

Music

Quarter 4 – Module 1: 20th and 21st Century Multimedia Forms



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Music – Grade 10
Alternative Delivery Mode
Quarter 4-Module 1: 20th and 21st Multimedia Forms
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Music

Quarter 4 – Module 1:

20th and 21st Century

Multimedia Forms

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 provides you the features of 20th and 21st century opera, musical play, ballet, and other multimedia forms. In your journey through the discussions and different tasks, you are expected to:

1. describe how an idea or story in a musical play is presented in a live performance or video (**MU10MM-IIIa-h-1**);
2. explain how theatrical elements in a selected part of a musical play are combined with music and media to achieve certain effects (**MU10MM-IIIa-h-2**);
3. create/improvise appropriate sounds, music, gestures, movements, and costumes using media and technology for a selected part of a musical play (**MU10MM-IIIc-h-4**); and
4. perform an excerpt from a 20th or 21st century Philippine musical and highlights its similarities and differences to other Western musical plays (**MU10MM-IIIg-h-5**).



What I Know

Directions. Read the following statements and identify what is being asked.

Choose your answer from the given choices below. Each correct answer will be given one (1) point.

Lola Basyang	Lakangbini	Sandugong Panaguinip
Showboat	Anting – Anting	Ladislao Bonus
Jose Rizal	Ang Kapatid ng Tatlong Marya	La Loba Negra
Les Miserables	Ramayana	Felipe Padilla de Leon
Rama Hari	Dr. Ramon Javier	Ryan Cayabyab

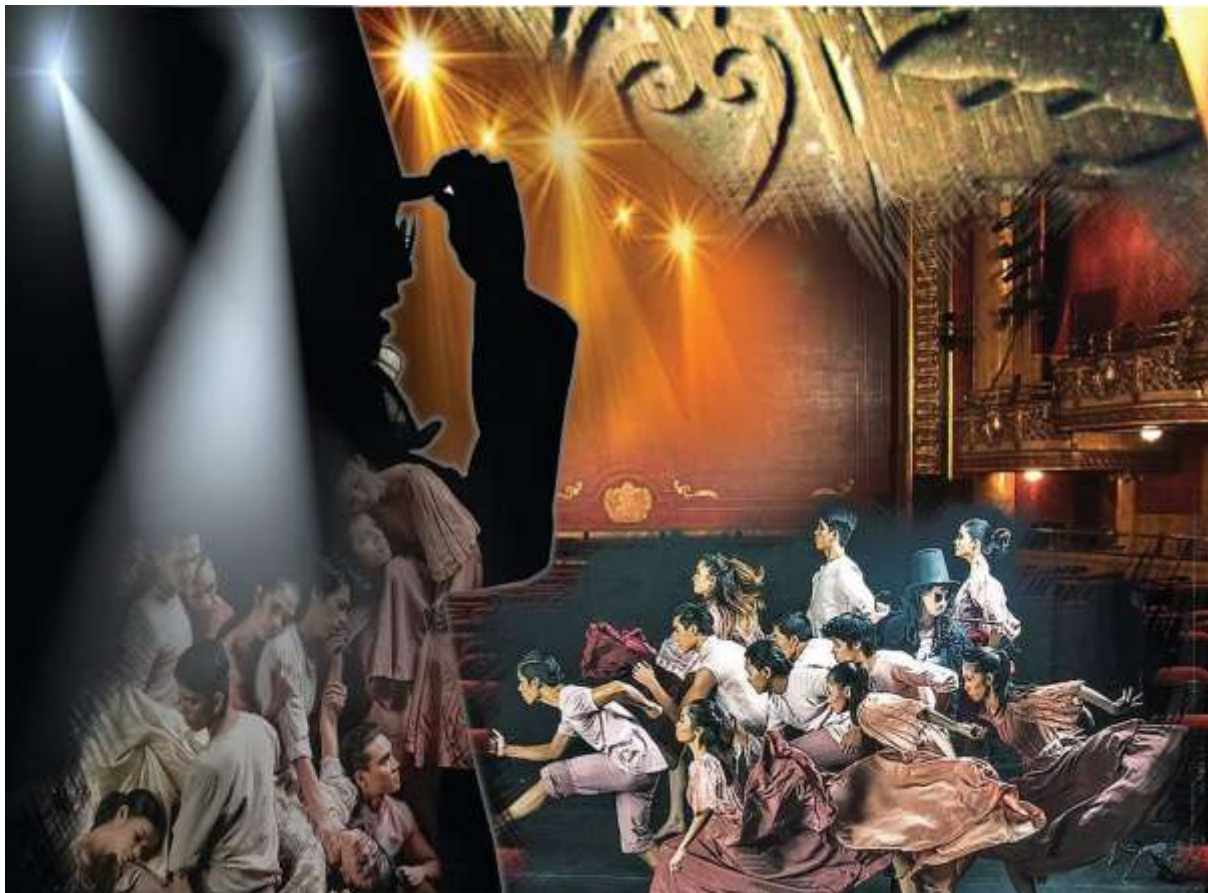
1. It is the first Filipino Opera.
2. He is the composer of Sandugong Panaguinip.
3. He wrote the novels Noli Me Tangere and El Filibusterismo.
4. He composed the opera Noli Me Tangere and El Filibusterismo.
5. It is the Philippine adaptation of the Indian epic Ramayana set to music, dance, and drama.
6. It is a ballet adaptation of Severino Reyes folktales that was meant to instill and rekindle the interest of the Filipino youth in the beauty, richness, and heritage of Philippine literature.
7. It is a tragic Opera in three acts written by Patricio Mariano that literally translates to “Muse” and which narrative was based on the Spanish invasion of Manila.
8. This is the last movement of Ballet Manila’s Tatlo Pang Kwento ni Lola Basyang, a horror - fantasy - comedy featuring Huan.
9. This is a fantasy story set to neo-ethnic music in a contemporary style mounted by Ballet Manila, choreography by Lisa Macuja-Elizalde, and music by Joey Ayala.
10. He is the first Filipino opera impresario who promoted local talents to participate in foreign productions.

