MATATAG K to 10 Curriculum Weekly Lesson Log	School:	Visit DepEdResources.com for More	Grade Level:	7
	Name of Teacher		Learning Area:	MUSIC AND ART
	Teaching Dates and Time:	OCTOBER 7 - 11, 2024 (WEEK 2)	Quarter:	Second

I. CURRICULUM CONTENT, STANDARDS, AND LESSON COMPETENCIES	
A. Content Standards	The learners demonstrate understanding of the conventional local folk Music and Arts common to the Philippines and selected Southeast Asian countries, including the subjects, themes, concepts, mediums, processes, techniques, and/or practices.
B. Performance Standards	The learners incorporate characteristics of selected Philippine and Southeast Asian traditional or folk music and art in their creative work, using conventional, contemporary, and emerging concepts, processes, techniques, and/or practices in Music and Arts.

C. Learning Competencies and Objectives	***Learning Competencies*** a. Explain the similarities in terms of contexts across the regions and the Philippines with selected Asian countries through their use of subjects, themes, concepts, mediums, processes, techniques, and/or practices ***Learning Objectives*** In particular, the students should be able to: *a.* Discuss the shared attributes of the Panay Bukidnon's bamboo musical instruments and Indonesia's *gamelan* (instrumental music), respectively. b. Describe the similarities and differences of Panay Bukidnons'

	and Indonesia's music culture.
D. Content	**Theme:** Conventional Traditional or Local Folk Music & Arts (Pre-war) Common to the Philippines & Southeast Asia **I. PERFORMING ARTS** ***A. Music*** A1. Traditional or Local Folk Music Common to the Philippines and Southeast Asia A1.1 Instrumental Music: Panay Bukidnon's bamboo musical instruments with Indonesia's *gamelan* **Note:** The selection of countries for this quarter depends on the extent of foreign influences and/or the presence of foreign (Southeast Asian) nationals dominant in one's locality/region.

E. Integration	A. Global Citizenship- Through two weeks of learning conventional traditional or local folk music and arts (pre- war) common to the Philippines and Southeast Asia, students are expected to develop attitudes of care and empathy for others and the environment and respect for diversity.

II. LEARNING RESOURCES

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III. TEACHING AND LEARNING PROCEDURE		**NOTES TO TEACHER**
A. Activating Prior Knowledge	**WEEK 2- DAY 1 OF 2** 1. The teacher may task the students with their collective experiences in putting up a group creative presentation based on the relevant concepts, processes, techniques, and/or practices of contemporary and emerging popular performing and visual arts of the Philippines and selected Southeast Asian countries last quarter. Sample questions may include: 2A. How did you come up with your creative presentation? What were your inspirations/resources in coming up with such a presentation? 2B. What lesson-related insights or experiences can you remember while doing your group's creative presentation last quarter?	Alternatively, two short videos may be shown in class about mainland and maritime Southeast Asia that can be the starting point of activating the student's know-how for the week. Mainland Southeast Asia: https://www.youtube.com/watch?v=Eq_fmytMjzk

	2C. How do you think this recollection of your class experiences last quarter be helpful as we understand, correlate, and produce another creative output from learning local folk music and arts common to the Philippines and selected Southeast Asian countries, like Indonesia, Thailand, and Laos?	Maritime Southeast Asia: https://www.youtube.com/watch?v=9rJszUttzbo
B. Establishing Lesson Purpose	**1. Lesson Purpose** For Week 2, the students will engage with learning Iloilo Panay Bukidnon's bamboo musical instruments with Indonesia's *gamelan* (instrumental music). **2. Unlocking Content Vocabulary** The teacher will then proceed to unlock the terms that the students may find helpful in understanding the lessons for the next two weeks. Using the next set of slides, the teacher may present the following terms: 1. **Binanog**- an indigenous dance from the Philippines that features the movement of an eagle/hawk and synchronizes the pulsating movements of the feet and the hands of the lead and follow dancers. This specific type of Binanog dance comes from the Panay-Bukidnon Indigenous community in Panay Island (Western Visayas, Philippines) (Garcia, 2018). 2. **Gamelan**- An orchestra made up of a set of instruments from Java/Bali Indonesia and is considered as an integral part of the country's culture. 3. **Southeast Asia**- It is one of the most culturally diverse regions of the world with different languages and ethnicities but with overwhelming convergences and divergences in terms of culture and tradition.	In unlocking the terms, it is suggested that photos and/or videos may be used as necessary to provide a visual cue of the word being defined conceptually and operationally.

