

Quarter III: CONTEMPORARY PHILIPPINE MUSIC

CONTENT STANDARDS

The learner demonstrates understanding of...

1. Characteristic features of contemporary music.

PERFORMANCE STANDARDS

The learner...

1. Sings contemporary songs.

LEARNING COMPETENCIES

The learner...

1. Listens perceptively to excerpts of major contemporary works.
2. Describes characteristics of traditional and new music.
3. Gives a brief biography of selected contemporary Philippine composers.
4. Sings selections of contemporary music with appropriate pitch, rhythm, style, and expression.
5. Explores ways of creating sounds on a variety of sources.
6. Improvises simple vocal/instrumental accompaniments to selected songs.
7. Creates a musical on the life of a selected contemporary Philippine composer.
8. Evaluates music and music performances using knowledge of musical elements and style.

From the Department of Education curriculum for MUSIC Grade 10 (2014)

He is best known for his poignantly romantic serenade for violin and piano *Hatinggabi*. Subsequent transcriptions of this piece were written for the cello, flute, piano, and guitar. Other works by Molina include orchestral music - *Misa Antoniana Grand Festival Mass*, *Ang Batingaw*, *Kundiman-Kundangan*; chamber music - *String Quartet*, *Kung sa Iyong Gunita*, *Pandangguhan*; and vocal music - *Amihan*, *Awit ni Maria Clara*, and *Larawan Nitong Pilipinas*. He received the National Artist for Music award in 1973. He passed away on January 29, 1980.

MUTYA NG PASIG

Music and Lyrics by Nicanor Abelardo

Andante
Tempo di Kumintang

Voice

Kungga bingang buansa la ngitay na-ka-

8
S. du - ngaw ti - la gi - ni - gi - sing ng ha - ba - gat sa ga - yun ng - tu - log sa tu - big

14
S. ang i - sang la - ra wang - ti - lak na - lu - ng bu - hok na - a ni mo'y a - gos, I -

19
S. ang Mut - ya ng Pa - sig I - to ang Mut - ya ng Pa - sig

S. sa kan - yang pag - sik - lot sa ma - pu - ting bu - la ka - sa - bayang

29
S. a - wit ka - sa - bayang tu - la "Da - ti a kong pa - ra - lu - man

34
S. sa ka - ha - ri - an ng pag - i - big Ang pag i - big ng ma - ma - tay nag - la - ho rin ang ka - ha - ri - an *ten.*

40
S. Ang la - kas ko ay na - li - pat sa pu - so't dib - dib ng la - hat kung nais nin yong a ko'y ma - bu - hay pag i - big

46
S. ko'y i nyong i - bi - gay *rit.* 1. gay" 2. kung nais ni -

molto rit.

51
S. nyong a ko'y ma - bu - hay pag i - big ko'y mu ting i - bi - gay.

As a UNESCO scholar, Santos was awarded the “Philippine Composer of the Century” after receiving the “Composer of the Year Award” in Manila in 1956 and 1957. He joined the faculty at Wilkes University, Pennsylvania in 1968. He performed as timpanist, pianist, and conductor with several orchestral groups. He conducted church choirs in Maryland, New Jersey, Lehman, Huntsville, and Shavertown United Methodist Churches in Pennsylvania, USA. He composed the background music for J. Arthur Rank Films at Pinewood Studios in London, England, where he worked with British composers Malcolm Arnold and Muir Mathieson. Among Santos’ teachers were famous composers Aaron Copland, Irving Fine, Humphrey Searle, and conductor Norman Del Mar.

A prolific composer, he had composed several piano *concerti*, sonatas, symphonies, symphonic poems, five operas in Filipino, numerous band overtures, and more than 200 marches. He had also written 50 masses in Latin and 20 in English. He has more than 1,000 musical compositions in the library of the University of the Philippines. Santos’ last musical work and only ballet composition, *Melinda’s Masquerade*, was performed in 1995, a year after his death. Santos passed away on November 4, 1994 in Swoyersville, Pennsylvania, USA.

