guitar accompaniment. This dance gives all the stages in the rice growing process in rural areas. Remind the pupils of the previous information regarding rural rice growing as they perform the dance. Illustrations for Philippine rural life and Magtanim Ay Di Biro begin on page 272 in this Teacher's Book.

§§§ Pupils summarize rural life in their Books B Supplement.

31. Listen to Tinikling (TAPE). Follow the song score, page 50 in Score Book and on page 293 of this Teacher's Book. Tinikling on TAPE is an instrumental version played by rondalla.
CARABAO

_ cart

_with

_baskets.


Bird-cage

_VENDORs.
CARABAO kneeling at Carabao Festival in Bulacan.
Working, and relaxing, in the fields.
Working in the rice fields.
Moving house in the BAYANIHAN manner.

PLANTING rice.
THRESHING rice.

WINNOWING rice.
WINNOWING rice.
MAGTANIM AV DI BIRO. (Top) Pounding rice and an alternative method of threshing (man on high bamboo platform, in background). (Lower) Airing the rice, by pouring from one basket to another (note men carrying long bamboo poles).
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:

```
  x
  x
  x
  x
  x
  x
  x
  x
  x
```

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:

```
    X                        X
   / \                      / \  
  /   \  (Back of stage)  /   \  
 /     \                       /     \ 
SR    X X X X X X X X X X X X X X 
       |   |   |   |   |   |   |   |
       \   \   \   \   \   \   \   \   
     \     \     \     \     \     \     
      \     \     \     \     \     \     
       \     \     \     \     \     \     
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                 \     \     \     \     
                     \     \     \     
                          \     \     
                               \     
                                    SL
```

(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.

- 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.

- 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.

- 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 \( \frac{1}{120} \) 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.

- Do the same with the L foot.

- Stamp on the heaped palay, R - L - R - L, one stamp per crotchet beat.
Magtanîm (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: \[ \frac{\text{J}}{\text{J}} \].

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

This section may be summarised thus:

<table>
<thead>
<tr>
<th>4</th>
<th>Sweep into heap with R</th>
<th>Sweep into heap with L</th>
<th>Stamp R</th>
<th>Stamp L</th>
<th>Stamp R</th>
<th>Stamp L</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Bend and gather</td>
<td>Strike</td>
<td>Strike</td>
<td>Shake, shake, shake</td>
<td>Strike</td>
<td>Strike</td>
</tr>
</tbody>
</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 (vii)

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).
**111 Tlinikling** is the most famous Philippine dance, performed between two clashing bamboo poles. The rhythm of **Tlinikling** is $\frac{3}{4}$, unlike the Moro pole dance **Singkil** (which was viewed on video), which is in $\frac{4}{4}$. **Tlinikling** is a rural Christians' harvest dance. As the pupils listen and follow score, they should try to learn the melody. Illustrations are on pages 294 and 295.

32. Sing the song **Tlinikling** and accompany with guitars (or simulated guitars).

**111** The words of **Tlinikling** tell of moving like the **tlikling** bird, a bird that inhabits the rice fields and hops between the stalks of rice, one bird chasing the other.

After a successful harvest, the farmers and workers have a large feast and give thanks for a good crop. They perform dances and **Tlinikling** is a favourite dance. The 2-3 metre bamboo poles used for **Tlinikling** are the poles used for pounding the rice and building the threshing platforms. It is said that **Tlinikling** evolved by the farmers inventing games and dances with the rice-farming implements and the long poles suggested to them the hopping-in-and-out movements of the **tlikling** rice bird. After dancing and singing, the farmers and workers like to play games (indeed, playing games is an important pastime in most areas of the Philippines: for adults and children). A selected list of games is given below, for use during the pupils' Fiesta:

A. **Piko** - similar to hopscotch.

B. **Tumbang Preso** - throwing stones into a tin from a distance, which increases as the game progresses.

C. **Luksong Tlinik** - Two teams compete in this game. One team pair sit on the ground and hold their hands as in illustration for **Maglalatik**. The other team members jump over
the hands, which get higher and higher as game progresses.

D. Sack Race - as in the sack-race of western countries.

E. Luksong Lubid - similar to skipping with a rope.

F. Sarangola - kite flying.

G. Palo-Sebo - climbing a greased bamboo pole for the prize on top.

H. Pillow fight - two opponents sit on a raised bamboo pole and have a pillow fight.

I. Sunka - the most popular Mga Katutubong Laro (that is, native game) is Sunka. Sunka is played on a special board (illustration on page 290) with 7 holes on either side, and two large holes either end. The two opponents place 7 pebbles or shells in each of the seven holes. The idea of the game is that the 7 holes represent 7 houses owned by the player, and the large hole at the end is the player's palace (the large hole on the player's left is his palace, and on his right is his opponent's palace).