C. Developing and Deepening Understanding	**SUB-TOPIC 1: Panay Bukidnon Bamboo Instruments & *Gamelan*** Lesson Objective: Discuss the shared attributes of Panay Bukidnon's bamboo musical instruments and Indonesia's *gamelan* (instrumental music), respectively.	

	1. Explicitation If *sulukan* is performed by the *dalang* (or *dhalang*), a *pasindhèn* also sings with the *gamelan*. Let us take a look at a performance of the *pasindhèn* accompanied by *gamelan*: https://www.youtube.com/watch?v=trzyKlSjS0o. The performer in the video clip we just watched is Peni Candra Rini, an accomplished composer, educator and one of the few female contemporary vocalists performing (pa)*sindhèn*—a female soloist style of singing found in Indonesian *gamelan* tradition. She is a lecturer in the Department of Karawitan and a Doctoral Candidate for the Creation of Music Art at the Indonesian Institute of the Arts, Surakarta. Peni is the Executive Director of Candrarini's Gamelan, Sentana Art Music Production, and Jagad Sentana Art Foundation. While the focus of the presentation was the *pasindhèn*, I hope you all took notice of the *gamelan*. From last week's vocal music discussion with *sulukan* and *sugidanon*, we will proceed with learning the bamboo musical instruments of the Panay Bukidnons side by side with Indonesia's *gamelan* ensemble. **2. Worked Example** The Panay Bukidnon learned music from early childhood. It is part of their social and cultural life, marking significant personal or communal events such as births, feasts, religious activities, weddings, and other milestones. Because music is deeply interwoven in their culture, the Panay Bukidnon also accumulated numerous traditional instruments. These instruments are usually made of bamboo and played during rituals or celebrations, like their "binanog" or courtship dance (National Museum of the Philippines-Iloilo, 2022). To learn more about the bamboo instruments of the Panay Bukidnons from which the description of the bamboo instruments below was taken, the teacher may check Dr. Maria Christine Muyco's article *(Re)Opening a Cultural Memory:* *The Bamboo Instruments of the Panay Bukidnon*: https://journals.upd.edu.ph/index.php/humanitiesdiliman/article/view/1485	Video clips may already be downloaded ahead of time for a smoother lesson flow and so that the teacher may not depend on the internet connection. With this, the teacher can share the video clippings for students to view on their own time/pace. Unless indicated through video time stamps, all videos should be played in full.

A. *Tikumbo* is a percussion and chordophone made of *kawayan* (a bamboo plant variety characterized by having node needles) This is played by tapping one or two fingers on the bamboo lid. This is alternated by strumming the string, which was etched out from the body of the bamboo. *Pang- midya* (dampening the sound) is done by closing the hole on one side of the bamboo to vary low and high pitches.



Photo Credit:
https://museomusiko.wordpress.com/chordophones/idiochords/tekumbo/

B. *Suganggang* is a buzzer struck on the palm of a hand. This is made of *bulo* (a bamboo plant variety relatively smaller than *kawayan*; this one does not have node needles). The hole on one end is where *pang-midya* is done using the thumb so as to vary low/high relative pitches. For photos of *suganggang,* see Daily Guardian's online article with *Tunog Panay Bukidnon* and check out photos 1,5, and 6.