Lesson

1

PHILIPPINE OPERA

In this lesson, you will learn about the historical background of Philippine Opera. Opera is part of Western classical music form and tradition. It started in Italy at the end of the 16th century and soon spread throughout the rest of Europe. Eventually, English, French, and Italian operas also flourished.



The opera is both a musical and art form wherein singers and musicians perform a dramatic work combining the text (called a *libretto*) and the music, usually in an elaborate theatrical setting. It incorporates many of the elements of theater, such as acting, scenery, costumes, and sometimes, even dance. The performance is typically presented in an opera house, cultural center, theater, or auditorium. It is accompanied by an orchestra or a chamber ensemble. The dialogues were sung and not spoken – they are called recitatives.



What's In

When you were in Grade 9, you learned about the Western Classical Plays/Opera and the history of theatrical forms and their evolution. Among the most prominent forms were Romantic Operas. Let's take a look back to your Vocal Music of the Romantic Period. Can you recall the names of opera composers and their compositions? Let us see by choosing the composer of the given musical composition from column B.

A

1. Rigoletto
2. *La Boheme*
3. Tristan and Isolde
4. The Barber of Seville
5. Carmen

B

- a. Gioachino Rossini
- b. Giuseppe Verdi
- c. Giacomo Puccinni
- d. Richard Wagner
- e. Georges Bizet



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 periods for better understanding of the next lessons.



What's New

OPERA IN THE PHILIPPINES

The emergence of the Filipino opera started to take shape during the middle part of the 19th century. Foreign performers, including instrumental virtuoso, as well as opera singers and Spanish zarzuela which is also known as the *drama simbolico* dominated the Philippine theater scene. Performers came to the country to perform for enthusiastic audiences.

As the locals were being exposed to Western art and music, they were also realizing their inner talents and passion for opera. The themes were ripe for voicing out sentiments about their love for the country and longing for independence from colonial rule. The element of tragedy, emanating from the popular themes of romance, deceit, murder, vendetta, and other elements of human frailty, became a favorite narrative of the Filipino opera. Some works were based on previous literary creations, such as Rizal's *Noli Me Tangere* and *El Filibusterismo*. Tragic endings and unresolved conflicts made for excellent choices of opera productions.

Local Theaters and Early Philippine Operas



Zorilla Theater



Metropolitan Theater (MET)

Image source: HORIZONS Music and Arts Appreciation for Young Filipinos



Cultural Center of the Philippines (CCP)

Image source: HORIZONS Music and Arts Appreciation for Young Filipinos

Local theaters, including the Teatro Zorilla, Vista del Teatro Principe Alfonso XII (located nearby the modern day Metropolitan Theater), Variedades, Teatro de Tondo, Circo Teatro de Bilibid, Teatro Filipino, and Teatro Popular were the choice venues for the mainly Italian operas that came into the country, such as *Il Barbiere di Siviglia*, *Ernani*, and *La Sonnambula*. Later on, other opera venues were established, led by the Manila Grand Opera House and the Metropolitan Theater (Met).

The first Filipino opera is the *Sandugong Panaguinip* with libretto in Spanish by Pedro Paterno, a poet, novelist, musician, and government official, and was translated into Tagalog by Roman Reyes, and music by Ladislao Bonus. This was first staged at the Zorilla Theater on August 2, 1902. *Sandugong Panaguinip* was produced by Molina-Benito Theater Company which was owned by Juan Molina (father of soprano and actress Titay Molina and National Artist Antonio Molina). It was later translated by the Englishman M.W. Loving with the title, *The Dreamed Alliance*.

Following this historic development, other prominent figures and ensembles contributed significantly to the promotion of opera. The Orquesta Molina (Molina Orchestra) was known for their interpretation of operas as well as other classical compositions.

Subsequent Filipino operas followed sporadically, such as *Lakangbini* by Patricio Mariano that was staged at the Metropolitan Theater on December 19, 1933. Operatic divas included Nelia Manalo, Mercedes Matias-Santiago, National Artist Jovita Fuentes, Isang Tapales, the bass-baritone Jose Mossesgeld Santiago, and later on some of their students including Elmo Makil, Gamaliel Viray, Emmanuel Gregorio, Irma Potenciano, and Fides Cuyugan. The establishment of the Cultural Center of the Philippines (CCP) by virtue of Executive Order No. 30 in 1966 paved the way for other Filipino operas to be staged at a legitimate venue of international standard.

Leandro Locsin designed its architectural structures, Carlos “Botong” Francisco designed the logo, and Lucrecia Kasilag became the first Theater Director – all three eventually became National Artists. Jaime Zobel de Ayala and former First Lady Imelda Romualdez-Marcos served as Executive Director and Chairman respectively alongside its Board of Trustees that include Juan Ponce Enrile, Antonio Quintos, Fr. Horacio Dela Costa, Ernesto Rufino, and Antonio Madrigal.



What is It

ORIGINAL PHILIPPINE OPERAS

LA LOBA NEGRA

La Loba Negra (The Black She-Wolf) is a three-act Filipino opera. Acts I and II are based on history. Act III is based on a legend attributed to Fr. Jose Burgos, one of the three martyred priests Gomez, Burgos, and Zamora who were executed in Bagumbayan (now Luneta) in 1872. The music was composed by National Artist Francisco Feliciano, with libretto by soprano Fides Cuyugan-Asensio. The premiere was held in 1984 with National Artist for Theater and Film Lamberto Avellana as director.