It is recommended that pupils play Sunka and an improvised Sunka board could be made from two egg-cartons joined.

Rules: In the beginning game both players start together. All moves are made from right to left, going towards the player's palace. Pebbles are picked up from any house on a player's side of the board and one pebble is dropped in each following house and in the player's palace going round the board until the last pebble is dropped. If the house where the last pebble is dropped is not empty, the player picks up from there and plays in each following house, but never in the opponent's palace. A player who drops his last pebble in an empty house, stops. The opponent continues until he stops in like manner. If a player is fortunate enough to stop on his side of the board, in an empty house, he confiscates his opponent's marbles in the house directly opposite. He places these confiscated pebbles in his own palace, thus building up his own 'wealth'. A person ending in his palace with his last pebble, plays again from his side of the board. When one player stops, the opponent begins playing from his side of the board. Game continues until one player's side is devoid of pebbles. A player must drop the pebbles in the houses very quickly and must not linger during the round.

...B290
Player with pebbles left on his side of board is the first player for the second round. To start the game again, the players fill their houses with 7 pebbles from their own palaces. There must be 7 pebbles in each house. Left-over pebbles of each player are returned to his palace. Players start filling their houses with the first house from the palace. Houses that are empty (because there are insufficient pebbles) are called 'burned houses' and remain empty during the game, being missed as the pebbles go round the board. If either player drops a pebble in a burned house, the opponent confiscates it and places it in his palace. So the game continues until you wish to stop! Many, many hours are spent playing Sunka in the Philippines and one can become very fond of Sunka game.

J. Panggingge - playing cards (possibly not recommended for pupils!)

K. Sabong - cock-fighting (definitely not recommended for pupils; adults gamble heavily on the outcome of a fight between two roosters).

L. Plkoy - players sit on floor in a large circle. Each person raises his crossed arms in front of him. A ball symbolising the plkoy (or parrot) is 'poured' from one person's arms to the next without handling it. Whoever lets the ball fall must recite a verse, or sing a song. The object of the game is to pass the ball very quickly around the circle.

Sunka board, approximately one metre long by 15 cms. wide.
Palo Sebo

Sabong
33. 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.

34. Pupils describe Tinikling in Pupil’s Book, page 27.

§§§ Pupils summarize cultural and social considerations related to Tinikling in their Books B Supplement.

35. Pupils and Teacher enjoy a Fiesta day during the final lesson. For Fiesta:

1. Pupils wear clothing similar to Filipino clothes.
2. Pupils bring Filipino objects (e.g. fans, hats, bowls, and so on).
3. Pupils bring prepared food and drinks.
4. Teacher play TAPE (from Tribal through to Christian) as music for the Fiesta (and as a revision!).
5. Perform dances to music on TAPE (dances’ choices are pupils/Teacher decision).
6. Play games as listed in Tinikling segment.
7. Sing any songs learnt during study of Philippine music.
8. Play any music learnt during study of Philippine music.
9. Pupils recount stories they have heard during study of Philippine music and dance.
10. View slides.
11. View video of Singkil.
12. Capture the Fiesta spirit: have a maligaya (happy) time and I wish you Mabuhay!
TINIKLING

Visayas

SONG

Allegro

An-in-nga sa-yaw an nga-ran ti-nik-
ing

An bi-nu-bu-hat la an

ba-ro-ba-king-king

kingking man-han

too, king-king man-han wa-la

luk-so hin-du ru-yog ma-lak-si ang ki-

wa-

An in-inga - 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

gawa-san ti-il

kung di mag du

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

An du-ha nga kil
TINIKLING
Tinikling (i)

TINIKLING

DANCE

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.

**Tinkling step:**

(for: $\frac{3}{4} \times 3$ bars, making 9 beats.)

<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>
<tr>
<td>4</td>
<td>5</td>
<td>6</td>
</tr>
<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>
<tr>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<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.
Tinkling (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.

**Step:**

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

| Beat 1 | Step R outside other side of poles, facing original starting-position direction. |
| Beats 2 & 3 | as before |
| Beat 1 | as before (and continue in like manner). |

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.
To help capture the fiesta-time spirit, several illustrations are given on the following six pages. The Philippine fiesta-time illustrations bring the study of Philippine music, dance and culture to a close.

Maraming salamat po (Tagalog).
Daghang salamat po (Visayan).
Purchasing FIESTA-fare at the markets.
The FIESTA food.
Going to FIESTA in a calesa.

