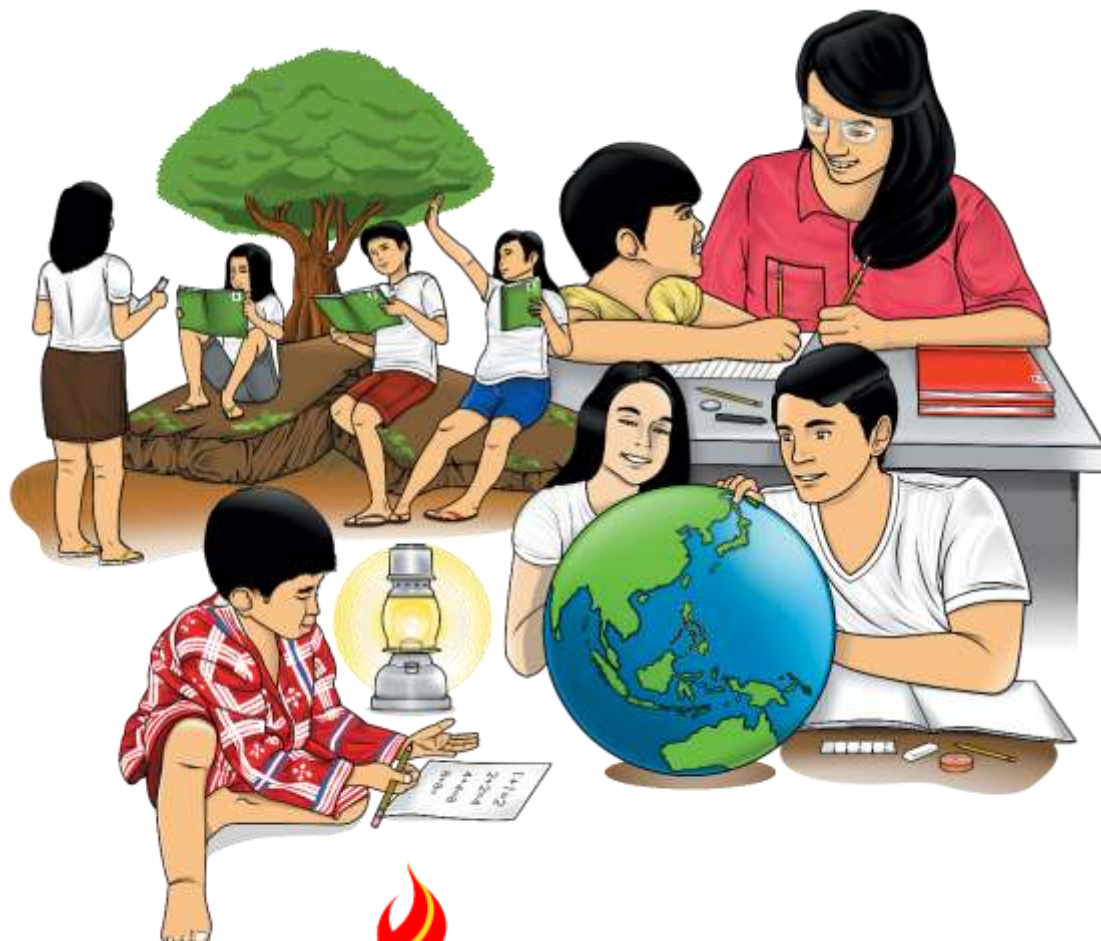


Music

Quarter 3 – Module 2: New Music Composers and Song Composers



Music – Grade 10
Alternative Delivery Mode
Quarter 3 – Module 2: New Music Composers and Song Composers
First Edition, 2020

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Music

Quarter 3 – Module 2:

New Music Composers and

Song Composers

Introductory Message

This Self-Learning Module (SLM) is prepared so that you, our dear learners, can continue your studies and learn while at home. Activities, questions, directions, exercises, and discussions are carefully stated for you to understand each lesson.

Each SLM is composed of different parts. Each part shall guide you step-by-step as you discover and understand the lesson prepared for you.

Pre-tests are provided to measure your prior knowledge on lessons in each SLM. This will tell you if you need to proceed on completing this module or if you need to ask your facilitator or your teacher's assistance for better understanding of the lesson. At the end of each module, you need to answer the post-test to self-check your learning. Answer keys are provided for each activity and test. We trust that you will be honest in using these.

In addition to the material in the main text, Notes to the Teacher are also provided to our facilitators and parents for strategies and reminders on how they can best help you on your home-based learning.

Please use this module with care. Do not put unnecessary marks on any part of this SLM. Use a separate sheet of paper in answering the exercises and tests. And read the instructions carefully before performing each task.

If you have any questions in using this SLM or any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator.

Thank you.



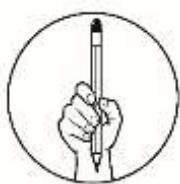
What I Need to Know

This module will provide you information that will demonstrate features and characteristics of 20th century contemporary Filipino music. It is divided into two lessons, namely:

- Lesson 2 – New Music Composers
- Lesson 3 – Song Composers

After going through this module, you are expected to:

1. narrate the life of selected contemporary Filipino composers; **(MU10CM-IIIc-g-3)**
2. analyze the musical characteristics of traditional and contemporary Philippine music; **(MU10CM-IIIa-h-2)**
3. improvise simple vocal/instrumental accompaniments to selected contemporary Philippine music; **(MU10CM-III d-e-5)**
4. perform selections of contemporary Philippine music; **(MU10CM-IIIb-h-4)** and
5. evaluate music and music performances using guided rubrics. **(MU10CM-IIIh-8)**



What I Know

I. Directions: Identify who is the composer in the picture. Write your answer on a separate sheet of paper.

1.



