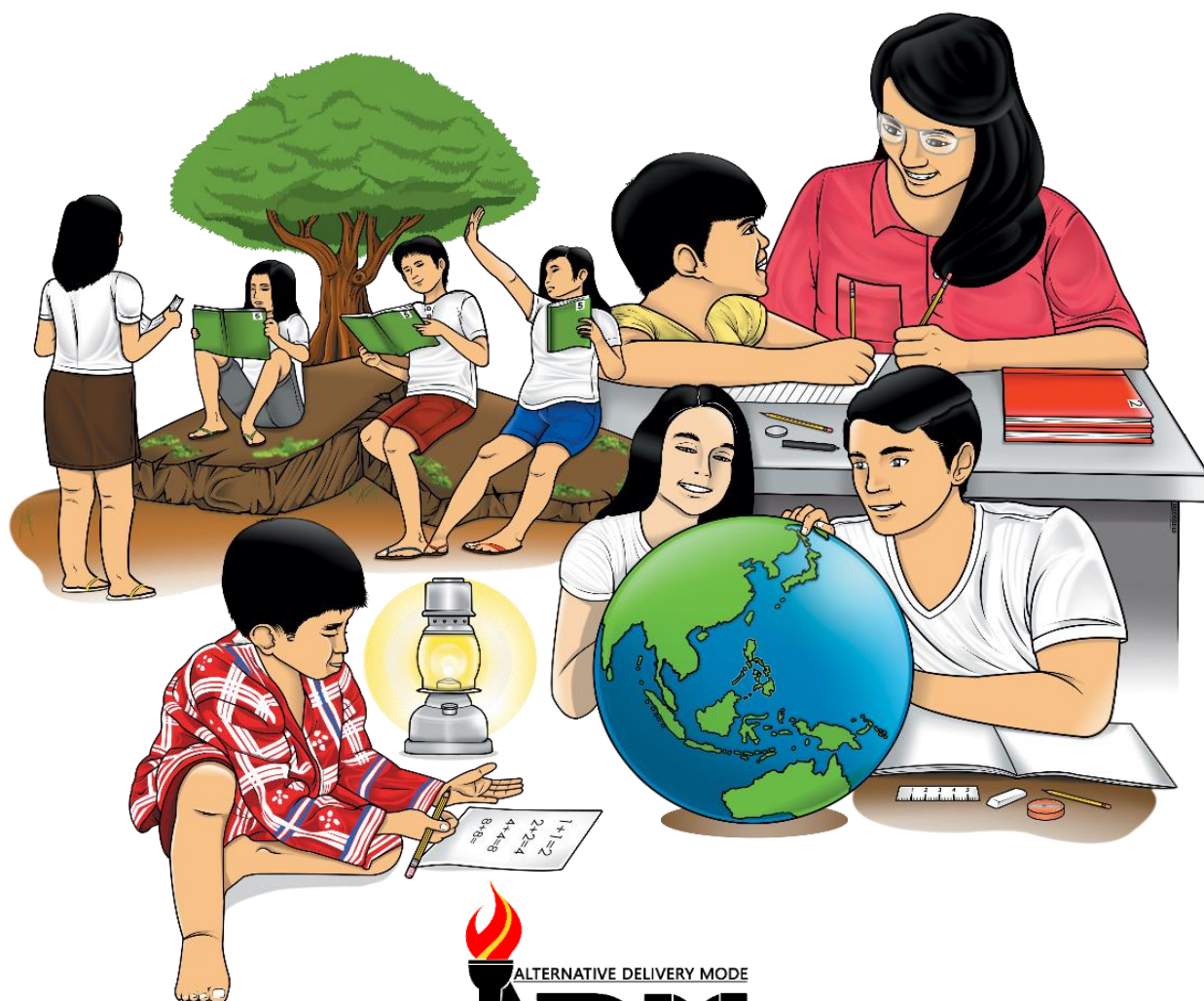


7

Music

Quarter 4 – Module 6: The Musical Heritage of Batangas Sublian Festival



Music – Grade 7
Alternative Delivery Mode
Quarter 4 – Module 6: Musical Heritage of Batangas (Sublian Festival)
First Edition, 2020

Republic Act 8293, section 176 states that: No copyright shall subsist in any work of the Government of the Philippines. However, prior approval of the government agency or office wherein the work is created shall be necessary for exploitation of such work for profit. Such agency or office may, among other things, impose as a condition the payment of royalties.