ALFREDO BUENAVENTURA

(1929 –)



Dr. Alfredo Santos Buena Ventura, composer, conductor and teacher, was born in Sta. Maria, Bulacan on October 14, 1929. He grew up in a musical environment and became a band member in his hometown at a young age. He was drawn by his fascination with trumpets and trombones and became one of its arrangers and conductors. He was one of twenty boy sopranos of *Tiples* at Sto. Domingo Church from where he received his first significant musical training. At that time, he also wrote his first composition, *Danza*.

A prolific composer, Buenaventura has composed over 50 major works including five full-length operas, operettas, dance dramas, cantatas, symphonies, concertos, ballets, overtures, prelude, fugues, and chamber music. His compositions and other creative works have transcended territorial, racial, and language barriers as these have been performed abroad by international *virtuosi* and religious groups. Many of his compositions are based on Filipino heroes, legends, and epics. He uses native songs, both tribal and folk, as themes of his music compositions. A number of his compositions are accompanied by Filipino indigenous instruments.

Some of his major works include the operas *Maria Makiling* (1961), *Diego Silang* (1966), *Prinsesa Urduha* (1969), cantatas *Ang Ating Watawat* (1965), *Pasko ng Barangay* (1964), three piano concertos subtitled *Celebration*, *Determination*, and *Exultation*, and

SUMMARY

With the European and American influences brought by our colonizers, it was inevitable that the musical styles of 20th century Western composers found their way into Philippine compositions.

Francisco Buencamino founded the Centro Escolar de Señoritas, Conservatory of Music. He also created the Buencamino Music Academy in 1930. Nicanor Abelardo was one of his students. Expanding his career, Buencamino also ventured into musical direction and scoring, composing music for Sampaguita Pictures, LVN, and Excelsior. He also wrote several *zarzuelas* and kundiman. **Francisco Santiago** is known as the “Father of the Kundiman” and belongs to the “Triumvirate of Filipino Composers.”

Nicanor Abelardo developed a style that combined European romanticism with chromaticism. He belongs to the “Triumvirate of Filipino Composers” together with Francisco Santiago and Antonio Molina. The Tanghalang Nicanor Abelardo (Main Theater) of the Cultural Center of the Philippines and the Abelardo Hall of the College of Music, University of the Philippines are named after him. **Antonio Molina** came to be known as the “Father of Philippine Impressionist Music,” while composer **Lucio San Pedro** integrated indigenous musical forms, conventions, and instruments in his works in the modern nationalistic style.

Hilarion Rubio was a Filipino composer, music teacher, conductor, and clarinetist. His name was closely identified with his works for the orchestra, conductor for opera, ballet, dance recitals, and music for movies. **Don Antonino Buenaventura** promoted Philippine music by extensively using folk materials in his works. He recorded folk and dance music around the country with Ramon Tolentino and National Artist for Dance Francisca Reyes Aquino. Buenaventura composed the music and did the notations for the folk dances as researched by Aquino.

Rodolfo S. Cornejo was considered “the first Filipino composer who received an honorary degree from a government recognized music school in the United States.” He was known for his “pianistic and compositional talent” by extemporizing a piano composition at the spur of the moment. **Felipe P. de Leon** wrote piano compositions, hymns, marches, art songs, chamber music, symphonic poems, overtures, band music, school songs, orchestral works, operas, kundimans and *zarzuelas*. He was known as a nationalist composer who expressed the Philippines' cultural identity through his compositions.

Lucio San Pedro is known as a “romantic nationalist.” He incorporated Philippine folk elements in his compositions with Western forms and harmony. His chords have a rich expressive tonality, as represented in his well-loved *Sa Ugoy ng Duyan*, a lullaby melody sung by his mother. **Rosendo Santos Jr.** is listed in the “New Groves Dictionary of Music and Musicians.” A prolific composer, his works include *concerti*, sonatas, symphonies, symphonic poems, five operas in Philippine dialect, numerous band overtures,

JERRY DADAP
(1935 –)



Jerry Dadap, the first Filipino composer to conduct his own works at the Carnegie Recital Hall in New York City, was born on November 5, 1935 in Hinunangan, Southern Leyte. He earned his Bachelor's Degree in Music, major in Composition at the Conservatory of Music, University of the Philippines (UP) in 1964.