Image: Cabanban and Sunico, 2015

2.



Image: Cabanban and Sunico, 2015

3.



Image: Cabanban and Sunico, 2015

4.



Image: Cabanban and Sunico, 2015

5.



Image: Cabanban and Sunico, 2015

II. Directions: Read and understand each question/statement carefully and identify what is being described. Afterwards, choose the letter of the correct answer. Write your answer on a separate sheet of paper.

6. Who is the Filipino composer whose compositions are greatly influenced by McHose and Barlow who were his/her mentors in theory and composition?
- Lucrecia Kasilag
 - Ramon Santos
 - Jonas Baes
 - Josefino Toledo
7. All musical works below are composed by Ramon Santos except _____.
- Ding Ding Nga Diyawa
 - L'BAD
 - Dularawan
 - Nabasag Na Banga at Iba't Iba pang Pinag-ugpong-ugpong na Pananalita sa Wikang Pilipino Para sa Labing Anim na Tinig
8. Aside from composing avant-garde compositions with a unique style, what is another significant contribution of Jose Maceda to Philippine music?
- Recorded music taken from the remote mountain villages
 - Performed as pianist in various major concerts in the Philippines
 - Organized Composers' guild in the Philippines and outside the country
 - Taught many young composers to develop unique style in music composition
9. Josefino Toledo is not only a composer but also a _____.
- Opera singer
 - Violinist
 - Pianist
 - Percussionist
10. Josefino Toledo received the Chancellor Awards for Outstanding Musical Works at the _____.
- University of the Philippines
 - University of Santo Tomas
 - Ateneo de Manila
 - Philippine Women's University

Directions: Match the title of the music to its correct composer/song. Write your answers on a separate sheet of paper.

- | | |
|--------------------------|---------------------|
| 11. Agungan | a. Lucrecia Kasilag |
| 12. Divertissement | b. Ernani Cuenco |
| 13. Siklo | c. Levi Celerio |
| 14. Nahan | d. Jose Maceda |
| 15. Ang Pasko Ay Sumapit | e. Ramon Santos |

Lesson

2

New Music Composers

I hope you had a great time listening and understanding the music of the 20th century traditional composers. In your previous lesson, you experienced the world of Kundiman, Art Song, and other traditional music compositions which were influenced by European music tradition. Remember that the traditional composers' music is distinctive to the ears because of its close resemblance to European music styles in the 19th century. Now, the new music composers in the Philippines will present you a new sound, new style and new ideas in music composition.



What's In

In the first module of third quarter, you were able to learn the music of Filipino traditional composers of the 20th Century. Let us see if you can still remember them and their works. Name 3 traditional Filipino composers and their known works.

NAME OF 20th CENTURY TRADITIONAL

KNOWN WORK

FILIPINO COMPOSER



Note to the Teacher

Please check the answers of the learner. If all answers are correct, the learner will proceed to the next part of this module. Otherwise, assist the learner to recall facts about the abovementioned topic for better understanding of the next lessons.

Before we move on, can you define to us what is a Kundiman? How is a Kundiman sung? Can you sing a passage from any Kundiman song you've learned in the previous lessons?



What's New

Composers tried experimenting to come up with new ideas to produce sound and music through manipulating musical elements, even in using other instruments. The known Filipino New Music composers are Jose Maceda, Lucrecia Kasilag, Josefino Toledo, Ramon Santos and Jonas Baes.

Who is Jose Maceda?



Image: Cabanban and Sunico, 2015

Jose Maceda was born on January 17, 1917 in Manila and died on May 5, 2004. He first took his music studies at the Academy of Music in Manila. Then, he went to study in Paris with Alfred Cortot, a French pianist and conductor. Eventually, he took advanced studies in the USA with E. Robert Schmitz. He earned his Doctorate Degree in Ethnomusicology from UCLA.

Maceda's Musical Style and Inspiration

His style started to transform when he encountered the music of indigenous groups of Mindoro in 1953. After which, his life was committed to the preservation of Filipino Traditional music. With his dedication to his field of work, he made a collection of recorded music taken from the remote mountain villages all over the Philippines. Maceda's musical style still holds western musical ideas but creatively combined environmental sounds with ethnic instruments.

Works of Maceda

- Ugma-Ugma (1963) for voice and ethnic instruments
- Agungan (1975) for 6 gong families
- Pagsamba (1968) for ethnic percussions
- Cassettes 100 (1971) for 100 cassette tape recorders
- Ugnayan (1974) an ethnic piece played at the same time over several radio stations
- Udlot-Udlot (1975) for bamboo instruments and voices

Maceda's Work Experience

- Worked in a recording studio in Paris in 1958 which specialized in musique concrete.
- Piano and Musicology professor at the University of the Philippines, College of Music from 1952-1990
- Executive Director of Central Ethnomusicology in 1997
- Conferred as National Artist for Music in 1997

Who is Lucrecia R. Kasilag?