Borrowed materials (i.e., songs, stories, poems, pictures, photos, brand names, trademarks, etc.) included in this book are owned by their respective copyright holders. Every effort has been exerted to locate and seek permission to use these materials from their respective copyright owners. The publisher and authors do not represent nor claim ownership over them.

Published by the Department of Education
Secretary: Leonor Magtolis Briones
Undersecretary: Diosdado M. San Antonio

Development Team of the Module

Author:	Jedidiah L. De Leon
Content Editor:	Emmanuel C. Alveyra
Language Editors:	Cherrie Rose L. Desaliza, Gladys F. Cantos, Kim Gaylen Q. Ulep, Juriza G. Jareño
Reviewer:	Emmanuel C. Alveyra
Illustrators:	Louie J. Cortez, Richard Amores, Pablo M. Nizal, Jr., Jan Christian D. Cabarrubias
Layout Artists:	Reymark L. Miraples, Jhunness Bhabby A. Villalobos, Jedidiah L. De Leon, Rossi V. Catly, Nelson D. Ong, Jr., Ransel E. Burgos
Management Team:	Benjamin D. Paragas Mariflor B. Musa Freddie Rey R. Ramirez Danilo C. Padilla Annabelle M. Marmol Florina L. Madrid, Norman F. Magsino, Dennis A. Bermoy Emmanuel C. Alveyra

Printed in the Philippines by _____

Department of Education – MIMAROPA REGION

Office Address : Meralco Avenue, Cor. St. Paul Road, Pasig City, Metro Manila
Telephone : (02) 863 - 14070
E-mail Address : clmd.depedro4b@gmail.com

Music

Quarter 4 – Module 6: The Musical Heritage of Batangas Sublian Festival

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.

Lesson

1

The Musical Heritage of Batangas: Sublian Festival

Learning Competencies

The learner:

1. describes the origins and cultural background of selected Philippine festival/s
2. describes how the music contributes to the performance of the musical production
3. describes how a specific idea or story is communicated through music in a particular Philippine musical theater
4. improvises music accompaniment in relation to a particular Philippine festival
5. performs selection/s from chosen Philippine festival.



What I Need to Know

The Philippines is culturally rich when it comes to festivals, be it religious or secular. Moreover, festivities in our country are always filled with music. This is why music is integral to any festivities. Music completes the festival celebrations.

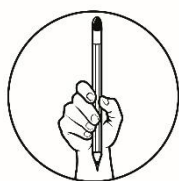
Most secular festivals, like the Ibalong festival, are characterized with lively and upbeat music with fast rhythmic patterns. The fast-paced drumming creates a lively and upbeat atmosphere, while instruments with brighter sounds, usually a full brass band, create a tone corresponding to the joy the festival speaks.

Religious festivals on the other hand, like some versions of the Sublian Festival, are more solemn in nature. This creates a somber and respectful atmosphere. In this module, you will learn how the Sublian festival incorporates both religious and secular aspects.

Learning Objectives:

Great job! Today, we will look into the music of the festival of Batangas called Sublian. Therefore, by the end of this module, you should be able to:

1. identify the musical similarities and differences of the music accompaniment used during Sublian festival with the other festivals' music around the country;
2. narrate how the Sublian dance music accompaniment contribute to the performance of the musical production of the festival;
3. illustrate the nature, origins, and cultural background of the music and its correlation to the culture of Batangueños and its connection to the festival through a drawing with brief explanation about the concept.
4. describe how Sublian Festival theme is communicated through music;
5. perform original rhythmic steps that closely resembles the dance steps used in the Sublian Festival.



What I Know

Directions: Read the question carefully. Identify the concepts described in each item. Write the letter and statement or the words of your choice in your activity notebook.