Girls wearing balintawak and salakot at the FIESTA.
FIESTA merrymaking and games
(Pinandanggo and Pandanggo Sa Sambalilo).
FIESTA merrymaking and games (Pandanggo Sa Sambalilo and Sayaw Ed Tapew Na Bangko).
FIESTA merrymaking and games
(Sayaw Ed Tapew Na Bangko)

Philippine Music and Dance: END.

Salamat po
AN INTRODUCTION TO

PHILIPPINE MUSIC and DANCE

by

Philomena S. Brennan

PUPIL'S BOOK
The Pupil's Book for Curriculum B is the Pupil's Book for Curriculum A with the addition of 'B Supplement' pages. The Curriculum A and Curriculum B Pupil's Book is in Volume 2. The Pupil's Book is interspersed throughout Curriculum B Teacher's Book, Volume 3.
AN INTRODUCTION TO
PHILIPPINE MUSIC and DANCE
by
Philomena S. Brennan
SCORE BOOK
The Score Book for Curriculum B is identical to the Score Book for Curriculum A. The Curriculum A and Curriculum B Score Book is in Volume 2. The Score Book is interspersed throughout Curriculum B Teacher's Book, Volume 3.
PHILIPPINE MUSIC AND DANCE

PUZZLES

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## CURRICULUM B

### PHILIPPINE MUSIC, DANCE AND CULTURE PUZZLES

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[BPZ denotes Curriculum B Puzzle pages.]

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Sources of illustrations in Curriculum B Puzzles are listed in Acknowledgement of Sources, Volume 2.
PUZZLE NO. 1

MUSICWORD NO. 1: To solve the Crossword, name the melodies.
PUZZLE NO. 2

MUSICWORD 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, Kubing, 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, Samal.
23. Tatlo, Isá, Okil, Apat, Dalawa.
27. Cebu, Samar, Basían, Manila, Luzon.
29. Sabongero, Lechonero, Puto Vendor, Chitchitritchit, Lavandera.

Mystery Word Puzzles

There are twelve 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. Thus, La Jota Moncadeña, 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, Dance and Culture.

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.
Mystery Word Puzzle No. 6 - Music, Dance and Culture of the Northern Tribes.
Mystery Word Puzzle No. 7 - Mainly Mountain Tribes in Northern Luzon.
Mystery Word Puzzle No. 8 - Northern and Southern Tribes.
Mystery Word Puzzle No. 9 - Mainly Moros.
Mystery Word Puzzle No. 10 - Mainly Dances.
Mystery Word Puzzle No. 11 - Events and Activities.
Mystery Word Puzzle No. 12 - Places in the Philippines.
PUZZLE NO. 6
MYSTERY WORD PUZZLE NO. 1

EUROPEAN INFLUENCED MUSIC, DANCE AND CULTURE

For this puzzle, only the list of words will be given:

<table>
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<th>Maria Clara</th>
<th>Jota Moncadeña</th>
</tr>
</thead>
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<td>Fans</td>
<td>Polka</td>
</tr>
<tr>
<td>Laud</td>
<td>Dress</td>
<td>Dance</td>
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<tr>
<td>Strings</td>
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</tr>
<tr>
<td>Hymn</td>
<td>Rule</td>
<td>Side</td>
</tr>
<tr>
<td></td>
<td>Men</td>
<td>Saad</td>
</tr>
<tr>
<td></td>
<td>Buho</td>
<td></td>
</tr>
</tbody>
</table>

Luzon  
Visayas  
Rizal  
Land  
Spain

(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  
Cariñosa  
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, DANCE AND CULTURE

MYSTERY WORD PUZZLE NO. 2: MAINLY RURAL CHRISTIANS' MUSIC AND DANCE.
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
Pamulinawen
No te Vayas
Lulay
Magbubuhat
(See Mystery Word Puzzle No. 5)

Lubi-Lubi
Dandansoy
Inday Sa Balitaw
Leron Leron Sinta
An Sering Han Bata
Magtanim Ay Di Biro
Bahay Kubo

MYSTERY WORD PUZZLE NO. 5: PHILIPPINE SONGS.
PUZZLE NO. 11

MUSIC, DANCE AND CULTURE OF THE NORTHERN TRIBES

The people of the northern regions of the Philippines are known as Igorot. Their principal musical instruments are the gansa and the sulibao. Among the many songs found in this region are Ullalim, Alsig, Am-Maga and Annoy. Another favourite song is Bicbic, sung by the Kalinga during remembrance celebrations for the dead members of the tribe who were victims of the head-hunting wars, Kayaw. During these ceremonies, the people spend time dancing, and favoured dances are the Palok, Salip, Tadok and Talip. For these dances, the women wear the tapis and the men wear G-strings and sometimes a hat worn high on the back of the head. Often the men and women wear necklaces made of precious stones or omens to ward off evil spirits. In this part of the R.P. (that is, the Republic of the Philippines), the idaw bird is considered a bird of good fortune and many songs tell of the idaw's magical powers. Songs are often accompanied by the ________ (Mystery Word: 8 letters).