Image: Cabanban and Sunico, 2015

Lucrecia R. Kasilag is a National Artist for Music (1989), pianist and composer. She was born on August 31, 1918 in San Fernando La Union and died on August 16, 2008. She was raised in a family of musicians. In fact, her mother was her first solfeggio teacher. She stayed in Paco Manila during her elementary days. She went to Philippine Women's University for her high school and college education where she finished Bachelor of Arts major in English. After that, she pursued her music studies at St. Scholastica's College under Sister Baptista Battig. During the World War II, she took up music composition and she graduated with a Bachelor of Music in 1949 and attended the Eastman School of Music in Rochester, New York, studying theory with under Allen McHose and composition with Wayne Barlow.

Kasilag's Style

Kasilag was famous for creating a unique musical sound for Filipinos. She was known to compose music by combining western orchestral instruments with indigenous Filipino instruments. This allowed her music to stand out unique to other music composition.

Some Works of Kasilag

- Dularawan: Salakot na Ginto (1969)- Work for stage
- Violin Concerto No. 1 (1983) and No. 2 (1994)
- Misang Pilipino (1966) – Choral Music
- The Legend of Sarimanok (1963) – For orchestra
- Toccata, for Percussion and Winds (1958) – Chamber and solo music
- Ang Apoy ng mga Hayop (1986) – A musical tale for indigenous instruments

Career and Work Experience

- Concert pianist
- Founded the Bayanihan Folk Arts Center
- Former president of the Cultural Center of the Philippines
- Head of the Asian Composer League
- Chairperson of the Philippine Society for Music Education
- Credited for having written more than 350 musical compositions

Below is an example of a score of Lucrecia P. Kasilag's composition.

DIVERTISSEMENT (Excerpt)

Lucrecia R. Kasilag

The image shows a musical score for two piano parts. The top part is labeled 'Piano (Primera)' and the bottom part is labeled 'Piano (Segunda)'. Both parts are in 4/4 time. The Piano (Primera) part has a rest for the first four measures, then enters with a melodic line. The Piano (Segunda) part has a continuous eighth-note accompaniment pattern throughout the excerpt.

(Edited)

Divertissement is originally written for piano and orchestra. Basing from the picture, the *primera* shows the main theme of the piece. This piece is a perfect material to showcase the salient musical style of Kasilag. It may not be included in the given excerpt but she used traditional Philippine instrument like the *Kulintang*.

Who is Ramon P. Santos?



Image: Cabanban and Sunico, 2015

Ramon P. Santos is a remarkable contemporary composer, conductor and musicologist in the Philippines. He was born on February 25, 1941 in Pasig, Metro Manila. He was bestowed with National Artist for Music on 2014. Like other known musicians, Ramon Santos was greatly inspired by his family to love music. In 1965, he earned his Teacher's Diploma and Bachelor of Music major in Composition and Conducting at the University of the Philippines, College of Music. He was a student of Jose Maceda. He finished his

Master of Music in Indiana University of New York in 1972. He further pursued graduate studies in Ethnomusicology at the University of Illinois, USA.

Santos' Musical Style

Ramon Santos was greatly inspired by Mahler and Debussy from which his compositional style shifted from a Neo Classicism to a distinct sound merging many influences he had in different countries including Philippine and Asian ideas. He became more interested in open-ended structures of time and space, function as a compositional concept. His compositional styled involved environmental works, non-conventional instruments, and the incorporation of natural forces in the execution of creating sound.

Some works of Santos

- Pangahoy
- L'Bad
- Nagnit Igak G'nan Wagnwag Nila (Alingawngaw ng Kagitingan)
- Awit ni Pulau
- Siklo
- Nabasag and Banga at Iba't-Ibang Pinag-Ugpong-ugpong na Pnanalita para sa Labing Anim na Tinig
- Darangang Magayon
- Ding Ding Nga Diwaya
- Du'a

Some Awards of Santos

- Achievement Award in the Humanities (1994)
- Composer-In-Residence of Bellagio Study Center (1997)
- Artist-In-Residence of Civitella Ranier Center (1998)
- Chevalier de l'Ordre des Artes et Lettres

Who is Josefino “Chino” Toledo?



Image: Cabanban and Sunico, 2015

Josefino Toledo, or better known as Chino Toledo in the music world, is a notable composer-conductor. At present, he is the Executive Director of Miriam College Center for Applied Music. He is also a full-time professor at the University of the Philippines, College of Music. He teaches major courses for composition and Music Theory. Toledo is also the founding director of the Metro-Manila Concert Orchestra (MMCO).

He pursued his music studies in various music schools both in the country and abroad like University of the Philippines, College of Music, Cleveland Institute of Music-Case Western Reserve University in the U.S., and Conservatoire National Supérieur de Musique in Paris.

Toledo's compositions are regularly performed both in the country and international festivals, concerts and recitals.

Toledo's Musical Style

Toledo's approach to his music composition is described as “pure and powerful”. He fuses contemporary western music ideas and Southeast Asian flavors. His compositions stretch from solo instrument, to orchestra, chorus, chamber ensemble, theater and film.