SYNOPSIS:

The opera begins with a Prologue depicting the scene of a woman dancing around a priest tied to a log. She scolds him in a haunting atmosphere of pitch darkness and a howling wolf from the distance. The scene shifts to the Governor’s Palace Ballroom where a welcome party in honor of the new Governor-General Bustamante is in progress. Upon the arrival of the Governor, lavish gifts are offered to him by the various guests. To their surprise and dismay, the Governor downplays their ostentatious revelry and gift giving as a sign of potential corruption in his song *Makinig Kayo*. The entry of Fray (friar/priest) Totanes and his regal posturing further elicits sarcastic remarks from the Governor. As he and his wife Doña Luisa exit the scene, an indio (Spanish term used for a Filipino native) servant named Macatangay enters with a message to the Governor from his employer, Auditor General Torralba.

Fray Totanes takes advantage of the Governor's exit by asserting the power of the church over the state in his song "Siya Ba ang Magsasabi Sa Akin?" prompting the Governor's daughter Dolores to chide him for his unbecoming remarks in her father's house. Fray Totanes apologizes without a trace of sincerity as Dolores exits followed by an "interested" young friar. Meanwhile, Fray Totanes intercepts the gifts meant for the Governor. He got the gifts to add to the Church's treasury. He blesses the guests as he reassures them of a place in heaven.

In the Palace's family room, Doña Luisa is singing an aria Huizilipochtli about an Aztec god which her daughter Dolores was curiously questioning about its meaning. Their conversation is interrupted by the Governor who was on his way out to investigate the Auditor General's office on the state of the Treasury. Dolores, suspecting the impending result of the investigation amid the pocketing by the friars, weeps bitterly as her mother tries to comfort her. At the Auditor General's office, Fray Totanes witnesses Torralba collecting taxes from the various merchants to get their trade permits. He then shares the "loot" with Fray Totanes who in turn gives part of his share to his mistress Conchita. The Governor enters shortly, and after a brief confrontation with Torralba, discovers that the Treasury coffers are empty.

He orders the latter's immediate imprisonment in Fort Santiago, a most dreaded place for criminals and political prisoners at that time. The scene ends with a duet *Anong Saklap Nitong Pangyayari* by the two, with Torralba in remorse and shame and Bustamante in pity and disgust over the situation. The chorus sings *Sa Haring Pari, O Sa Paring Hari* in the distance. The continuing crackdown of Governor Bustamante on the religious officials did not spare even the Archbishop of Manila as they were all detained in Fort Santiago. A religiously led demonstration ensues in the Town Plaza but is quickly dispelled by the Governor's soldiers. The priests are exhorted by Fray (friar/priest) Totanes to come out in full force to plot the assassination of their most hated enemy. A mass is held without the usual service as the altar is covered black to symbolize a coffin, topped by the Spanish flag and a crucifix.

As they march toward the Governor's palace, singing *Muerte, Muerte Para El Traidor Bustamante*, a messenger forewarns the Governor of the plot. But to no avail, the assassins can reach the palace and kill the Governor along with his son Jose. Doña Luisa, witnessing this brutal killing, asks the Lord and the Virgin Mary to

forgive the perpetrators. However, her mind snaps at the shock of the moment, wherein she instead invokes the Aztec god to assist her in avenging the murders of her loved ones. With a loud scream filled with pain and anguish, she has renounced her Christian faith.

Doña Luisa, now disguised as La Loba Negra (The Black She-Wolf), commences her revenge during the elaborate ceremonies of Palm Sunday. And together with her sexually abused daughter, methodically slays the friars she encounters. She killed over 200 priests in a span of two years. Her infamous reputation has spread as the religious clergy cower in fear. Macatangay, who has also become a rebel leader for a different cause of achieving independence, joins forces with La Loba Negra. They continued in their ritual religious murders, singing the songs *O Poong Maykapal*, *Kayong Mga Namumuno*, and *Hindi Na Malayo Ang Araw*.

The scene is transported back to the Prologue with Doña Luisa castigating the friar responsible for the seduction and rape of her daughter. Added to her earlier murders of the friars for the deaths of her husband and son, Doña Luisa's vengeful emotions have now been purged out. When her daughter is wed to Sandugo, she has become one with the indios of her adopted country. Before she dies, Doña Luisa was heard singing *Napakahaba ng Gabi*. She speaks of a bright tomorrow after the long night as the chorus sings *Sulong, Mahal Kong Kababayan*.

The music and libretto have closely collaborated to portray the dramatic moods in the opera. The dramatic moods are particularly depicted in the murder scenes that are effectively contrasted with the solemn sounds and religious fervor of the liturgical rites. The somewhat debatable moral issue of vengeance may perhaps be explained by the temporary insanity of Doña Luisa. It was caused by the brutal killings of her husband and son, wherein the Aztec god is portrayed as a scapegoat for the Christian purge. As librettist Asensio concluded: "The night is long, but the sun will rise... and rise again in the East."

NOLI ME TANGERE, THE OPERA

The three-act opera *Noli Me Tangere* was composed by National Artist Felipe Padilla de Leon, with libretto by National Artist Guillermo Tolentino. It premiered in 1957 at the FEU Auditorium. The cast included Juanita Javier Torres as Maria Clara, Don David as Ibarra, Fides Cuyugan Asensio as Sisa, Milo Cristobal as Padre



Image source: HORIZONS Music and Arts Appreciation for Young Filipinos

Damaso, and Morli Daram as the director. There were several other productions that followed the premiere staging.