(See Mystery Word Puzzle No. 6)

Mystery Word Puzzle No. 6: MUSIC, DANCE AND CULTURE OF THE NORTHERN TRIBES.
PUZZLE NO. 12
MYSTERY WORD PUZZLE NO. 7

MAINLY MOUNTAIN TRIBES IN NORTHERN LUZON

Many tribes belong to the generic term Igorot, relating to the people who live in the often mountainous regions of Northern Luzon in the Philippines. These tribes include the Itneg, Ifugao and the Kalinga. These people are usually hunters and their staple food is rice, ipugo. Some can afford to keep a pig near their house, which they kill for food for the cañaø (festival). During a cañaø, one may see wano-clad (that is, G-string clad) men dancing to the rhythms of the sulibao and the gansa. Women wearing the tapis will join in such dances as Palakis, Palok or Tadok. Since past ages these dances have been part of every cañaø. Added to the gansa and the sulibao, as accompaniment, are the instruments called bunkaka (hit on the arm) and balingging. The bamboo kolitong is also played, and the bamboo strings are plucked in a manner similar to the harp. The kolitong may be tuned to different pitches to fit the songs, for example, low, bass notes may be required for some songs. The Igorots have many festivals and rituals as well as the cañaø, and the ali is a ritual held high on a mountain to beg the gods to cure the sick and ill of the tribe. As the evening light fades, the people praise the gods by raising their bulo knives in the air (held near the hilt), by chanting and by beating a gong. Ceremonial headdress, called __________ (Mystery Word: 8 letters), may also be worn. (See Mystery Word Puzzle No. 7)
Mystery Word Puzzle No. 7: Mainly Mountain Tribes in Northern Luzon.

Puzzle No. 13

Mystery Word Puzzle No. 8

Northern and Southern Tribes

There are many indigenous Filipino minority groups or tribes in the Philippines. Some of these are the Mandaya, the Bukidnon, the Apayao, the Badjao, the Yakan, the Samal, the Subanon, the Isneg, the Manobo, the Buid, the Ubo, the Bagobo, the Batak and the Blaan. Even though these tribes are scattered throughout the Philippine islands and follow different religions and customs, they have one thing in common: they meet within their tribal groups to sing, dance and play music in times of ________ (Mystery Word: 11 letters). (See Mystery Word Puzzle No. 8)
**MYSTERY WORD PUZZLE NO. 8: NORTHERN AND SOUTHERN TRIBES.**

<table>
<thead>
<tr>
<th>MYSTERY WORD PUZZLE NO. 8: NORTHERN AND SOUTHERN TRIBES.</th>
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<tr>
<td><strong>ESUBANON</strong></td>
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<td><strong>NONDIKUB</strong></td>
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[Image of a river scene with houses on stilts]
Filipinos who follow the Islamic faith are called Moros. They number about 8% of the entire Philippine population and live mainly in the southern islands of Jolo, Sulu and Mindanao. There are many groups of Moros and these include the Yakan, the Maranao and the Maguindanao. They all follow the Koran and worship in mosques. Each mosque has a dome which shows Arabic influences in the architecture. The staple food of the Moros is rice and they are forbidden to eat certain foods in connection with the writings of the Koran. Many Moro groups live near the sea and fishing is then the principal means of livelihood. They take their vintas (or boat) out into the bay and many Moros travel hundreds of miles in their search for fish. Some boats have sails, while others have western-type outboard motors.

The Yakan are mainly fishermen and their duo dance Tahing Baila illustrates the movements of the fish in the sea.