Some Works of Toledo

- Kwaderno No.2: Para sa Perkusyon (Chamber Music)
- Sitsit Digidak (Chamber choir)
- Irog Ko'y Pakinggan... Ang Tula sa Tulaq (Female voice, gongs and tape)
- Kah-non (orchestra)
- Tanikala 2o (Symphonic band)
- Isahan sa Pagkakaisa (Rondalla)
- Awit sa Ilog (Children's Chamber Opera)

AUIT (Excerpt)

Josefino Toledo

The musical score is for an excerpt titled 'AUIT' by Josefino Toledo. It is written in 4/4 time and features a large ensemble. The vocal parts include Soprano 1-3, Alto 1-3, Tenor 1-3, and Bass 1-3. The lyrics for the vocal parts are 'ma ma ma' and 'A ma O A'. The guitar part includes dynamic markings 'ff' and 'f'. The vibraphone parts include 'Tam-tam' and 'mf' markings. The score is arranged in a multi-staff format with various musical notations including notes, rests, and dynamic markings.

This is a large ensemble work of Josefino Toledo. He used choir, guitar, and percussion instruments. His approach to harmony is very contemporary. he incorporated unconventional notes within the harmony, yet it still sounded consonant. Consonance is a combination of two or more sounding notes that result into a musically pleasing sound. This piece reflects his own musical style and many composition majors are inspired with his tone coloring.

Who is Jonas Baes?



Image: Cabanban and Sunico, 2015

Jonas Baes is a composer born in Los Baños, Laguna in 1961. He studied Bachelor of Music major in Composition at the University of the Philippines Diliman, College of Music under Ramos P. Santos from 1977-1982. He also studied musicology with Jose Maceda from 1982-1985 in the same university. He later took composition and musical politics with Mathias Spahlinger at the Hochschule fur Musik Freiburg in Freiburg im Breisgau from 1992-1994. He earned his Ph.D. in Philippines Studies from the University of the Philippines, Diliman in 2004.

Baes' Musical Style

Baes' research about the music of the Iraya-Mangyan people of Mindoro gave him inspiration in his music compositions. He is known for composing music utilizing "unorthodox" musical instruments like bean-pod rattles, leaves, iron-nail chimes as well as variety of Asian instruments like bamboo scrapers and flute. Baes also incorporated Asian vocal techniques in his works. His early compositions were influenced by Maceda until the 1990s gave him his idea to experiment on the different methods of composition where listeners' participation was part of the music performance.

Baes' Works

- Wala (1997-201) for 7 or hundreds of men's voice
- Daluy (1994) for 5 animator-percussionists and about a hundred bird whistles distributed among the audience
- Ibo-Ibon (1996) for dancer wearing small bells, 2 large wind chimes passed around the audience, 4 animator-callers and iron-nail chimes played by the audience
- Salaysay- for solo voice, 3 percussionists and pairs of pebbles distributed among the audience
- Patangis-Buwaya (2003) for 4 sub-contrabass or any blown instruments
- Pantawag (1981) for 15 bamboo scrappers, 15 palm leaves and 20 muffled "forest" voices
- Basbasan (1983) for 20 bean-pod rattles and 20 muffled men's voice

Baes' Awards

- CCP-LFC Composition Prize (1980, for Awit ng Ibon)
- Hall of Fame Award for best research at the University of the Philippines "Gawad Chancellor para sa Pinakamahusay na Mananaliksik (2001-2003)
- Nippon Foundation Senior Fellowship for Asian Public Intellectuals (2008-2009)



What I Can Do

Direction: Below are YouTube links to different works of the five 20th Century New Music Composers in the Philippines that we have just discussed in the preceding part. Watch two (2) videos. Listen intently to the music and analyze closely the musical elements. Pay attention to the instruments used, manner of playing, and the sound of their work.

Udlot-Udlot by Jose Maceda - <https://www.youtube.com/watch?v=V3gvVrEG03U>

Divertissement by Lucrecia Kasilag -

<https://www.youtube.com/watch?v=ETr0pqTkQuY>

Du'a by Ramon Santos - <https://www.youtube.com/watch?v=J3ZKkqjPLkY>

Kwaderno No. 2 by Chino Toledo -

<https://www.youtube.com/watch?v=O7YTUBZvdqs>

Patangis-Buwaya by Jonas Baes https://www.youtube.com/watch?v=PRljg_jln60

After watching the videos, analyze the music by completing the table below.

Title	Composer	Orchestration	Meter/s	Tempo/s	Dynamics used

Now, you will listen to Ugoy ng Duyan by Lucio San Pedro. It is a composition by a traditional Filipino composer. Listen to the song attentively and compare the two music styles in terms of its music elements: tempo, pitch of the main melody, instruments used, and dynamics. Afterwards, compare the two. What difference did you notice between traditional and new music compositions of 20th Century Filipino composers? Write your answers on the table below:

Sa Ugoy ng Duyan- Lucio Sanpedro -

<https://www.youtube.com/watch?v=a5E6y0H44pw>

	Ugoy Ng Duyan by Lucio San Pedro	(write your chosen New Music Composition here) _____
Tempo		
Pitch of the main melody		
Instruments used		
Dynamics		

Basing on your answers in the previous table, what difference did you notice between traditional and new music compositions of 20th Century Filipino composers”?

Lesson

3

Song Composers



What's In

In the previous lesson, you learned the life, works and musical styles of the 20th Century contemporary new music Filipino composers. In this module, you will get to know the life and works of Filipino song composers in the 20th century. You might be familiar with some of their songs. Enjoy learning about them and the songs they made.