1. Where is Sublian Festival celebrated?
A. Batangas B. In Quezon C. In Aklan
2. Why is Sublian festival celebrated in Bauan and Agoncillo?
A. To pay honor to the Holy Cross
B. To celebrate the Santo Nino
C. Both A and B
3. How is Sublian Festival described?
A. It is a cultural-religious festival with appealing music, costume and street dancing.
B. It originated from the indigenous tribes-Cebu.
C. It is a dance ritual of the people of Laguna
4. What is Subli?
A. It is a religious devotion translated to a dance form.
B. It is a ceremonial dance performed in honor of the Holy Cross.
C. Both A and B

5. Where did the term *Subli* originate?
 - A. It came from the word *Subasub* and *bali*.
 - B. It came from the word *Subali*.
 - C. It came from the words *Subsub* and *Bali*.

6. Who initiated the first celebration of Sublian festival in 1988?
 - A. City Mayor Vilma Santos
 - B. City Mayor Eduardo Dimacuha
 - C. The natives of Batangas

7. Which of the following events is NOT included in the Sublian festival celebration?
 - A. Indigenous Filipino games
 - B. Harana at lupakan
 - C. Grand float parade

8. How is Subli dance performed?
 - A. It is traditionally performed to the accompaniment of drums and chanting.
 - B. It is done by praising the patron through a combination of poetry and music.
 - C. Both A and B.

9. What movement is common among the male dancers of Subli?
 - A. They shuffle around the area while hitting the ground with a bamboo stick.
 - B. They do the mincing steps while bowing with the hats.
 - C. They kneel and clap their hands.

10. The following are the costumes of Subli dancers EXCEPT:
 - A. Barong Tagalog and a pair of red trousers for men
 - B. Maria Clara and hat for women
 - C. Balintawak dress, tapis, panyo and hat for women

11. How is leaping₅-in Subli performed?
 - A. Both feet spring off into the air and land on both feet.
 - B. Skip with one foot and land on the heel of the other foot.
 - C. Both feet spring off into the air and land on one foot.

12. What dance movement is demonstrated when a dancer rotates her hand and wrist in inward or outward direction?
 - A. Kumintang
 - B. Salok
 - C. Hands in lateral position

13. Which instrument is included in both versions of the Subli?
 - A. Castanets
 - B. Guitar
 - C. Kulintang

14. Which is NOT part of the female costumes for the Sublian?

- A. Buri B. Balintawak C. Kamiseta

15. What is the main musical instrument used in the Subli

- A. Tongatong B. Kalutang C. Subing



What's In

Activity 1: It's all in the Rhythm

Do you still remember the music used during the Kadayawan Festival of Davao? How about the music of the Ibalong Festival? Today, we will do a musical analysis and comparison of all the three musical styles used in those festivals. Remember to use the elements of music in your analysis. Music will be provided by your learning facilitator or can be accessed through the links provided. A short description of each element is provided for your reference. Answer the questions that follows.

Video #1 – Kadayawan Festival (Davao City)

(video credits from YouTube channel Balnian)

<https://www.youtube.com/watch?v=1LqGB131Bfc>

1. Describe the music using the different elements of music.

Video #2 – Ibalong Festival 2018 (Ligao City)

(video credits from YouTube channel JiVelarde – Ligao National High School)

<https://www.youtube.com/watch?v=9PmPpHnCO7w>

1. Describe the music using the different elements of music.

Video #3 – 25th Sublian Festival Champion

(video credits from YouTube channel Godgymguinza)

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

Describe the music being performed in video number 3 using the different elements of music.

Generalize your observations according to what you have observed and listened to.

1. What musical similarities do the three performances have?
2. How different are they from each other in terms of musical elements?
3. Is the music used in Sublian reflected in other Philippine musical forms (i.e. pop culture, theatrical plays, movies and TV shows)? If yes, cite examples. If not, explain why.

Although we are in a country of multiple cultures, we still share the same purpose as Filipinos in celebrating festivals. There will always be similarities in the way we observe them especially with the kind of music that we play.



What's New

The Sublian Festival is a cultural-religious festival that is characterized by appealing music, colorful costumes and props, and street dancing. It was originally a religious devotion that was eventually interpreted through a ritual dance by the natives of Batangas. This festival is commonly celebrated in honor of the Holy Cross in Bauan and Agoncillo and the Sto. Niño in Batangas city.

Today, it has surpassed the ritualistic nature of its ancestors. Its celebration has been extended into 14 days street dancing, and incorporates indigenous Filipino game competitions. Presentation of cultural practices such as folksongs, dances, *Harana* (serenades), *Awitan*, *Huntahan* (communal discussions), and *Lupakan* make this festival even more meaningful and memorable. *Lupakan* is a joyous event where *Nilupak* (a native delicacy made of bananas and sweet potatoes) is being distributed and shared with everyone.