SYNOPSIS:

Act I

The spacious sala of Santiago de los Santos, otherwise known as Kapitan Tiago, in San Diego, is the setting for the welcome reception. It was a gathering honoring the 22-year-old student Crisostomo Ibarra after a seven-year stay in Europe. The Gobernadorcillo and his wife Doña Victorina lead the guest list that includes Padre Damaso, vocal in his criticism of the Filipino whom he referred to as “indio” while also blaming the Gobernadorcillo for interfering in their local affairs. He continues this harsh attitude upon the arrival of Ibarra when he ignores the latter as he tries to greet the friar.

Ibarra is also shaken and shocked by the news of the death of his father, where he confides to Don Filipino his puzzlement surrounding his father’s death. Before Ibarra left for San Diego, Lt. Guevara, a civil guard, revealed to him the circumstances that led to his father’s death. Don Rafael Ibarra, a rich hacendero of the town, was unjustly accused by Padre Damaso of being a heretic and a subversive and subsequently jailed. As the case was almost being resolved, Don Rafael fell sick and died in his cell. His remains, initially interred at the Catholic cemetery, were ordered transferred by Padre Damaso to another location.

Ibarra, although lamenting the fateful circumstances, does not hold revenge on his mind. Instead, he starts to reveal plans to build a schoolhouse in memory of his father. He is only partly comforted by the announcement of the imminent arrival of his beloved Maria Clara, the adopted daughter of Kapitan Tiago. She



Image source: HORIZONS Music and Arts Appreciation for Young Filipinos

was accompanied by her aunt, Tia Isabel. Ibarra rushes to greet them on their arrival. As the guests move into the dining room, the two lovers are huddled together reminiscing their past moments spent together. Ibarra, still thinking his father's death, begs to be excused to pay respects at his father's grave while Maria Clara fears disaster.

Act II

Scene I

All roads lead to the cemetery as the people of San Diego observe All Saints' Day. Pilosopo Tasio meets Crispin and Basilio going to the church to ring the bells. The ringing of the bells will warn the people of a coming storm. He cautions the two brothers to stay away from the bells to avoid being struck by lightning.

Ibarra arrives at the cemetery to look for his father's grave. He is angered when one of the gravediggers informs him that he was ordered to transfer his father's body to another site. When he inquires about the location of the new site, the man confides that he disobeyed the orders. And instead, he threw the body into the lake. This causes Ibarra to jump at him in a fury and leave the cemetery in a rage.

As evening approaches amidst flashes of lightning and sounds of thunder, the Gobernadorcillo and Pilosopo Tasio are engaged in sarcastic conversation. The scene shifts to Crispin who is suddenly accused of theft and is detained at the convent. His brother Basilio runs to their mother Sisa but is shot in the leg. Sisa, confronted by

the guardia civil, arrives, and protests her son's innocence as she breaks down in shock.

Meanwhile, the bereaved Ibarra seeks counseling from Pilosopo Tasio who advises the youth to "bend your head with the storm" like a bamboo. Heeding the advice of the wise man, Ibarra realizes though that the authorities he intends to yield to be the same people that imprisoned and caused his father's death.

Scene II

The young people of San Diego hold a picnic by the lake to celebrate Ibarra's return from Europe. Maria Clara is prevailed upon to sing, wherein she renders the famous number *Kay Tamis ng Buhay* recalling the happy life in her native land. Meanwhile, a group of fishermen arrive to lament the presence of a crocodile that prevented them from catching any fish. Elias, a woodsman, volunteered to drive the crocodile away but is greatly endangered. Ibarra rushes to his rescue and saves Elias. In his gratitude, Elias warns Ibarra of the approaching dangers from the latter's enemies. As Sisa passes by, she is still lonely over her lost children. Elias assists the insane woman to find the two children. While Ibarra continues to tell of his dream to build a school in his father's memory, Padre Damaso joins in the conversation and ridicules the plan as a "scheme of the viper." To which, an enraged Ibarra grabs a knife and attempts to stab him. Only the timely intercession of Maria Clara pacifies the young man. However, this gives Padre Damaso an excellent opportunity to have him excommunicated.

Act III

Scene I

As Ibarra has been exiled from San Diego, Maria Clara is left depressed while her Tia Isabel and friends try to comfort her. Kapitan Tiago enters the bedroom to tell the sad news that in spite of his appeal Padre Damaso has told him to cancel the wedding arrangements between Maria Clara and Ibarra. Kapitan Tiago had in mind his relative Alfonso Linares to marry Maria Clara instead of Ibarra. Doña Victorina then enters the room and together with Padre Damaso starts planning for the meeting between Maria Clara and Linares.

Meanwhile, Ibarra has sought the help of the Gobernadorcillo who manages to cancel his excommunication from the church. He can return and visit Maria Clara

to propose marriage. The couple's rejoicing at the house of Kapitan Tiago is interrupted by the arrival of the Alferez who arrests Ibarra for being involved in an uprising. Again, driven to depression, Maria Clara seeks the help of the Heavenly Mother. A fire is seen from the closed window.

Scene II

Worried over the fate of Ibarra, Maria Clara ignores Padre Damaso's advice discouraging her from entering the convent. As she prays to the Heavenly Mother to restore her lost love, Elias appears at the window, taking along Ibarra who has just escaped from prison.



Ibarra is desperate at the rumor of Maria Clara's impending marriage to Linares. She explains that she was forced to accept the marriage agreement to save her mother's honor after finding out that her real father was in fact Padre Damaso! Nevertheless, she assures Ibarra that her heart will always belong to him. Meanwhile, as Ibarra and Elias sneak out of the window, two gunshots are heard from the guardia civil (civil guard). Maria Clara witnessed the tragic scene. She thinks that Ibarra had been shot and killed. But it was Elias who was shot while Ibarra had managed to escape.