The Moros have an exciting repertoire of dances, most of which are closely connected with religious or social aspects of their daily lives. A dance for wedding feasts is the Pangalay, where the girl wears long copper or brass extended finger-nails. The guests place money on the tip of each nail, as gifts for the bride and groom. Other dances, such as game dances or the bee dance, add a touch of humour to special feasts. The most famous Moro dance is the royal courting dance, Singkil. Based on the saga of the fairy diwata, the royal couple dance between four clashing bamboo poles. The male carries the kris (sword) and the female, with fans in both hands, nimbly steps between the poles. The costumes for this dance are exotic and colourful and are based on the all-purpose Moro malong, a long piece of cloth worn in various ways as different articles of clothing: for example, as a shawl to keep out the cold.
The music of the Moros is played mainly by the kulintang gong ensemble. The melody is played by the kulintang, while the dabakan drum keeps the rhythm. The agong, a large gong in a tall stand, has certain pitch but mainly adds to the rhythm of the music. All the stands for the ensemble instruments are elaborately decorated with okil, Moro design with paints made from special dye. (Incidentally, this okil design may also be found around the door frame of wealthy houses.) The Moros also have a vast collection of songs, one of which called Dende O Dende was given a contemporary music setting by famous Filipino composer, Lucrecia R. Kasilag. The Moros also sing epics, as do many groups in the Philippines. An epic of the Moros that has achieved fame is that of Rajah Suleiman.

It is not only the Moros who live in the southern regions of the Philippines. There are millions of Christians and other tribal groups, such as the T'Boli and the Bukidnon. The Bukidnon have a special thanksgiving dance called Dugso (sometimes also danced when some person is wed) in which the dancers wear elaborate bird feather peak headdresses attached to each ear. (Mystery Word: 9 letters meaning Moro bird.) (See Mystery Word Puzzle No. 9)
MYSTERY WORD PUZZLE NO. 9: MAINLY MOROS.
MAINLY DANCES

Dances from R.P. (lit. Republic of the Philippines) are many and diverse. There are pulsating dances from the northern tribes (Palakis and Palok) and the exotic, languid dances of the Moros (Kapiil sa Munsala). Some dances relate to the actions of animals and Kalapati movements resemble isa (i.e. one) dove, while Itik-Itik features duck-like actions and Pabo mimics isa turkey. There are also dances about the ant. Dances of skill are very popular and these include Binasuan (balancing glasses), Sayaw Sa Bangko (dance on top of a bench), Sayaw Sta. Isabel (the dancers tap their hat in special ways), Tinikling (hopping between two poles), Ti Silaw and Pandanggo Sa Ilaw (balancing lighted candles). Occupational dances also feature prominently in Philippine dance. There are harvest-time dances (Katlo and Libad) and harvest songs (Manggagapas), fishing dances (Sala Ti Alat) and weaving dances (Agabel). There are dances to celebrate birthdays, such as Putong, and dances for wedding celebrations, including Waway and Escala. There are offering dances: Alay offering gifts to visitors and Saraw offering gifts to the gods. There are children's dances and lullabies such as Daniw. Spanish-influenced dances are also popular and apat (i.e. four) such dances are La Jota Moncadena, Subli, Saguin Saguin and Lulay. Many of these dances end with a slower section called saludo and for these types of dances the men often wear shirts of piña (pineapple) fibre. Regardless of the tempo, the origin or the meaning of the dance, every Philippine dance, is characterised by _______ (Mystery Word: 8 letters).

(See Mystery Word Puzzle No. 10)
Mystery Word Puzzle No. 10: Mainly Dances.
All important aspects of the Filipinos' lives are marked by music and dance. In the Mountain Provinces, for example, even the occasion of death is a time for sad music and sombre dancing. Sitting outside their cogon-roofed houses and wrapped in a woven pinagpakan (blanket), the people sing dirges and chants, such as Bicbic, in homage to their dead.

In the rural provinces, on the other hand, a wedding is an occasion for merry-making: gathered around the adobe houses everybody sings, people play instruments and perform dances. The children play many games (Mga Katutubong Laro): kite flying, palo sebo (climbing a greased pole for a prize on top), luksong lubid (skipping the rope), piko hopscotch and sunka (using smooth round stones). Adults and elders may watch the fast game of Jai Alai and a man selling balloons adds colour to the festive affair. People enjoy fine food, especially fish and fruit, after the dancing and drink tuba wine.

Another time for music and dance is the time of the local festival or fiesta. Candle-lit processions honour Sta. Niño, drum beating recalls Ati-Atihan and people meet to sing folksongs, such as Atin Ku Pung Singsing. Church bells ring, children leave their books, and work stops for the day. Isa (one) such festival enjoyed by the farmers is the annual Carabao Festival, in which the work animal is feted and rewarded. Numerous dances are performed at these times, and the people are especially fond of dances of skill (Binasuan, or Tinikling, in which the dancer's foot must not become caught between the bamboo poles) and dances of mimicry (bee dances).