What's New

In the Philippines, music has been part of every Filipino's life. They love to listen and sing songs. These songs are sometimes made into music for movies which marked our aesthetics in music and film. In the 20th century, the names Levi Celerio, Constancio Guzman, Mike Velarde, Santiago Suarez and Restituto Umali are some known songwriters in the country that until now, their music is still being played in the radio. In fact, their music has made a remarkable impact to all Filipinos.

Who is Levi Celerio?



Image: Cabanban and Sunico, 2015

Levi Celerio is a Filipino prolific song writer and composer born on April 30, 1912 in Tondo Manila and died on April 2, 2002. He wrote more than 4,000 Filipino songs. These compositions include love songs, Christmas songs, and nationalistic songs. Some of his works were made into movies in the Philippines. Celerio was also included in the Guinness Book of Records for his skill in playing music using a leaf. Celerio was bestowed the National Artist for Music and Literature in 1997 by the former president Fidel Ramos and was recognized as composer and lyricist who inspired every

Filipino. Celerio studied at the Academy of Music in Manila. Furthermore, he was also a former member of the Manila Symphony Orchestra.

Celerio's Works

- Ikaw
- Kahit Konting Pagtingin
- Saan Ka Man Naroon
- Ugoy ng Duyan (Lyrics)
- Ang Pipit
- Itik-Itik
- Pitong Gatang
- Waray-Waray
- Ang Pasko ay Sumapit

Ang Pipit

Levi Celerio

Soprano Solo



may pu mu kol sa pi pit sa sa nga ng i sang ka hoy. At na ha gip ng ba
to ang pak pak ng mun ting i bon. Da hil sa sa kit di na na ka ya
pang lu mi pad. At ang nang ya ri ay na hu log, ngu nit pa rang ta ong bu mig kas.
Ma mang kay lu pit ang pu so mo'y di na na ha bag
Pag pu ma naw ang bu hay ko, may i sang pi pit na i i yak.

Ang Pipit is a song about a small passerine bird. The song depicts the sad life of Filipinos who remain captured in their own country. Celerio composed the song with imagery and symbolism. It is one of the classics in the Contemporary Filipino Music scene. Ang Pipit was also made into a one act play reflecting the misfortune life of a Filipino Family. This song is also included in Pelita Corales' Music Album "Remembering Levi Celerio" in 2017.



Image: Cabanban and Sunico, 2015

Who is Constancio Canseco De Guzman?

Constancio De Guzman was born on November 11, 1903 in Guiguinto, Bulacan and died on August 16, 1982. While growing up in Manila, he studied piano and composition under Nicanor Abelardo. He started pursuing law but he shifted and finished BS Commerce at the Jose Rizal College in 1928. Because of his deep passion to music, he continued his craft in composing music for films. He was acknowledged as the "Dean of Filipino Movie Composers and Musical Directors." De Guzman's Panaginip gave way for his opportunity to record many songs under Villar and Columbia Records.

De Guzman's Works

- Ang Bayan Ko
- Kung Kita'y Kapiling
- Babalik Ka Rin
- Ang Tangi Kong Pag-Ibig
- Birheng Walang Dambana
- Maalaala Mo Kaya
- Sa Piling Mo

Ang Tangi Kong Pag-Ibig

Constancio de Guzman

Ang ta ngi kong pag i big ay min san la mang. Ngu nit ang 'yong a ka la

ay hin di tu nay. Hin di ka li li mu tin mag pa kai

lan pa man. Ha bang a ko ay na ri to at may bu hay

Ang Tangi Kong Pag-Ibig is a danze composed by Constancio de Guzman set to a film in 1955 directed by Mar S. Torres. The song was interpreted by Carmen Rosales. Also, Ang Tangi Kong Pag-big was included in Kuh Ledesma's album "Greatest Hits Vol. 2 in 2019.

This is written for solo voice with piano accompaniment. However, there are arrangements for choir and solo instruments.

Who is Miguel “Mike” Guison Velarde, Jr.?



<https://www.discogs.com/artist/1516176-Mike-Velarde>

Miguel Guison Velarde, Jr better known as “Mike” Velarde is a composer, conductor, movie actor, and a musical director. He was born on October 23, 1913 in Manila and died in 1986. Velarde’s family moved to Zamboanga spending his childhood and teenage years. There, he was inspired to pursue music by his mother who became his first piano and violin teacher. While studying at the Zamboanga Normal School, he became an active member of the school orchestra. With the help of Antonio Molina and Ariston Avelino, he learned basic harmony and composition. He continued to deepen it through self-study. Mike Velarde also opened his jazz school and had his own jazz band named Mike Velarde’s *Jazztocrats*. Velarde also became a song editor for the Philippines Free Pres. Velarde found himself writing and composing Tagalog songs until an opportunity opened to him in the world of movie.

Mike Velarde’s Works

- Luksong Tagumpay
- Alaala Kita
- Lahat ng Araw
- Habang Buhay
- Minamahal Kita
- Ikaw ay Akin
- Dahil Sa Iyo
- As Long As Forever
- Buhat
- Bituing Marikit

Minamahal Kita (Chorus)

Mike Velarde

Mi na ma hal, mi na ma hal ki ta. Pag sin ta ay di mag i - i

8 ba. Hin di mo ba na da ra ma sin ta?