Image source: HORIZONS Music and Arts Appreciation for Young Filipinos

Scene III

Sisa is seen wailing her haunting refrain as she rests on a tombstone. Basilio, still nursing the wounds on his leg, arrives and greets his mother. Unable to recognize him at first, Sisa eventually recovers her fragile memory and embraces her son. However, the shock of the moment is too much for her heart and she expires. Meanwhile, a seriously wounded Elias appears and instructs Basilio to build a pyre

(funeral fire) for his mother and him as he gives him a stash of hidden gold to fund his education. As the boy started to gather materials for the funeral pyre and the early light of dawn appears, Elias gasps out his last breath of life.

EL FILIBUSTERISMO, THE OPERA

The opera *El Filibusterismo* was composed by National Artist Felipe Padilla de Leon in 1970, with libretto by Anthony Morli. It is in three Acts and written in Tagalog. It was first staged at the Cultural center of the Philippines.

The Novel Behind the Opera

El Filibusterismo (The Filibuster) was a novel by Dr. Jose Rizal and a sequel to the earlier *Noli Me Tangere*. It tells of the continuous struggle of the Filipino people to achieve freedom and emancipation from colonial rule. Through the major characters involved, it reflects the prevailing state of Philippine government and society that has become corrupt and immoral. For which, a revolution was being seen as the only solution for change. It was also perceived as a warning from Rizal – an intellectual from the highest order. Although he favored a peaceful way of instituting reforms, the seemingly hopeless situation points to armed rebellion in aim of independence.

SYNOPSIS:

The major character is Crisostomo Ibarra. He had escaped from prison for subversion charges some 13 years before. He was thought to have drowned in the river. He arrives aboard a steamship along with passengers from different walks of life. He disguised himself as Simoun in search of his beloved Maria Clara.

Maria Clara had become a nun after learning of Ibarra's supposed drowning and because of her refusal to marry another man as arranged by her evil father. In an earlier letter to Maria Clara, Simoun tells her of his plan to lead a revolution. He had been sentenced for execution before he had managed to escape. Now, upon his return, he is bent on fulfilling this plan by asking the support of key people.

Simoun also comes across a medical student named Basilio while the latter was visiting the grave of his mother Sisa. Basilio recognized the disguised Simoun as Ibarra. Basilio however refuses to join his revolutionary cause. He preferred instead to marry his love Huli and lead a peaceful life devoted to healing the sick.

On the eve of the supposed revolt organized by Simoun, when a French *vaudeville* *Les Cloches de Comeville* was being attended by Manila's high society, he hears the news that Maria Clara has just died in the convent. He contemplated to commit suicide. However, Maria Clara's ghost appears and asks him to stay alive to atone for his destructive spirit. His first revolutionary attempt has failed. In the meantime, his bitterness has jeopardized the love relationship between Juanito Pelaez and Paulita Gomez.

Paulita was an orphaned heiress cared for by her aunt Doña Victorina, and Isagani. She was raised by the secular priest Padre Florentino. It also influences Basilio to join Simoun's cause after his engagement. Huli has died in despair over Basilio's imprisonment. This was a betrayal by Simoun by pointing to him and other students for allegedly masterminding a revolution that he himself planned.



Image source: HORIZONS Music and Arts Appreciation for Young Filipinos

Still ignoring the warning voice of Maria Clara, Simoun hatches a second plan to be carried out during the wedding of Paulita Gomez to Juanito Pelaez. His plan is to bring a crystal lamp as a wedding gift, but which contains deadly explosives that would go off once the lamp's oil runs out and is relit. This plan Simoun tells Basilio as they are dining in his mansion.

However, Basilio has a sudden change of heart and quickly warns Isagani, who is just arriving at the scene to watch the wedding festivities. The shocked Isagani runs away with the lamp and throws it into the river. As Manila is scandalized by the discovery of his plan, Simoun escapes the arrest of the authorities and takes refuge in the house of Padre Florentino near the sea. He again tries to commit suicide by taking poison.

As Simoun lay dying, Padre Florentino scolds him for his plot while assuring him of God's mercy. He also divests Simoun of his precious stones and hurls them into the waters. He called these evil stones which should remain forever under the sea. From a distance, Isagani contemplates his desolation at a lost love amidst the vastness of the sea while witnessing a passing procession for the Feast of San Diego.



What's More

Directions. Complete the table below by indicating the contributions/works of the following prominent figures in Philippine Opera.

Prominent Figure	Contribution/Works
Ladislao Bonus	
Leandro Locsin	
Orchestra Molina	
First Lady Imelda Romualdez Marcos	
Nelia Manalo	
Mercedes Matias-Santiago	
Jovita Fuentes	
Carlos “Botong” Francisco	
Patricio Mariano	
Lucrecia Kasilag	

Lesson

2

PHILIPPINE BALLET

In Lesson 1, you have learned that Opera is part of Western classical music form and tradition. Philippine Opera started during the middle part of the 19th century. You have encountered three original Philippine operas namely, *La Loba Negra*, *Noli Me Tangere*, and *El Filibusterismo*. Following the development of Philippine Opera was the birth of Philippine Ballet.



What's In

The dance form known as **ballet** has been used to interpret stories of all kinds. It is a performance in which a story is told without words by using body movements and facial expressions. The lack of spoken words or sung lyrics is more than made up for by the creative movements and gestures of the dancers. The performance is further enhanced by colorful costumes, elaborate sets, visually suggestive music, and sophisticated choreography. Original Filipino ballets vividly present folktales and local fables.

TATLONG KUWENTO NI LOLA BASYANG

Tatlong Kuwento ni Lola Basyang featured the following stories:

Lola Basyang is a ballet adaptation of Severino Reyes' folktales *Mga Kuwento ni Lola Basyang*. It was meant to instill and rekindle the interest of Filipino youth in the beauty, richness, and heritage of Philippine literature. The typical storytelling scene shows the grandmother (Lola Basyang, the pen name of the author) on a rocking chair with her grandchildren listening to her fascinating tales.