Oo (yes) indeed, the Filipinos make many events in their lives a time for ___________ (Mystery Word: 13 letters).
(See Mystery Word Puzzle No. 11)
Mystery Word Puzzle No. 11: Events and Activities.
PUZZLE NO. 17

MYSTERY WORD PUZZLE NO. 12

PLACES IN THE PHILIPPINES

The words for this Puzzle are all names of islands, provinces, cities or towns. As each word is used in the word grid, it will not be underlined. Words are listed alphabetically and the Mystery Word (11 letters) is directly related to these places.

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<td>Zamboanga</td>
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</table>
Mystery Word Puzzle No. 12: Places in the Philippines
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 mentioned, 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. 19

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. 20

FIND THE WORD

1. Remove five letters in each line. This will give you five different Philippine string instruments.
   (Example: B L S A T U C O D : letters remaining give Laud.)

   1.2 G A I S T D G O I T S
   1.3 D O A C T E A D V I P N A
   1.4 M B A S N D C U R T R I E A
   1.5 A G Q I M T C A O R A
   1.6 G K U T D O Y A M P F I

2. Remove six letters in each line. You will find the names of three Igorot dances:

   2.1 P E A G L M A H K I Q T S
   2.2 J P O A K L M O S K D
   2.3 C O T S A H D G O E K

3. Remove five letters from each line. The names of five Philippine folk songs will be revealed:

   3.1 B P A S M U L E I N A T W E D N
   3.2 S M A P G T A N I D M A Y D I B I D R E O
   3.3 P T A I S N I C K L I O N G
   3.4 T B A H M A O Y S K U P B O
   3.5 L A E R O U N L E E R O N D S I P N T A

4. Remove five letters from each line. The remaining letters will give the names of six Philippine instruments.

   4.1 T K O U L I P N T A S N O G
   4.2 P E G A T N S D A E
   4.3 D S U P L I M B E A S O
   4.4 D A O G P O E N G M
   4.5 B O A D N D U P R S R I E A
   4.6 S K O T L A I T O P N M G
### PUZZLE NO. 21

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

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5. GAMES
1. Saron - ko (a)
2. Palo - Preso (b)
3. Luksong - Sebo (c)
4. Pi - gola (d)
5. Si - pa (e)
6. Timbang - Tinik (f)

6. MUSIC
1. Tal - ling (a)
2. Sa - Singsing (b)
3. Du - lim (c)
4. Lu - log (d)
5. Bina - daw (e)
6. Tinik - gonggo (f)
7. Dahil - bic (g)
8. Bang - lig (h)
9. Pamulina - Adhan (i)
10. I - sig (j)
11. Sinu - Sa lyo (k)
12. Ela - Baila (l)
13. Ulla - yog (m)
14. Atin Ku Pung - wen (n)
15. Bic - lay (o)
16. Al - awi (p)
17. Ta - lip (q)
18. Tahing - Lay (r)

PUZZLE NO. 22

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 handicrafts 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.
47. ---- 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.
4. Visayan courtship dance.
6. Royal Moro dance using four poles.
7. Santo ---- Festival.
9. Tagalog word for four.
10. Large island in the south.
11. Bahay ----.
12. Moro boat.
14. Rituals are often used for people who are ----.
15. A northern tribe.
17. Dance making offerings to visitors.
19. Australian Philippine Association (abbrev.)
20. Singkil legend spirit.
21. Pangkat Kawayan is a type of ----.
25. Bamboo string instrument.
27. Farm animal.
29. Gong of kulintang ensemble.
30. Octavina is a wind instrument: yes or no?
32. Name for G-string.
33. Tagalina word for three.
36. Tuba is a type of ----.
40. Large island in the north.
41. Game similar to hopscotch.
42. Name this national tune:
   [Music notation]

43. Sarangola is a ----.
44. Si ---- at Tatay.
46. ----- Kubo.
47. Kalinga wedding dance.
50. Meaning of isa.
52. Meaning of sampu.

PUZZLE NO. 23

GENERAL CROSSWORD NO. 2

Clues:

ACROSS

1. Tribe living in Mindanao.
3. 'La Jota Moncadeña': 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.
35. Suling is a ---- instrument.
36. Ifugao feast.
37. Kalinga festival song.
38. Tagalog word for yes.
40. Maria ------.
41. Game using wicker ball.
43. What fruit is peras?
44. Isa means ----.
45. 'Dugso': part of this title of a dance.
46. Tagalog word for hey!
47. 'No Te Vayas ': part of this song title.
48. Like a small sala.
49. Men playing kulintang do/do not use beaters.
51. 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. 'Carinosa': 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 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. 22: GENERAL CROSSWORD NO. 1