13 Ba wat ki los ko'y pa nga rap ka.

Minamahal Kita is a balse composed in 1937 by Mike Velarde. This song is very romantic. It can be described as urbane and reflects the “Americanized” Manila in the 1930’s. The music can be classified as love and courtship song. It had its original premiere in the 1940’s movie, Nina Bonita and first performed by Elsa Oria.

Restituto “Restie” Umali

Restie Umali is a Filipino song writer, composer, arranger, conductor, and film music scorer. He was born on June 16, 1916 at Paco Manila. Being exposed to music at a young age with his father, he learned to play the violin. In Mapa High School, he learned solfeggio and score reading. Umali was also an active member of the school glee club and orchestra.

In the University of Santo Tomas (UST), Umali played the E-flat horn, trombone and tuba. Umali majored in composition and conducting at the Conservatory of Music, University of the Philippines, now UP College of Music. He also took commerce at the Jose Rizal College. He also finished electrician’s course at the Philippine School of Arts and Trades before his career in films started to boom.

In World War II, Felipe Padilla de Leon taught Umali harmony lessons. After that, he joined the Manila Symphony Orchestra. He had further studies in composition and conducting while teaching at the UP Conservatory of Music. Umali’s music abilities are undeniably superb because he was mentored by his professors such as Lucrecia Kasilag, Antonio Buenaventura and Ramon Tapales.

Restituto Umali’s Arrangements and Musical Scores for Films

- Arrangement of the Philippine National Anthem – for Boston Pops Orchestra for the Philippine Independence Night in Boston 1972
- Kataka-Taka- for the Philippine Independence Night in Boston 1972
- No Man is an Island- produced by Universal Pictures
- Sa Bawat Pintig ng Pus0 (1964)
- Pinag Buglod ng Langit (1969)
- Mga Anghel na Walang Langit (1970)
- Ang Alamat (1972)- won Best Musical Score (FAMAS Awards)

Restituto Umali’s Popular Song Compositions

- Saan Ka Man Naroroon
- Alaala ng Lumipas
- Ang Pangarap Ko’y Ikaw
- Sa Libis ng Barrio
- Di ka Nag-iisa
- Paano Kita Lilimutin

Saan Ka Man Naroroon (Excerpt)

Restie Umali



Sa an ka man na ro ro on sin ta. Pag i big kong wa gas.

Ang 'yong na da ra ma. Kai lan pa man sa i yo'y di li

li mot. Pu song u haw sa 'yong pag - i rog.

Saan Ka Man Naroroon is a contemporary Danza composed by Restie Umali. Also, this song was set to a movie in 1993 directed by Carlos Siguion-Reyna and TV series in ABS-CBN in 1999 to 2001.

Based on the excerpt, the song is in F major. Many musicians made this song in different musical arrangements from choir, band, orchestra.

Who is Ernani Potel Cuenco?



Image: Cabanban and Sunico, 2015

Ernani Cuenco is a Filipino composer, film scorer, musical director and music teacher. He was born on May 10, 1936 in Bulacan and died on July 11, 1988. Cuenco bestowed as a National Artist for Music in 1999. His works highly embark Filipino musical flavors. He even used the classical kundiman as inspiration in some of his works. At present, his music remains part of every Filipino's lives.

When Cuenco was still young, he learned to play the violin taught by his mother, god mother Dona Belen Aldaba Bautista and Jovita Tantoco. He finished elementary at the Immaculata Academy of Malolos in 1948. After that, Cuenco went to the University of Santo Tomas High School for his secondary studies. He finished his Bachelor of Music Major in Piano at the University of Santo Tomas Conservatory of Music in 1956. He was given a scholarship grant in the same university and year, and studied cello with Professor Modesto Marquiz and graduated in 1965. He completed his master's degree in Music at the Sta. Ifugao College in 1968.

He was an active member of the Manila Symphony Orchestra where he played the cello. He also played for the Filipino Youth Symphony Orchestra and Manila Chamber Soloists. In 1960, he began his career as a musical director. Cuenco was also sent to the International Music Conference in Tokyo, Japan to represent the country.

Ernani Potelo Cuenco's Popular Works

- Nahan
- Diligin Mo ng Hamog ang Uhaw na Lupa
- Pilipinas
- Inang Bayan
- Isang Dalangin
- Kalesa
- Gaano Kita Kamahal

Nahan

Ernani Cuenco

Di ba sa bi mo'y kay gan da ng la hat. Ku lay ro sas pa ang ma nga bu lak

8 lak. Ti la sa a kin ay a yawkang mag ta pat. 'Yan ba ang sa bi mong pag i

15 bog ay wa gas. Ang i yong ngi ti da ti ay kay ta mis. Pag i kaw at a

22 ko ay nag ka ka la pit. Na han ang ya kap mong da ti ay ma hig

28 pit at ang li ga ya kong ma ta mis mong ha lik.

Broken hearted lovers may relate to the words of the song Nahan composed by Ernani Cuenco. The words of the song seek for the promised love, embrace and sweet kisses. Cuenco even made the song sounds painful by using chromatics in the melody. The song requires the singer to show intense longing interpretation to highlight the character of the song.



What I Have Learned

I. Directions: Below are list of composers/song writers and title of works. Match column A and B to show the composer and their work. Write the letter of the correct answer on the column to the left of Column A.