For many years, the word “subli” has been believed to have come from two Tagalog words, *Subsub* that means falling head first and *Bali* that means broken subsequently. Many perceived that they are represented in the dance. However, Dr. Elena Mirano of the University of the Philippines has a theory that “subli” is from the old Tagalog word “sobli,” that means “exchange of place”. She also believes that it is an important characteristic of *subli* itself.

The History of Sublian Festival

As previously discussed, the Sublian festival has its roots on rituals performed in celebration of the Holy Cross and the Sto. Niño. The festival started when then City Mayor Eduardo Dimacuha initiated the first Sublian Festival on July 23, 1988. It was observed in celebration of the cityhood of Batangas City. The festival’s objective is to revive the practice of the Subli and pass this tradition to the next generations.

Subli was performed during the feast of the Holy Cross – which is a relic found in Alitagtag, Batangas during the Spanish Period. It is also the Patron Saint of the township of Bauan, Batangas. Henceforth, the dance became indigenous to the province of Batangas.

The Subli

Subli is a pre-determined arrangement of lengthy prayers, songs and dances. Dancers of Subli are generally made up of either one, two to eight couples. During the dance, the male dancers intensely shuffle around the dance area while hitting the ground with bamboo sticks. The female dancers, meanwhile, stride with a complex arm and wrist movement.

Hopping - Springing into the air from one foot and landing on the same foot

Jumping - Movement without a point of support or spring into the air off both feet and land on both feet

Leaping - A transfer of weight from one foot to the other. Push off with a spring and land on the ball of the other foot, letting the heel come down, knee ~~bended~~ bent to absorb the shock.

Pivoting - A traveling turns executed with thighs locked and feet apart in extended fifth position

Shuffling - A triple step similar to a polka step with no lilt - Example: step forward left and bring the right foot up to the heel of the left foot

Brushing - To brush, sweep or scuff the foot against the floor

Kumintang - a simple, classic gesture of rotating the hand and wrist and movement of arms which was believed to have been inspired by *arnis*.

Sarok or Salok- an elaborate bow which must have been inspired by the woman activity of fetching water from a well.

Sway - A tilt of the chest to the side, without lowering the torso stretching from the side upwards

Waltz steps - A ballroom dance in 3/4 time which was first developed in Vienna as a fast paced dance to the Strauss music, and eventually evolved into the slower version we now know as Waltz (or Slow Waltz).

Today, the celebration starts with a parade on the 23rd of July after following a floral offering. Common participants of the parade include employees of the City Government of Batangas, several Non-Government Organizations, school faculty, employees, and students, and other socio-civic organizations.

Each participant dons a native costume adorned with Subli hats to connect with the attributes and customs of the native Batangueño.

The Costumes



The males' attire is commonly a Barong Tagalog and a pair of red trousers while the females' attire is a *balintawak* dress, *tapis*, *panyo* and a *buri* hat.

The Music Used of Subli

As mentioned earlier, the Sublian Festival takes its roots on the dance performed for the celebration of the Holy Cross. Much like other festivals in the Philippines, the Sublian festival is a mixture of both indigenous and religious in nature.

Subli music or performance has two versions – (1) the Subli Rondalla and (2) the Subli Agoncillo version.

1. Subli Rondalla

The dance in Subli Rondalla is accompanied by traditional Rondalla instruments (Banduria, Octavina, Laud, Gitara (guitar), Bajo de Arko) as the male performers play the bamboo castanets as they dance to the music. This version of the subli is livelier and is more joyous in nature. This is also the more popular version of Subli outside Batangas.

Below is a video of Subli Rondalla recorded by Aquarius Records from the album Philippine Folk Dances vol. 4 with music arranged by Juan Silos Jr. and performed by his Rondalla group.

- <https://www.youtube.com/watch?v=H7Y1zlimUdA>

2. Subli Agoncillo

Subli Agoncillo is a version of Subli that is more religious and solemn in nature. Here, a chant is commonly done by the performers at the beginning of the music. Percussion instruments with the clicking of castanets being played by the male dancers can be heard during the performance.