PUZZLE NO. 23: GENERAL CROSSWORD NO. 2
PUZZLE NO. 24

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. 'Dougso' 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.
A rondalla string instrument.
Yes.
Often eaten at fiestas.
Spanish word for the.
Part of Bontok male apparel.
Tagalog word siyam means a number between one and ten. What is the number?
This song begins with the words: 'Manang Biday Ilukat'.
'Athin Ku Pung Singsing': part of this song title.
Opposite to hindi.
'Leron Leron Sinta': part of this song title.
Often combined with festivities of Ati-Atihan.
Title of respect used when greeting an elder.
Tribe with 'a a' in name.
Principal city in Mindanao.
'No Te Vayas': part of this song title.
Dance like a duck.
Gansa is a ----.
Special dessert of ice-cream and fruit.
There are several dances about this insect.
'Saad': part of this dance title.
Another part of song in 25 above.
Sa is Tagalog word for --.
Tribe name with three letters.
Tagalog word for on.
Needs a saucer.
A dance from Spanish times.
Bamboo castanets.
Name this song:
'Magtanim Ay Di Biro': part of this song title.
Exclamation.
'Alitaptap': the part of this dance title used once.
Tribe called ------ or Isneg.
Spanish word for the.
Moro form of decoration.
Many dishes are ---- from capiz shell.
Same answer as 58 above.
Moro drum.
IIfugao G-string.
Some Bontok houses do/do not have cogon roofing.
Tagalog buwan means ----.
'A La Jota': part of this dance title.
--- Atihan.
The lowest instrument in the rondalla is a ---- instrument.
Spanish word for us.
Part of the chant Bibic.
Okil may decorate around the ----.
IIsa.
Vinta.
Opposite to out.
'Am-maga': part of this chant title.
PUZZLE NO. 1

MUSICTERMS NO. 1

1  2  3
N  S  4  5  6  M
A  M  C  P  A
L  A  A  O  G
E  A  G  R  L  T
V  K  L  I  K  A
8L  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  9B  A  T  E  10A  N  A
I  S  11A  L  A  Y
12  K  A  Y  D
S  13K  A  T  L  O  I
14L  U  L  A  Y  D  N  B
B  I
15W  A  L  A  Y  A  N  G  A  Y  R
I  O

PUZZLE NO. 2

MUSICTERMS NO. 2

1 A
2C H I T C H I  T R I T C H I  T
A  I  I
P  K  5K  O  N  D  A  N  S  O  Y
L  L  K
I  O  6L  U  L  A  Y  L
K  8 S  P
S  U
9P  A  M  U  L  I  N  A  W  E  N  I  O
A  G  B  N
11K  D  S  A  L
A  12I  T  I  K  I  T  I  K  H  E
L  N  14A  R
A  13M  A  N  A  N  G  B  I  D  A  Y
P  S  E  L  N
A  15T  I  N  I  K  L  I  N  G  D  B  I
I  G  E  O
16S  A  M  P  A  G  U  I  T  A
PUZZLE NO. 3

PICTUREWORD NO. 1

1
G A N S A
2S U L U 3 A
A H B 4 5
L 6 I B K D
A W N A O O
K I D N L M
7P O U N D I N G R I C E
T N T 10
9M O S Q U E O D
8K W N A
U 11V I N T A G B
B N A
I 12G I T G I T K
N R A
G 13D I W D I W A S N
c
14R I C E T E R R A C E S

PUZZLE NO. 4

PICTUREWORD NO. 2

1 2 3
T A P I S 4N I P A
I U U
5S I N G K I L 6S 7P
P I O I U A
A K L B L L
N L A I O
I I 9F O N S
10S U N K A 11 G E
H G N 12R P B 15
14 K 0 O
13B I N A S U A N 16 C
U G L I T
N 17O K I L S A
K N N L V
A 18G I T A R A I
K A N N
A N D A
19D U G S 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 D I B I R O K I G R A I I A
K T U I T I K I G I D S N R P
I A L 1 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 I 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 A K A E D
B O A B I L U S S U D
A R G I P B N O A A I
L D O A I A N L B T P
I R N N S G A 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
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

G A N I L U S L E D E
B A N G I B A N G D I I
G K S 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 I G
N R P O I N A S X 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 H H N W H A A
G L N U O D A A G 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 R 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 H I L O I N D A Y L

Word: CHITCHITRITCHIT
Mystery Word
Puzzle No. 6

Word: KOLITONG.

Mystery Word
Puzzle No. 7

Word: KUNGKUNG.

Mystery Word
Puzzle No. 8

Word: CELEBRATION.