Severino Reyes

Two of those collections were presented by Ballet Manila, with prima ballerina Lisa Macuja-Elizalde as the company's Artistic Director. Entitled *Tatlong Kuwento ni Lola Basyang* (2009) and *Tatlo Pang Kuwento ni Lola Basyang* (2013), the stories were taken from dozens of stories in the collection of Severino Reyes.

1. Ang Kapatid ng Tatlong Marya

This is a fantasy story set to neo-ethnic music in a contemporary style. It is about a hero's fantastic journey to different kingdoms in pursuit of his bewitched sisters. The music is written by Joey Ayala, with choreography by Lisa Macuja-Elizalde.



2. Ang Mahiwagang Biyulin

This is a local version of the Pied Piper tale where the main character mesmerizes his followers through the music of his violin. The story instills in them the moral lesson that "good triumphs over evil." The music is by National Artist Ryan Cayabyab, arranged by Arnold Buena, and choreography is by Tony Fabella.



3. Ang Prinsipe ng Mga Ibon

This is a love story where a princess falls in love with a bird. It was choreographed by Ballet Manila danseur (a male ballet dancer) Osias Barroso. The music is taken from selected musical works of National Artists arranged by Mon Faustino.

The second production, *Tatlo Pang Kuwento ni Lola Basyang*, included the following stories:

1. Ang Palasyo ng Mga Dwende

This is a romantic adventure wherein the heroine Yani is being maltreated by her envious stepmother and stepsisters. The cursed bird is changed back into a prince with the help of Yani. It depicts Mindanao and the ancient Pintados through its neo-ethnic movements.



The music and musical arrangements were done by Diwa de Leon using a *hegalong*, a native boat shaped lute of the T'boli. Illustration was done by Albert Gamos. The choreographer was Gerardo Francisco in collaboration with Kris-belle Mamangun, Naomi Jaena, and Romeo Peralta.

2. ***Labindalawang Masasayang Prinsesa***

This is a romantic fantasy of the twelve daughters of the king. Macuja-Elizalde herself danced in the ballet portraying the role of the eldest among the king's twelve daughters. Her real life daughter Missy Elizalde played the role of Ate Missy who sat and listened to Lola Basyang's stories and



served as the link from the storyteller to the fantasy world. Lola Basyang was played by veteran character actress Luz Fernandez – a role that she has reprised countless times. The twelve daughters secretly leave their bedroom at night to travel to an enchanted land and dance with the princes.

Choreography was done by Lisa Macuja-Elizalde, in collaboration with Francis Jaena, Sofia Peralta, Rudy de Dios and the Ballet Manila dancers. It featured fairly simple classical ballet movements with the traditional *adagios* or slow movements for the prince and princess. It also featured the comic variations for the scenes with the king. The colors of the costumes depicted Filipino elements in fiesta combinations. The music used OPM hits such as *Kailangan Kita* and *Ikaw ang Lahat Sa Akin* arranged by Arnold Buena.

3. ***Anting-Anting***

This is a horror-comedy play wherein the cowardly hero Huan tries to overcome his fears in order to win his love. The slapstick comedy is enhanced by exaggerated movements as Huan is later haunted by ghosts that add to his fears for which he looks for an *anting-anting* (lucky charm) to ward them off.

Musical arrangements were done by Juan Carlo Magsalin, with choreography by Osias Barroso in collaboration with Michael Divinagracia. Illustration was done by Hubert Fucio. Costumes featured farmers' clothing for men and *kimona/saya* for women.



What is It

RAMA HARI

Rama Hari, translated as King Rama, is the Philippine adaptation of the Indian epic *Ramayana* set to music, dance, and drama. Originally presented on February 8 to 17, 1980, the creative team consisted of Ryan Cayabyab (Music), National Artist Alice Reyes (Choreography), National Artist Bienvenido Lumbera (Literature), and National Artist Salvador Bernal (Theater Design), with the CCP Philharmonic Orchestra conducted by Cayabyab. The major roles were performed by Basil Valdez (Rama), Kuh Ledesma (Sita), and Leo Valdez (Ravana). Their counterpart dancers were composed of Alice Reyes as Robert Medina's Sita, Nonoy Froilan and Robert Medina as Rama, Effie Nanas as Nonoy Froilan's Sita, Ester Rimpos, and Butch Esperanza as Ravana. The production had the dancers moving alongside the characters to provide the choreographic interpretation of their



singing and acting. It also featured the song *Magbalik Ka Na Mahal* sung by Kuh Ledesma, which was said to be instrumental in launching her music career.

The 2012 re-staging had Christian Bautista/OJ Mariano as Rama, Karylle Tatlonghari/Kalila Aguilos as Sita, and Robert Seña as Ravana. The counterpart dancers were Jean Marc Cordero/Richardson Yadao for Rama, and Carissa Adeo/Katherine Trofeo for Sita.

Indian Epic Behind the Musical Production

The ***Ramayana*** is one of the two great Indian epics that talk about Indian life around 1000 BC and how *dharma* was practiced. Later, it became a model of behavior for the whole Hindu population. *Dharma* is a type of behavior said to be in accordance with the order that makes life and the universe possible. According to its meaning, it explains the expectations in fulfilling duties, respecting rights, observing proper conduct, practicing virtues, and maintaining a rightful way of living. The epic *Ramayana* consists of 18 books containing approximately 24,000 verses divided into 500 songs.



What's More

Activity 1: Watch and Listen!