In 1968, he went to the USA on a study-observation grant from the Music Promotion Foundation of the Philippines. While there, he received a full scholarship grant from the United Presbyterian Church of USA from 1969 to 1971. During that time, he obtained his Postgraduate Diploma in Composition at the Mannes College of Music in New York, USA. Upon his return to the Philippines in 1971, he taught composition, ear training, and orchestration at the Sta. Isabel College of Music in Manila.

Dadap started composing when he was still studying at Silliman University in the southern city of Dumaguete. Among his numerous compositions are *The Passionate and the Wild* (1960), *Mangamuyo I* (1976) and *Mangamuyo II* (1977), *The Redemption* (1974), *Five Little Fingers* (1975), *Tubig na Buhay* (1986), *Dakilang Pagpapatawad* (1986), *Andres Bonifacio, Ang Dakilang Anak Pawis, Ang Paglilig ng Diyos*, *Balitaw Nos. 1-7*, *Lamang Epic*, *Lorenzo Ruiz, Chorale Symphonic Ode Nos. 1 and 2*, *Aniway at Tomaneg*, *Sun Cycle*, Nos. 1-4, *Choral Cycle Nos. 1-3*, and *Diyos Ama ay Purihin*. His major works as composer-conductor were performed at the concert "LAHI" that featured works by local major composers.

FRANCISCO F. FELICIANO
(1942 – 2014)
National Artist for Music



Francisco F. Feliciano, avant garde composer and conductor for band and chorus, was born on February 19, 1942 in Morong, Rizal. His first exposure to music was with the Morriz Band, a brass ensemble established and owned by his father, Maximiano Feliciano. He started his music career in the high school band where he had played the cymbals and the clarinet.

Feliciano obtained his Teacher's Diploma in Composition and Conducting at the Conservatory of Music, University of the Philippines (UP) in 1964, and a Bachelor of Music degree

WHAT TO PROCESS

A. Listening Activity

1. Your teacher will play excerpts of recordings of any (one composition) of the following works by Filipino new music composers:
 - a. **Jose Maceda** - *Ugma-Ugma; Agungan; Pagsamba; Ugnayan; Udlot Udlot*
 - b. **Lucrecia Kasilag** - *Toccata for Percussion and Winds; The Legend of the Sarimanok; Divertissement and Concertante; Dularawan*
 - c. **Josefino Toledo** - *2nd Og-og; Abe; Ako ang Daigdig; Alitaptap; Aliw-iw; Awiting Bayan; Barasyon; Asia; Kah-non; Humigit Kumulang; Lima; Mi-sa; Missa de gallo; Oyog-Oyog; Musika para sa; Pasyon at Buhay; Pompyang; Pintigan; Pilipino Komiks; Sigaw; Tatluhan; Auit, Ub-og; Ug-nay; Tula-li*
 - d. **Francisco Feliciano** - *Sikhay sa Kabila ng Paalam; Ashen Wings; La Loba Negra; Prelude and Toccata; Fragments; Yerma; The life of wartime Filipino hero, Jose Abad Santos; Transfiguration; Missa Mystrium; Pokpok Alimpok; Salimbayan; Umiinog, Walang Tinag; Pamugún and Restless*
 - e. **Jerry Dadap** - *The Passionate and the Wild; Mangamuyo I and Mangamuyo II; The Redemption; Five Little Fingers; Tubig ng Buhay; Dakilang Pagpapatawad; Andres Bonifacio, Ang Dakilang Anak Pawis; Ang Pag-ibig ng Diyos; Balitaw Nos. 1-7; Lam-ang Epic; Lorenzo Ruiz; Chorale Symphonic Ode Nos. 1 and 2; Aniway at Tomaneg; Song Cycle, Nos. 1-4; Choral Cycle Nos. 1-3; Diyos Ama ay Purihin; Lam-ang Epic; Mangamuyo I and II; Five Little Fingers; Tubig ng Buhay; The Redemption.*
 - f. **Fr. Manuel Maramba** - *Aba!, Sto. Nino; La Naval; Lord Takayama Ukon; Awakening; Seven Mansions; Papal Mass for World Youth Day, 1995; Mass in Honor of St. Lorenzo Ruiz; Mass in Honor of the Sto. Nino; cantatas St. Lorenzo Ruiz, St. Benedict, and St. Scholastica; Three Psalms—A hymn in honor of St. Lorenzo Ruiz, and the official hymn of the 1996 National Eucharistic Congress; Ang Sarswela sa San Salvador; Pugad Lawin; The Virgin of Naval; and Transfiguration.*

SONG COMPOSERS

The 20th century Filipino song composers/lyricists include **Levi Celerio**, **Constancio de Guzman**, **Mike Velarde Jr.**, **Ernani Cuenco**, **Restie Umali**, **George Canseco**, **Angel Peña**, **Leopoldo Silos Sr.**, **Santiago Suarez**. Together, they had produced a memorable output of traditional Filipino love songs, music for the movies, and materials for contemporary arrangements and concert repertoire.