	A	B
	1. Levi Celerio	A. Minamahal Kita
	2. Canseco De Guzman	B. Kahit Konting Pagtingin
	3. Jose Maceda	C. Ang Bayan Ko
	4. Lucrecia Kasilag	D. Udlot-udlot
	5. Mike Velarde	E. The Legend of Sari Manok

II. Directions. Answer the questions given. Each correct answer is worth 1 point. Write your answer on a separate sheet of paper.
(1-5)

1. Who is the composer that was included in the Guinness Book of Records for his remarkable skill in playing music using a leaf?
2. What is the title of the Christmas song written by Celerio?
3. Who was acknowledged as “Dean of Filipino Movie Composers and Musical Directors”?
4. Name one work which Restie Umalie arranged for the Philippine Independence Night in Boston in 1972.
5. What did Ernani Cuenco learn from his mother while still young?



What I Can Do

I. Take Your Spotlight!

Directions: You are about to be a stage performer. Make a video of yourself performing any work among the discussed song composers. You may sing their composed song or make an instrumental cover. After making your video, it is time to evaluate your own performance. Use the given rubrics for your self-evaluation. Send the video in your class group chat. You may also upload it in different platforms so that other people may learn about the song writer and see your performance.

SELF EVALUATION

II. Feature Writing

Directions: Choose one song writer that you learned. Write an article featuring his life, works, and awards. After writing it, make a video of yourself and render it like a broadcaster. Send the video in your class group chat. You may also upload it in different platforms so that other people may learn about the song writer and see your performance. Submit also a copy of your article in a whole sheet of paper. If you do not have any access to internet, you can submit your output to your teacher thru the drop box in your Barangay.



Assessment

Directions. Read and understand each question/statement carefully and identify what is being described. Afterwards, choose the letter of the correct answer. Write your answer on a separate sheet of paper.

1. In what place in our country did Jose Maceda conduct his research on indigenous group that has greatly influenced the style of his music composition?
 - a. Mindoro
 - b. Cordillera
 - c. Davao
 - d. Cotabato
2. Which among the list of works is NOT a work of Jose Maceda?
 - a. Ugma-Ugma
 - b. Udlot-Udlot
 - c. Ding Ding Nga Diwaya
 - d. Ugnayan

3. Lucrecia Kasilag is known to be a contemporary composer and a _____.
 - a. Violinist
 - b. Pianist
 - c. Poet
 - d. Film director
4. In what field is Ramon Santos known for aside from being a composer?
 - a. Film scorer
 - b. Flutist
 - c. Movie director
 - d. Musicologist
5. Who are the two Western music composers who influenced Ramon Santos' style of composition?
 - a. Debussy and Ravel
 - b. Ravel and Mahler
 - c. Schoenberg and Debussy
 - d. Debussy and Mahler
6. Below are ideas/concepts which Ramon Santos incorporated in his musical style in his music except one:
 - a. Shape
 - b. Time and space
 - c. Function as concept
 - d. Non-conventional instruments
7. Which among the works below is Santos' composition?
 - a. Dularawan: Salakot ng Ginto
 - b. L'Bad
 - c. Misang Pilipino
 - d. Ang Apoy ng mga Hayop
8. What group of people did Jonas Baes do ethnomusicology research on that gave him inspiration for his music compositions?
 - a. Iraya- Mangyan
 - b. Kan-kanaey
 - c. T'boli
 - d. Ilocano
9. Who is the composer also known as "Chino" in the world of music?
 - a. Jose Maceda
 - b. Ramon Santos
 - c. Josefino Toledo
 - d. Lucrecia Kasilag
10. Celerio used to play this and made him a Guinness Book of Records holder.
 - a. Flower
 - b. Branch
 - c. Fruit
 - d. Leaf

11. It is a song written by Celerio and composed by San Pedro.
 - a. Ikaw
 - b. Ugoy ng Duyan
 - c. Ang Pipit
 - d. Pitong-Gatang
12. He is known as the “Dean of Filipino Movie Composers & Musical Directors.”
 - a. Levi Celerio
 - b. Constancio de Guzman
 - c. Ernani Cuenco
 - d. Restie Umali
13. What is the name of Mike Velarde’s band?
 - a. Mike Velarde’s Jazztocrats
 - b. Mike Velarde’s Just Jazz
 - c. Mike Velarde’s Jazz Ensem
 - d. Mike Velarde’s Jazz Muzik Band
14. Which among the works below did Restie Umali make an arrangement which was commissioned for the Philippine Independence Night in Boston?
 - a. Saan Kaman Naroroon
 - b. Alaala ng Lumipas
 - c. Di Ka Nag-lisa
 - d. Philippine National Anthem
15. Aside from being a piano graduate, what other instrument did Ernani Cuenco major and finish as a music course?
 - a. Cello
 - b. Flute
 - c. Violin
 - d. Guitar

GUIDED RUBRICS FOR PERFORMANCES

Rubrics for Singing

CRITERIA	Very Good (4)	Good (3)	Fair (2)	Poor (1)
Intonation	All parts of the performance are perfect in pitch.	Most part of the performance are in good pitch.	Some parts of the performance are not in correct pitch.	Many parts of the performance are not in correct pitch.
Timing	Al parts of the performance are in excellent beat.	Most parts of the performance are in correct beat.	Some parts of the performance are not in correct beat.	Many parts of the performance are not in correct beat.
Nuances	All parts of the performance observed excellent dynamic levels.	Most parts of the performance observe good dynamic levels.	Some parts of the performance lack dynamic levels.	Many parts of the performance did not show dynamic levels.
Diction	All parts of the performance are excellently pronounced.	Most part of the performance are properly pronounced.	Some parts of the performance are not properly pronounced.	Many parts of the performance are not properly pronounced.