1. Watch and carefully observe the music and movements of following Philippine Opera and Ballet productions on the internet using the links below and answer the reflection questions.

A. Philippine Opera:

Noli Me Tangere, The Opera

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

B. Philippine Ballet:

Rama Hari - Iisang Tibok (Awit ng Pagsinta)

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

Reflection Questions:

A. What are your observations while listening to and viewing the two productions/staged performances?

A.1. Noli Me Tangere _____

A.2. Rama Hari _____

Among the two productions, which one appealed more to you personally? Provide objective and concrete examples.

B. Describe and differentiate the story of the two musical plays.

C. REFLECTION PAPER RUBRIC:

Criteria	Excellent 4	Good 3	Satisfactory 2	Needs Improvement 1
Depth of Reflection	Response demonstrates an in-depth reflection on and personalization of the theories, concepts, and/or strategies presented in the course materials to date.	Response demonstrates a general reflection on, and personalization of the theories, concepts, and/or strategies presented in the course materials to date.	Response demonstrates a minimal reflection on and personalization of the theories, concepts, and/or strategies presented in the course materials to date.	Response demonstrates a lack of reflection on or personalization of the theories, concepts, and/or strategies presented in the course materials to date.
Required Components	Response includes all components and exceeds all requirements indicated in the instructions.	Response includes all components and meets all requirements indicated in the instructions.	Response is missing some components and does not fully meet the requirements indicated in the instructions.	Response excludes essential components and does not address the requirements indicated in the instructions.
Structure	Writing is clear, concise, and well organized with excellent sentence/paragraph construction.	Writing is mostly clear, concise, and well organized with good sentence/paragraph construction.	Writing is unclear and/or disorganized. Thoughts are not expressed in a logical manner.	Writing is unclear and disorganized. Thoughts ramble and make little sense.

Evidence and Practice	Response shows strong evidence of synthesis of ideas presented and insights gained throughout the entire course.	Response shows evidence of synthesis of ideas presented and insights gained throughout the entire course.	Response shows little evidence of synthesis of ideas presented and insights gained throughout the entire course.	Response shows no evidence of synthesis of ideas presented and insights gained throughout the entire course.
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What I Have Learned

Complete Me (Knowledge Assessment). Fill in each blank with the missing word to complete the statement. Write your answers on your paper.

The dance form known as (1) _____ has been used to interpret stories of all kinds. It is a performance in which a story is told without words by using (2) _____ and (3) _____. The lack of (4) _____ or sung lyrics is more than made up for by the creative movements and (5) _____ of the dancers. The performance is further enhanced by colorful (6) _____, elaborate sets, visually (7) _____ music, and sophisticated (8) _____. Original Filipino ballets vividly present (9) _____ and (10) _____.



What I Can Do

PERFORMANCE STANDARD: Performs selections from musical plays, ballet, opera in a satisfactory level of performance.

SITUATION: Philippine Opera and Ballet Musical Interpretation. Create a visual interpretation of any Philippine Opera or Ballet from the lesson using any medium (pencil, crayons, pastel, charcoal, mixed-media, watercolor). Create your artwork on a medium-sized Bond Paper; OR by re-creating a scene/imagery through a photo/tableau. Write an essay explaining your artwork/image.

GOAL: Should be able to create an artwork from their own interpretation to appreciate the importance of Philippine Opera and Ballet and explain their output through an essay.

ROLE: Visual Artist/Writer; Performer/Demonstrator

PRODUCT CHOICES: Artwork and essay

AUDIENCE:

Family members/Relatives

STANDARDS:

Your work will be rated according to the following criteria:

- 1 Artwork-Neatness, Craftsmanship, Presentation and Understanding of content.
2. Essay- Content, Word choice and main idea; spelling.

GUIDED RUBRICS FOR PERFORMANCES

Rubrics for Music Interpretation (Visual Arts)

CRITERIA	Very Good (4)	Good (3)	Fair (2)	Needs Improvement (1)
Neatness	Completed artwork is exceptionally neat.	Completed artwork is very neat.	Completed artwork is neat.	Artwork is not neat.
Craftsmanship	Student spent a lot of time and effort on artwork. It is excellently made.	Student spent an adequate time and effort on artwork. It is satisfactory.	Student spent a bit of time and effort on artwork. It is fairly made.	Student did not finish on time and did not exert effort on artwork. It is poorly made.
Presentation	Student used a wide variety of style and technique.	Student used simple variety of style and technique.	Student used a limited style and technique.	Student did not use any variety of style and technique.
Understanding of Content	Insight and depth of content understanding are evident.	Depths of content understanding are evident.	Depths of content understanding are not too evident.	Depths of content understanding are not evident at all.

Performance Rubrics for Essay Writing

CRITERIA	4 EXEMPLARY	3 ACCOMPLISHED	2 DEVELOPING	1 BEGINNING	RATING
Content	The sequencing of words and phrases is exemplary logical, and the reader can follow the ordering of ideas easily.	The sequencing of words and phrases is logical, and the reader can follow the ordering of ideas.	The sequencing of words and phrases is confusing, and the reader may need to use his or her own knowledge to determine the ordering of ideas.	The sequencing of words and phrases is random. The reader can find no evidence of thoughtful ordering of ideas.	
Word choice and main idea	The essay uses many precise, vivid, and descriptive words to	The essay uses several descriptive words to develop a main	The essay uses general or ordinary terms to develop a	The essay uses general or ordinary terms to describe the	

	develop a main idea or message	idea or message	main idea or message	object; the words do not develop a main idea or message.	
Spelling	There are no spelling errors. They are developmentally appropriate and do not impede the reader's understanding of the essay.	There are no or few spelling errors. They are developmentally appropriate for the reader's understanding of the essay.	Numerous spelling errors impede the reader from understanding the essay's message. Some of the errors are developmentally appropriate, but others should have been noticed and corrected.	Numerous spelling errors impede the reader from understanding the essay's message. Errors are not developmentally appropriate and should have been noticed and corrected	
				Total:	



Assessment

I. MULTIPLE CHOICE

Directions. Read the statements carefully. Choose the letter that represents your best answer. Write your answer on a separate sheet of paper.