Photo Credit: Cropped photo from Daily Guardian's *Tunog Panay Bukidnon* (photo taken by Maricyn A. De los Santos): https://dailyguardian.com.ph/national-museum-wv-caps-nhm2022-with-tunog-panay-bukidnon/

C. Litgit is a two-stringed bowed instrument made of *bulo*. Abaca hemp finely braided is used as strings. It is mainly a melodic instrument although rhythmic patterns from words/phrases are also employed.

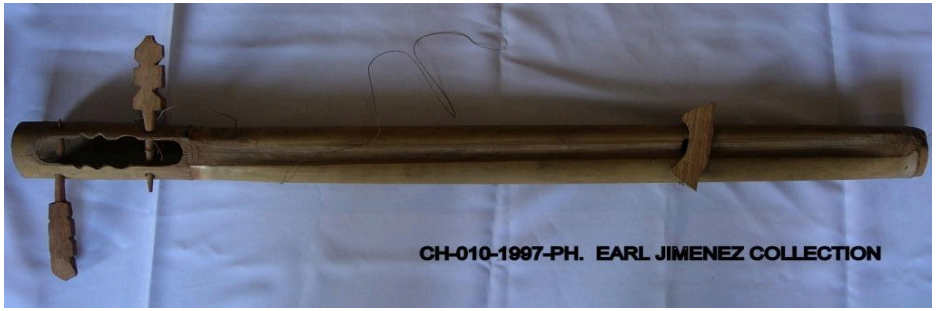


Photo Credit: https://museomusiko.wordpress.com/chordophones/2-stringed-fiddles/litgit/

D. Tulali is a bamboo flute made of *bagakay* (one of the smallest bamboo varieties). Air is blown through a bamboo opening encircled by a banana leaf. It is tuned according to a pentatonic scale played on four holes, one found below and three on top of the bamboo tube. The gap between two holes is measured by the maker's two fingers.



Photo Credit: https://museomusiko.wordpress.com/aerophones/ring-flutes/tulale/

E. Subing is a Jaw's harp. According to Panay Bukidnons, the bamboo used for this instrument is well-selected. It should be located at the topmost part of the plant and should have the liveliest sway when the wind passes so as to prove that it is very pliant and therefore can produce the ideal sound of the *subing*. So before it is cut-off from the plant, it should be observed for some time. A *subing* is an aerophone, chordophone, and idiophone at the same time because to play it entails "inhaling and exhaling air" (aerophone). By repeatedly moving the bamboo's pointed

edge, the instrument's tongue or bamboo string is vibrated (chordophone) and a percussive effect (idiophone) is produced from the rhythm.



Photo Credit: Screenshot from Nereo Cajilig Luján's Facebook video entitled "What is a subing?"https://www.facebook.com/watch/?v=393411376141684

WEEK 2- DAY 2 OF 2

SUB-TOPIC 1: Panay Bukidnon Bamboo Instruments & *Gamelan*

Lesson Objectives:

A. Discuss the shared attributes of the Panay Bukidnon's bamboo musical instruments and Indonesia's *gamelan* (instrumental music), respectively.

B. Describe the similarities and differences of Panay Bukidnons' and Indonesia's music culture.

A *gamelan* is a kind of musical ensemble of Indonesia typically featuring a variety of instruments such as metallophones, xylophones, drums, and gongs; bamboo flutes, bowed and plucked strings, and vocalists may also be included. The term refers more to the set of instruments than the players of those instruments. A *gamelan* as a set of instruments is a distinct entity, built and tuned to stay together—instruments from different *gamelan* are not interchangeable. In Indonesia, gamelan usually accompanies dance, wayang puppet performances, or rituals and ceremonies. Typically, the *gamelan* players will be familiar with dance moves and poetry, while the dancers are able to play in the ensemble. In the West, *gamelan* orchestras often perform in a concert setting (New World Encyclopedia, 2022).