Rubrics for Instrumental Cover

CRITERIA	Very Good (4)	Good (3)	Fair (2)	Poor (1)
Intonation	All parts of the performance are perfect in pitch.	Most part of the performance are in good pitch.	Some parts of the performance are not in correct pitch.	Many parts of the performance are not in correct pitch.
Timing	Al parts of the performance are in excellent beat.	Most parts of the performance are in correct beat.	Some parts of the performance are not in correct beat.	Many parts of the performance are not in correct beat.
Nuances	All parts of the performance observed excellent dynamic levels.	Most parts of the performance observe good dynamic levels.	Some parts of the performance lack dynamic levels.	Many parts of the performance did not show dynamic levels.
Skill	The student displays excellent instrument playing skills.	The student displays good instrument playing skills.	The student displays fair instrument playing skills.	The student displays poor instrument playing skills

Feature Writing

Criteria	Very Good (4)	Good (3)	Fair (2)	Poor (1)
Appropriateness of lead	The lead has complete information based on the given article. All mentioned pieces of information are factual.	The lead is not so complete based on the given article. Some pieces of information are not reliable. (not included in the article given)	The lead lacks important information based on the article. Lots of information mentioned are not reliable.	The lead is not appropriate to the topic. All pieces of information mentioned are not reliable.
Organization and flow	The sequencing of thought is well observed. Information is well placed according to importance.	Some pieces of information are not properly put into the correct sequence and are not placed according to importance.	The sequencing of thought is not observed. Information is not well placed according to importance.	The thought is not organized and has no sense of flow.
Clarity and Focus	Focus of the story is clear and direct. All statements mentioned contribute to the overall angle.	Focus of the story is not so clear and direct. There are some statements mentioned that do not contribute to the overall angle.	Focus of the story is not clear and direct. There are many statements mentioned that do not contribute to the overall angle.	Focus of the story is not clear and is not direct at all.



Answer Key

Lesson 1

What I Know

10. A	15. C
9. D	14. B
8. A	13. E
7. C	12. A
6. A	11. D
5. Ermani Cuenco	
4. Levi Celorio	
3. Chino Toledo	
2. Lucrecia Kasilag	
1. Jose Maceda	

Lesson 2

What's In

1. Francisco Santiago- Pilipinas Kong Mahal
2. Nicanor Abelardo- Nasaan Ka Irog
3. Antonio Molina- Hating Gabi

What I Can Do

Title	Composer	Orchestration	Meter/s	Tempo/s	Dynamics
Udlot-Udlot	Jose Maceda	Vocal Chants, sticks, bamboo flutes, Bungkaka	Free Meter	Individual parts are in moderato	f (since there are lots of instruments and performed outdoors)
Divertissement	Lucrecia Kasilag	Piano, Orchestra, Kulintang, Gong	In four	Vivace	Varied dynamic levels form pp-fff

Title	Composer	Instrumentation	Tonality	Rhythmic pattern used
Divertissement	L. Kasilag	Piano, Orchestra, Kulintang, Gong	Modal	Series of 16 th , 8 th , quarter, half and whole notes

Lesson 3

What I have learned

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

Assessment

1. A
2. C
3. B
4. D
5. D
6. A
7. B
8. A
9. C
10. D
11. B
12. B
13. A
14. D
15. A

References

Book

Sunico, Raul M., Evelyn F. Cabanban, & Melissa Y. Moran. *Grade 10 Learner's Material. HORIZONS Music and Arts Appreciation for Young Filipinos*. Philippines: Tawid Publications, 2015.

Philippines. Bureau of Physical Education and School Sports. *Kundiman At Iba Pa*. Manila, Philippines: Likhawit Enterprises, 1994.

Online Sources

Udlot-Udlot by Jose Maceda <https://www.youtube.com/watch?v=V3gvVrEG03U>

Divertissement by Lucrecia Kasilag
<https://www.youtube.com/watch?v=ETr0pqTkQuY>

Du'a by Ramon Santos <https://www.youtube.com/watch?v=J3ZKkqjPLkY>

Kwaderno No. 2 by Chino Toledo
<https://www.youtube.com/watch?v=O7YTUBZvdqs>

Patangis-Buwaya by Jonas Baes https://www.youtube.com/watch?v=PRljg_jln60

Ang Pasko ay Sumapit by Levi Celerio-
https://www.youtube.com/watch?v=_HCxGnvX6vM

Ang Tangi Kong Pag-Ibig- by Constancio De Guzman
<https://www.youtube.com/watch?v=NnbAt1di8GU>

Minamahal Kita by Mike Velarde <https://www.youtube.com/watch?v=VMsm3Ev3-J4>

Saan Ka Man Naroroon by Restie Umali-
<https://www.youtube.com/watch?v=WdfVU7BCvAA>

Nahan by E. Cuenco-<https://www.youtube.com/watch?v=vJkeUueGQJI>
Image of Mike Velarde <https://www.discogs.com/artist/1516176-Mike-Velarde>

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