Below is a sample performance of Subli Agoncillo uploaded by Bea Neri from the 2008 Sublian: <https://www.youtube.com/watch?v=on9iv4-4HoA>



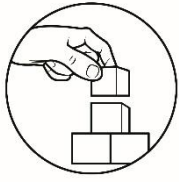
What is It

Activity 2: A Moment in Time

In this activity, create a picture showing or describing the musical characteristics, nature, origin, and cultural background of Subli. The videos provided below will help you capture them. Pause the video whenever you would notice some needed facts and get answers to what is being asked and draw the scenario that you would like to feature in your activity book. You are free to add other elements in your drawing, if necessary, to accomplish the task. Write a brief explanation about the concept and answer the follow up questions.

Link: <https://www.youtube.com/watch?v=on9iv4-4HoA>

1. How were you able to manifest the musical characteristics, nature, origin, and cultural background of the Subli in your drawing?
2. How did the elements that you added in your picture portray the musical characteristics, nature, origins, and cultural background of Subli?



What's More

Activity 3: Subli Agoncillo Musical Performance

In this activity, you will copy or improvise any rhythmic patterns being played or used in Subli Agoncillo. You may use the video provided earlier to listen to the examples and get ideas about what instruments or resources (like sticks, rocks, etc.) are available and that you can make use of. Utilize them to re-create or improvise rhythmic patterns that will serve as accompaniment to Subli Agoncillo dance. Answer the follow-up questions afterwards. You will be graded using the following rubric.

Criteria	4	3	2	1
Beat and Tempo	The beat and tempo are secure and significantly manifested all throughout the performance.	The beat is secure and the tempo is mostly accurate. There are a few duration errors but these do not affect the overall performance.	There are frequent or repeated duration errors made. Tempo problems occasionally affect the overall performance.	The beat is usually erratic and rhythms are seldom accurate, detracting significantly from the overall performance.
Rhythm	The rhythms are accurate and secure all throughout the performance. There are no errors incurred.	The rhythms are accurate and secure most of the time. Minor mistakes are noticeable during the performance.	Rhythm problems occasionally affect the overall performance. Major mistakes are apparent.	There is totally no mastery in rhythm playing.

1. What difficulties did you experience in this activity? Why?
2. What would be the significance of music in a religious context?
3. Is the music that you performed similar to any other traditional music festival in your locality? If yes, what is it and how is it similar? If not, how is it different?

Great job! You're just about to show off your skills in performing! However, step back a bit and see if you still remember everything that you are learning so far.



What I Have Learned

My Reflections

A large rectangular box with rounded corners and a scroll-like border. The top right corner is curled up. Inside the box, there are six horizontal lines for writing reflections.



What I Can Do

Making my own Castanets

Castanets are one of the most important musical instruments in both variations of the subli. Using everyday objects, create your own improvised and home-made castanets. Follow the instructions below in creating them. Take a photo of of these instruments using your mobile phone or any mobile learning device and submit it to your facilitator through Messenger, e-mail, or other media platforms.

How to make Homemade Castanets:

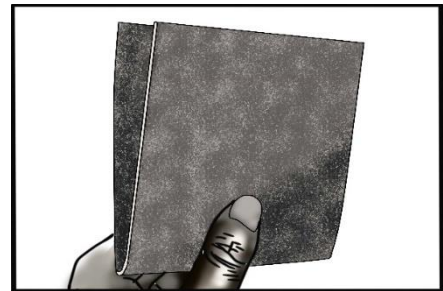
Materials needed:

- 1 small piece of paper plate or thick cardboard
- colored permanent markers or any water-based paint
- a pair of scissors
- glue gun
- puncher or a sharp pencil
- buttons, coins or metal washers
- elastic band or ribbon
- garter

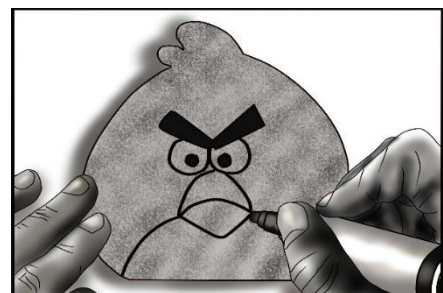
1. Prepare the cardboard or any hard paper. Cut them into two pieces with a 4"x8" size each that will form a rectangle.