	Gamelan music is built up in layers. At its center is a basic melody (core melody) known as the *balungan*. Further layers, including the singing in vocal pieces, elaborate upon this melody in certain ways, but the notes of each layer of music relate to the *balungan,* and generally coincide at the ends of phrases (called *seleh* in Javanese). There is also a set of instruments which delineate a colotomic structure, usually ending in the stroke of the largest gong (New World Encyclopedia, 2022). There is a wide variety of *gamelan* ensembles, distinguished by their collection of instruments and use of voice, tunings, repertoire, style, and cultural context. In general, no two gamelan ensembles are the same, and those that arose in prestigious courts are often considered to have their own style. Certain styles may also be shared by nearby ensembles, leading to a regional style. Gamelan are found in the Indonesian islands of Java, Madura, Bali, and Lombok, in a wide variety of ensemble sizes and formations. Traditions of gamelan-like ensembles (a well-known example of which is *Kulintang*, sometimes called "gong-chime ensembles" by ethnomusicologists) also exist in the Philippines and Suriname, due to emigration, trade, or diplomacy (New World Encyclopedia, 2022). Although gamelan ensembles sometimes include solo and choral voices, plucked and/or bowed string and wind instruments, they are most notable for their large number of metal percussion instruments (New World Encyclopedia, 2022). A. Metallophones *Saron*: The *saron* typically consists of seven bronze bars placed on top of a resonating frame *(rancak).* It is usually about 20 cm (8 in) high, and is played on the floor by a seated performer. The *sarons* are struck with a mallet *(tabuh)* in the right hand. Typically, the striking mallet is angled to the right to produce a fuller sound. *Demung* and *saron barung* generally use a wooden mallet, while the *peking* mallet is made of a water buffalo horn, which gives it a shriller sound. The left hand, meanwhile, is used to dampen the previous note by grasping the key, in order to prevent a muddy sound. On repeated notes, the note is usually dampened half a beat before it is struck again.	One musical instrument example from each set is selected for the purpose of the lesson.

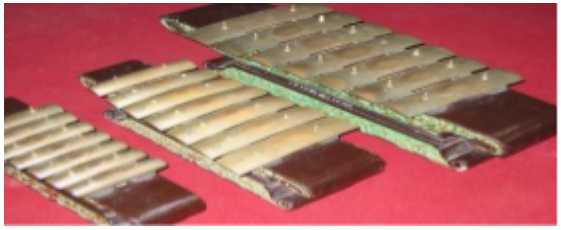


Photo Description & Credit: From left to right, *saron panerus, saron barung,* and *demung*; Giovanni Sciarrino, Demung_Saron_Peking, _STSI_Surakarta.jpg

B. Cradled Gongs

Bonang: The *bonang* is a collection of small gongs (sometimes called "kettles" or "pots") placed horizontally onto strings in a wooden frame *(rancak),* either one or two rows wide. All of the kettles have a central boss, but around it the lower-pitched ones have a flattened head, while the higher ones have an arched one. Each is tuned to a specific pitch in the appropriate scale; thus there are different *bonang* for pelog and *slendro.* They are typically hit with padded sticks *(tabuh).* Two of the three types of *bonangs* in central Javanese *gamelan* include the *bonang panerus* which plays the fastest rhythms of the *bonang*, and the *bonang barung,* one of the most important instruments in the ensemble, as it gives many of the cues to other players in the gamelan.



Photo Description & Credit: Javanese *bonang barung* (front) and *bonang panerus*. Giovanni Sciarrino, Bonang_barung_and_panerus._STSI_Surakarta.jpg

C. Hanging Gongs

A kempul is a type of hanging gong used in Indonesian *gamelan.* It is often placed with the *gong suwukan* and *gong ageng* hanging on a single rack, at the back of the gamelan, and these instruments are often played by the same player with the same mallets. There are usually several *kempul* in each *pélog* and *sléndro*; however, there are frequently some notes missing and thus they have to share a *kempul* (usually at a related interval, like a fifth). The appropriate *kempul* depends on the *balungan,* the *pathet* (mode), and other considerations.The *gong ageng* (Kromo Javanese meaning large gong, *ngoko* is *gong gedhe*) is the largest gong in a Javanese and

Balinese *gamelan*. It is used as to mark the largest phrases in the structure. In small structures, the *gong ageng* is used to mark larger groups than the smaller *gong suwukan.* In the larger *gendhing*, only the *gong ageng* is used. It is typically pitched to match the 6 of the *gamelan*.