- When did Opera began to be a part of the Filipino consciousness?
 - 17th century
 - 18th century
 - 19th century
 - 20th century
- It is an art and music form in which singers and musicians perform a dramatic work combining text (called a libretto) and music.
 - Novie play
 - Opera
 - Poetry
 - Spoken words

3. This was premiered at the Zorilla Theater on August 2, 1902. It was later translated by the Englishman M. W. Loving with the title "The Dreamed Alliance".
 - A. Isang Dugo, Isang Lahi, Isang Musika
 - B. Panaginip Lang Pala
 - C. Saan Ka Tutungo?
 - D. Sandugong Panaginip

4. What Executive Order in 1966 contains the establishment of Cultural Center of the Philippines (CCP)?
 - A. Executive Order No. 25
 - B. Executive Order No. 28
 - C. Executive Order No. 29
 - D. Executive Order No. 30

5. Who designed the architectural structures of the CCP?

A. Leandro Locsin	C. Lucrecia Kasilag
B. Carlos Francisco	D. Antonio Madrigal

6. Which of the following is NOT a characteristic of an opera?
 - A. The dialogue is entirely sung and not spoken.
 - B. The performance entirely uses body movements or pantomime.
 - C. It is accompanied by an orchestra or smaller musical ensemble.
 - D. The performance is typically given in an opera house, cultural center, theater or auditorium.

7. Which of the following stories featured in *Tatlong Kuwento ni Lola Basyang* is considered as a local version of the famous Pied Piper tale?
 - A. Ang Kapatid ng Tatlong Marya
 - B. Ang Mahiwagang Biyulin
 - C. Ang Prinsipe ng Mga Ibon
 - D. Ang Palasyo ng Mga Dwende

8. This tells of the continuing struggle of the Filipinos to achieve freedom and emancipation from Spanish colonial rule and was written four years after *Noli Me Tangere*.

A. Spoliarium	C. Lakangbini
B. El Filibusterismo	D. Makamisa

9. This is a ballet adaptation with typical storytelling scenes showing the grandmother on a rocking chair with her grandchildren listening to her fascinating tales.

A. Lola Basyang

C. Lola Nena

B. Lola Magda

D. Lola Ora

10. This is a three-act Filipino opera based on a legend attributed to Fr. Jose Burgos.

A. La Loba Negra

C. Noli Me Tangere

B. El Filibusterismo

D. Sandugong Panaguinip

II. Directions. Classify the following as Opera or Ballet. Write the answer in the column where it belongs.

LA LOBA NEGRA	NOLI ME TANGERE
RAMA HARI	LOLA BASYANG
EL FILIBUSTERISMO	LAKANGBINI
SANDUGONG PANAGINIP	ANG PALASYO NG MGA DWENDE
ANTING-ANTING	ANG PRINSIPE NG MGA IBON

OPERA	BALLET



Answer Key

WHAT I KNOW 1. Sandugong Panaguinip 2. Ladislao Bonus 3. Jose Rizal 4. Felipe Padilla de Leon 5. Rama Hari 6. Lola Basyang 7. Lakangbini 8. Anting-Anting 9. Ang Kapatid ng Tatlong Marya 10. Dr. Ramon Javier	
LESSON 1 WHAT'S IN 1. b 2. c 3. d 4. a 5. e	
LESSON 1 WHAT'S MORE	
Prominent Figure	Contribution/Works
Ladislao Bonus	Composer and first Filipino conductor
Leandro Locsin	Designed the architectural structure of the CCP
Orchestra Molina	Known for their interpretation of operatic works as well as other classical compositions
First Lady Imelda Romualdez Marcos	Established the Cultural Center of the Philippines in 1969
Nelia Manalo	Portrayed the leading role of Violetta in Giuseppe Verdi's La Traviata
Mercedes Matias-Santiago	Portrayed the role as Lucia in Gaetano Donizetti's Lucia di Lamermoor
Jovita Fuentes	Portrayed the role as Mimi in Giacomo Puccini's La Boheme and eventually became one of our national Artist
Carlos "Botong" Francisco	Designed the logo of the CCP
Patricio Mariano	Compose the Lakangbini which was staged at the Metropolitan Theater on December 19, 1933
Lucrecia Kasilag	First theater director
WHAT I HAVE LEARNED 1. ballet 2. body movements 3. facial expressions 4. spoken words 5. gestures 6. costumes 7. suggestive 8. choreography 9. folktales 10. local fables	

ASSESSMENT

II.

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

6. B
7. B
8. B
9. A
10. A

OPERA	BALLET
SANDUGUNG PANAGINIP	LOLA BASYANG
LAKANGBINI	RAMA HARI
LA LOBA NEGRA	ANG PALASYO NG MGA DWENDE
NOLI ME TANGERE	ANG PRINSEPE NG MGA IBON
EL FILIBUSTERISMO	ANTING-ANTING

References

Karylle and Christian Bautista – Iisang Tibok (Awit ng Pagsinta Mula sa Rama Hari), Youtube, May 17, 2013. Date accessed June 11, 2020. <https://www.youtube.com/watch?v=JYbyyjnHtoU>

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.

WATCH: Noli Me Tangere the Opera performs pieces from the production, Youtube, February 7, 2019. Date accessed June 11, 2020. <https://www.youtube.com/watch?v=VBFEKptGkZg>

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