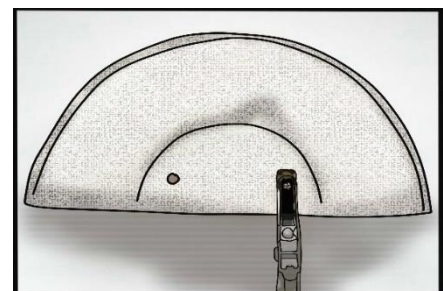
2. Fold the paper into half, creating a crease or line in the middle. Create a fulcrum or point for your castanets making it similar to a pair of tongs or clips.



3. Draw your desired design on one side of the cardboard, then cut along the lines. Ensure that both ends are still connected at the crease. This should look like a paper castanet.



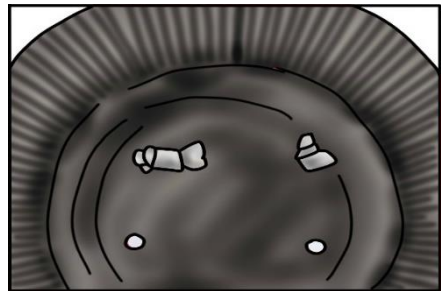
4. Punch holes at your paper castanets right above the crease.



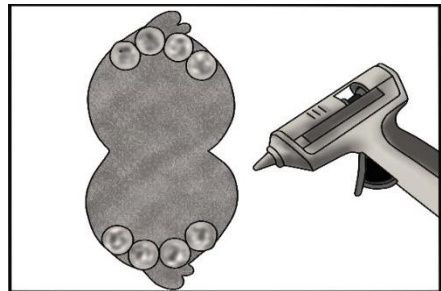
5. Get the pair of garters and insert them at the holes to serve as hand straps or holder.



6. Tie the knots at both ends of the garter to secure them into place.



7. Glue coins, rocks, sticks, or any material that you wish to use on both ends of the castanets that will serve as clappers. Do the same design on both sides, as these serve as the clappers when you open and close your castanets.



You are done! Use may now use them as your improvised castanets when you perform or dance subli!



Assessment

Direction: Read the question carefully. Identify the concepts described in each item. Write the letter and statement or the words of your choice in your activity notebook.

1. Where is Sublian Festival celebrated?
A. Batangas B. Quezon C. Aklan
2. Why is Sublian festival celebrated in Bauan and Agoncillo?
A. To pay honor to the Holy Cross
B. To celebrate the Santo Nino
C. Both A and B
3. How is Sublian Festival described?
A. It is a cultural-religious festival with appealing music, costume and street dancing.
B. It originated from the indigenous tribes-Cebu.
C. It is a dance ritual of the people of Laguna
4. What is Subli?
A. It is a religious devotion translated to a dance form.
B. It is a ceremonial dance performed in honor of the Holy Cross.
C. Both A and B
5. Where did the term *Subli* originate?
A. It came from the word *Subasub* and *bali*.
B. It came from the word *Subali*.
C. It came from the words *Subsub* and *Bali*.
6. Who initiated the first celebration of Sublian festival in 1988?
A. City Mayor Vilma Santos
B. City Mayor Eduardo Dimacuha
C. The natives of Batangas
7. Which of the following events is NOT included in the Sublian festival celebration?
A. Indigenous Filipino games
B. Harana at lupakan
C. Grand float parade

8. How is Subli dance performed?
 - A. It is traditionally performed to the accompaniment of drums and chanting.
 - B. It is done by praising the patron through a combination of poetry and music.
 - C. Both A and B.

9. What movement is common among the male dancers of Subli?
 - A. They shuffle around the area while hitting the ground with a bamboo stick.
 - B. They do the mincing steps while bowing with the hats.
 - C. They kneel and clap their hands.

10. The following are the costumes of Subli dancers EXCEPT:
 - A. Barong Tagalog and a pair of red trousers for men
 - B. Maria Clara and hat for women
 - C. Balintawak dress, tapis, panyo and hat for women

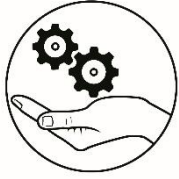
11. How is leaping-in Subli performed?
 - A. Both feet spring off into the air and land on both feet.
 - B. Skip with one foot and land on the heel of the other foot.
 - C. Both feet spring off into the air and land on one foot.