Mystery Word
Puzzle No. 9

Word: SARIMANOK.
Mystery Word
Puzzle No. 10
APATLITAPALAKAKA
RUSKATLOYDABIL
DTSANISAGABELA
AOOTKLPABOYAS
NNDIUUISALALM
IGUNLALAIWAAAU
WALISKPNACNUSM
WLAKAOAWSESAAI
AASLRKLEDANNYL
LYAIANETHGTAB
IPTNWPICPATUUW
SOSGNNBANGKOSIS
ITJOGGNADNAPNTAHMANGGAGAPAS

Word: MOVEMENT.

Mystery Word
Puzzle No. 11
IDSTNEMURTSNITA
SNOOILABUMHYALP
AFEBWETERTSABEE
LOBELSAATIURF
URONDAELSAATTSSOKBNEDEAECESEBO
SESARIRICKOMEET
OBCMNSSFANSAGLSO
NORBOLRAAGBEGOPG
GDOOFALTDLJAIPNT
EAPOLBWINHERISHHNMERRYINIKPALOSNHETIKSENOSTCOKIP

Word: ENTERTAINMENT.

Mystery Word
Puzzle No. 12
RAMASNALISABERNOHPCBNINOINUALTIARP
YTAALAAAGEOPAYZKOIAYGGGRGILBNAAEAADW
BAOBANOKKCZNLLLNANETANGYHPAIAAUAIR
DYJLOOAAGGDTDPMAAAOZLCGNIAGIONAMNGSUOSASDTCLNNPIL
UAELAOAAACAEIEATLMGTONBYVABP0FDSRAIADJAALUIL1ROUEOI
LAASORGLINABOLCATNZJUANEYANABESUEGLSURTGNIIKAMINUOMSAXORNACOOLACBAIS

Word: PHILIPPINES.
PUZZLE NO. 18

HIDDEN TITLES

1. Name the Instrument: Kulintang.

2. Name the Dance: Tinikling.
PUZZLE NO. 20

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. 21

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 - Kubing
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 - Kalapatì
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)

 PUZZLE NO. 22
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. Nino
9. Apat
10. Mindanao
11. Kubo
12. Vinta
14. Ill
15. Kalinga
17. Alay
19. A.P.A.
20. Diwata
28. Dandansoy
31. Go
34. Oo
35. Gitara
37. Tuba
38. Ilo.
39. Jolo
42. Cogon
45. Suling
46. Buho
48. Rice
49. No
51. Hat
53. Nail
54. Okil
55. Yano
56. Palakis

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. 23

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
55. Luzon

DOWN
2. Bic
4. Si
5. Bunkaka
6. Oo
7. Saad
8. No
9. Cap
10. Palakis
11. Haplik
14. Sa
17. Apat
18. Way
20. TR
21. Osa
23. San
27. Leader
28. Davao
31. In
33. Kill
35. Isa
36. Da
38. Ng
40. Nose
42. Lapu
44. Capiz
45. Ay
46. Palo
47. Dos
51. Noo
53. On
54. De
PUZZLE NO. 24

GENERAL CROSSWORD NO. 3

ACROSS
1. La
2. No
9. Oasiaoas
13. Singkil
16. Lulay
17. Go
18. Is
19. Ni
20. Di
21. On
22. Bend
23. Od
26. Man
27. Nino
31. Batak
32. Oo
33. Magtanim
36. Leron
38. Dugso
41. Biro
44. Itneg
45. Kubo
48. APA
50. Or
51. Pu
52. A La
53. Alay
54. Yakan
56. PAL
59. Hum
62. Palok
64. Tadok
68. Mandaya
69. T'Boli
71. Cab
72. Leron
74. An
75. Oo
76. Bontok
78. Bukidnon
83. Houses
84. Dance
85. Cañao
87. RP
88. Jota
89. Sulibao

DOWN
1. Laud
3. Oo
4. Pig
5. La
6. G
7. Nine
8. Manang Biday
10. Atin
11. Oo
12. Sinta
14. Nino
15. Ka
22. Blaan
24. Davao
25. Te
28. Itik-Itik
29. Gong
30. Halo
31. Bee
34. Ad
35. No
37. On
39. Ubo
40. Sa
42. Cup
43. Polka
46. Buho
47. Pamulinawen
49. Ay
52. Ah
55. Ali
57. Apayao
58. La
60. Okil
61. Made
63. La
65. Dabakan
66. Wano
67. Do
68. Moon
70. La
73. Ati
76. Bass
77. Nos
79. Door
80. One
81. Boat
82. In
86. Am
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