LEVI CELERIO

(1910 – 2002)

National Artist for Literature and Music



Prolific lyricist and composer **Levi Celerio** was named National Artist for Music and Literature in 1997. Also a violinist, he had written the lyrics for over 4,000 songs in his lifetime, including many for film. A great number of *kundimans* and Filipino love songs have lyrics written by him, most notable of which are *Dahil sa Iyo*, *Buhat*, and *Ang Pasko ay Sumapit*.

Celerio was known for creating music with a mouth-blown leaf.

Celerio was born in Tondo on April 30, 1910. He studied at the Academy of Music in Manila under a scholarship. Later, he went on to join the Manila Symphony Orchestra. Aside from writing his own lyrics, he also translated and re-wrote the lyrics of folksongs to traditional melodies like *Maliwanag Na Buwan* from Ilocos, *Ako ay May Singing* from Pampanga, and *Alibangbang* from the Visayas.

His achievements include a citation in the Guinness Book of World Records for being the only person to make music with a mouth-blown leaf. He will forever be remembered through his lyrics for songs such as *Ang Pipit* (music by Lucio D. San Pedro); *Bagong Pagsilang* (music by Felipe Padilla de Leon); *Sa Ugoy ng Duyan* (music by Lucio D. San Pedro); *Misa de Gallo* (music by J. Balita); *Itik-itik* (folk song); *Tinikling* (folk song), among others. Celerio passed away on April 2, 2002.

ANGEL PEÑA
(1921 – 2014)



..... is a classical and jazz composer, arranger, and bass player. He is widely considered by modern Filipino jazz musicians as “one of the founders of traditional jazz in the Philippines.”

He was born on April 22, 1921 to a musical family. Peña learned solfeggio from his mother Rosario Velarde Matias. His mother was a schoolteacher who studied voice at the University of the Philippines. His father, Gregorio Cid Peña, played the violin. His grandfather was a respected guitar player. He grew up in Malabon which was then famous for its musicians and marching bands. At the age of 11 when his mother passed away, he was discouraged by his father to continue his musical pursuits. But, the boy persisted and proceeded to study music theory and composition.

Peña wrote his first original jazz composition just before World War II erupted. He also wrote kundimans for the young women he would be courting. After the war, he became one of the most sought-after musical arrangers in Manila. He had also switched from guitar to bass. This switch led him to write orchestral background music for various musical ensembles.

He also wrote musical scores for film companies, most notably LVN Pictures. As his interest in classical composition grew more intense, he formed a big band in 1956 for the Upsilon Sigma Phi’s traditional concert at the University of the Philippines. During that time, he composed *Bagbagtulambing*, a landmark in Philippine music.

In 1959, the University of Santo Tomas launched a national symphonic composition contest open to Filipino composers. Peña’s entry *Igorot Rhapsody* won first prize the following year. Since then, he moved effortlessly between the jazz and classical idioms. In the mid-1960s during his 3-year stint in Hongkong, he earned a Licentiate with the Royal School of Music in London.

Peña auditioned for the Honolulu Symphony Orchestra. He was immediately accepted as bassist and later as arranger in 1969. He would spend the next 28 years in Hawaii, where he continued to write his own music. As farewell homage, the Manila Symphony Orchestra performed his *Concerto for Double Bass and Orchestra*. In 1981 on the occasion of the 75th anniversary of Filipino presence in Hawaii, the Honolulu Symphony premiered his *Concerto for Jazz Quartet and Orchestra* with an all-star Filipino jazz quartet.

The following year, the Cultural Center of the Philippines performed a concert of his classical works in his honor. Despite of his absence from Manila, local jazz groups