12. What dance movement is demonstrated when a dancer rotates her hand and wrist in inward or outward direction?
 - A. Kumintang
 - B. Salok
 - C. Hands in lateral position

13. Which instrument is included in both versions of the Subli?
 - A. Castanets
 - B. Guitar
 - C. Kulintang

14. Which is NOT part of the female costumes for the Sublian?
 - A. Buri
 - B. Balintawak
 - C. Kamiseta

15. What is the main musical instrument used in the Subli
 - A. Tongatong
 - B. Kalutang
 - C. Subing



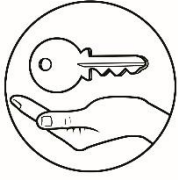
Additional Activities

Now, it's time for your grand performance. Perform your own dance interpretation of Subli using any available Subli sample videos/music in the internet. You may use the steps available at Appendix A too. Use steps applicable steps according to your gender. For the boys, you may make use of your improvised castanets for this performance. Video record your performance using your cellphone or any media device and submit it to your facilitator through Messenger, e-mail or other media platforms.

In this activity, you will be graded based on the following rubric:

Criteria	4	3	2	1
Choreography (Pointing toes, back straight, arm placement is not sloppy, moves are executed smoothly.)	The student demonstrates excellent knowledge and mastery of the choreography. He/she showed a great deal of confidence.	The student demonstrates enough knowledge and mastery of the choreography. Has incurred few minor errors, but do not interfere with the performance; he/she showed confidence.	The student demonstrates knowledge and mastery of the choreography. He/she showed confidence but has incurred errors that caused brief pauses during the performance.	The student demonstrates knowledge of the choreography but does not show mastery and confidence most of the time during the performance
Technical Skills (Pointing toes, back straight, arm placement is not sloppy, moves are executed smoothly.)	The student dances/ performs while giving great attention to the quality of movements, body position, placement on stage and other details of dance.	The student dances/ performs while giving with attention to the dance technique details.	The student dances/ performs while giving attention to most of the details of the dance technique.	The student shows only a few of the technical elements (ie. footwork, quality of movements, body positions)

Criteria	4	3	2	1
Performance Skills (Self – projection; eye contact, and appropriate facial expressions confidence)	The student draws the attention of the judge and audience by applying all the necessary performance skills all throughout the performance and able to communicate the message/ story to the audience with full confidence.	The student draws the attention of the judge and audience by applying most of the necessary performance skills all throughout the performance and communicates the message/ story to the audience with confidence.	The student has drawn the attention of the judge and audience by applying some of the necessary performance skills and communicates the message/ story to the audience with confidence.	The student generally draws the attention of the judge and audience but forgets to apply the necessary performance skills; he/she communicates the message/story to the audience.
Beat/Tempo	The student follows the beat of the music from the beginning to the end of the performance with excellent accuracy; he/she shows confidence in dancing along with the music and observes to keep the tempo all the time	The student follows the beat of the music from the beginning to the end of the performance with accuracy; he/she dances along with the music and observes to keep the tempo all the time	The student follows the beat of the music from the beginning to the end of the performance; he/she dances along with the music and keeps the tempo most of the time	The student follows the beat of the music but misses the beat of the music most of the time; he/she dances along with the music but loses the tempo most of the time



Answer Key

What I Know (Pre-Test)/ Assessment (Post Test)

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

References

“*Sublian Festival*” Batangas-Philippines, Copyright 2008-2012
<http://www.batangas-philippines.com/sublian-festival.html>

“*Sublian Festival*” The Official Website of Batangas City, Batangas, Philippines Last updated 2014, http://Batangascity.gov.ph/bats2/?page_id=832

Jo. “*Subli Dance*” Dance Form-28(Subli), posted September 18, 2014.
<http://pyaaridhi.blogspot.com/2014/09/dance-form-28subli.html>

Baby Sarah Salud, “*Subli*” Prezi posted March 7, 2014.
<https://prezi.com/n6a7fgjr2frq/Subli/>

Ted Hann “The History of the Subli dance” Our Pastimes Updated September 15, 2017 <https://ourpastimes.com/the-history-of-the-subli-dance-12331684.html>

“Kadayawan Festival 2019 Music [Official Theme Song] [CC]”, Balnian, accessed June 4, 2021, <https://www.youtube.com/watch?v=lLqGB13lBfc>

“IBALONG FESTIVAL 2018 (Ligao city)”, JiVelarde, accessed June 4, 2021, <https://www.youtube.com/watch?v=9PmPpHnCQ7w>

“25th Sublian Festival "CHAMPION"- BatStateU Diwayanis Dance Theater”, GodgymGuinza, accessed June 4, 2021, <https://www.youtube.com/watch?v=ZDXFXotUCtM>

“Subli dance by Filipino”, Steve Jardenico, accessed June 4, 2021, <https://www.youtube.com/watch?v=H7Y1zlimUdA>

“Subli-Agoncillo Version”, Bea Neri, accessed June 4, 2021, <https://www.youtube.com/watch?v=on9iv4-4HoA>

APPENDIX A
SUBLI STEPS

Music A to Finale:

Girls

Hold hat with two hands.

- (a) Starting with R foot, take eight change steps forward. Move hat sideward right and left alternately.
- (b) Face right. Repeat (a), moving forward to exit.

Boys

- (a) Starting with R foot, take eight change steps forward. Move hat sideward right and left alternately.
- (b) Face left. Repeat (a), moving forward to exit.

Music C

Girls

Hats on head.

- (a) Execute mincing-step turn right (8 cts.) and left (8 cts.) in place. Kumintang R hand (4 cts.) and L hand (4 cts.); L hand (4 cts.) and R hand (4 cts.). Back of other hand supporting elbow of hand doing the Kumintang.
- (b) Repeat (a).

Boys

- (a) Take four hops forward on R foot (4 cts.) and four hops on L (4 cts.) alternately (two times) going clockwise around the partner. Click castanets once on every count, position of arms as in figure II (a). Finish in proper places.
- (b) Repeat (a).

Music B

Girls

Take off hat and hold top with R hand.

- (a) Execute mincing-step turn as in figure I. Turn hat clockwise (4cts.) and counterclockwise (4 cts.). L hand on waist.
- (b) Repeat (a) turning counterclockwise. Repeat the same hat movements as in (a).
- (c) Repeat (a) and (b).

Boys

- (a) With R foot leading, take four chasing steps forward (4 cts) and four chasing steps forward with L foot leading (4 cts.). Arms in hayon-hayon position with R in front for the first 4 cts. and L in front the next 4 cts. Click castanets once on every count.
- (b) Continue doing (a) going clockwise around the partner. Finish in proper places.
- (c) Repeat (a) and (b) going counterclockwise around the partner.

MUSIC A

Girls

Hat on head.

- (a) With heels raised, execute mincing- step turn right (once) in place (8 cts.). Kumintang R hand slowly clockwise (4 cts.), back of L hand under R elbow. Do the kumintang once more clockwise (4 cts.).
- (b) Repeat (a), three more times.

Boys

- (a) Starting with R foot, take eight change steps forward going clockwise around the partner. Arms in hayon-hayon position,R and L arm in front alternately. Click castanets three times to a measure on cts.1 and 2 of every measure. Finish in the proper places facing your partner.
- (b) Repeat (a), going counterclockwise around the partner.

INTRODUCTION

Music Introduction

Girls

- (a) Hold hat at top with R hand, Move R hand to right side (cts.1,2), to left side (cts.1,2), to front as if paying respect to audience (cts.1,2), put hat on head (cts.1,2).
- (b) Pause. Hands down at sides.

Boys

Stand still, hands on waist for eight measures or

- (a) Click castanets once with both hands at right side (cts.1), pause (cts.2); repeat the same with hands at left side (cts.1,2), repeat the same with hands in front of chest (cts.1,2) bow and click castanets once on ct.1 with hands in second position (cts.1,2).
- (b) Pause. Hands on waist.

For inquiries or feedback, please write or call:

Department of Education - Bureau of Learning Resources (DepEd-BLR)

Ground Floor, Bonifacio Bldg., DepEd Complex
Meralco Avenue, Pasig City, Philippines 1600

Telefax: (632) 8634-1072; 8634-1054; 8631-4985

Email Address: blr.lrqad@deped.gov.ph * blr.lrpd@deped.gov.ph