Photo Credit: https://gamlan.wordpress.com/gamelan-instruments/gong-kempul/

D. Gambang

"Gambang" are xylophone-like instruments similar to *saron* but with wooden bars instead of metal ones. The bars of the instrument are made of a dense wood, generally teak or ironwood *(kayu besi),* and are mounted in a deep wooden case that serves as a resonator. Instruments typically have 17-21 keys that are easily removed and are kept in place by having a hole through which a nail is placed. Generally, a full *gamelan* has two sets, one *gambang pelog* and the other one *gambang slendro.*

The *gambang* is used in a number of *gamelan* ensembles. It is most notable in the Balinese *gamelan* Gambang. In Javanese *wayang*, it is used by itself to accompany the *dalang* in certain chants. Within a full *gamelan*, it stands out somewhat because of the high speed of playing, and contrasting timbre because of its materials and more because it has widest melodic range which the other instruments don't have.



Photo Credit: Ensemble Gending, *Gambang*. https://www.gending.nl/en/gamelan-2/additional/

E. Drums (*Kendhang)*

Kendang (Javanese: *Kendhang*) is the primary drum used in the *Gamelan* ensembles of Java and Bali as well as various *Kulintang* ensembles in other Southeast Asian countries such as Malaysia, Brunei and the southern Philippines. They usually are

placed on stands horizontally and hit with the hands one either side while seated on the floor.

In Gamelan Surakarta, four sizes of kendhang are used: Kendhang ageng, kendhang gede (krama/ngoko, similar to gong ageng in usage), or kendhang gendhing, the largest kendhang, which usually has the deepest tone; Kendhang ciblon, a medium- sized drum, used for the most complex or lively rhythms. It is typically used for livelier sections within a piece; Kendhang batangan or kendhang wayang, a medium- sized, and was traditionally used to accompany wayang performances, and Kendhang ketipung, the smallest kendhang, used with the *kendhang ageng* in *kendhang kalih* style. The *kendang* usually has the function of keeping the tempo and changing *irama* and signalling some of the transitions *(paralihan)* to sections and the end of the piece *(suwuk).* In dance or wayang, the kendhang player must follow the movements of the dancer and communicate them to the other players in the ensemble.

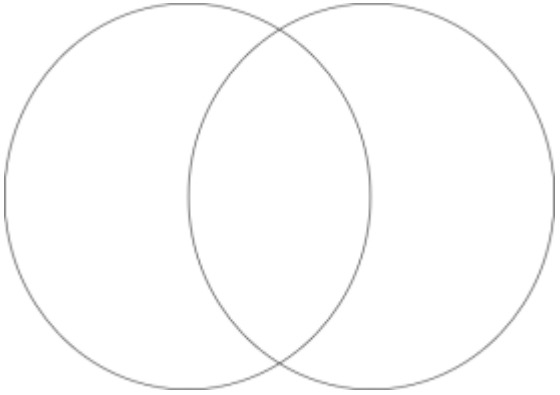


Photo Credit: Kendang of Java, Tropenmuseum, part of the National Museum of World Cultures, COLLECTIE TROPENMUSEUM Dubbelvellige tonvormige trom onderdeel van gamelan Slendro TMnr 500-7.jpg

3. **Lesson Activity**

Activity: Compare & Contrast using a Venn Diagram

Using a Venn Diagram, compare and contrast Panay Bukidnon's bamboo musical instruments to Indonesia's *gamelan* in terms of physical appearance, purpose/function, and performance.



See accompanying worksheet for this activity.

Answers:

1. bamboo vs bronze (alloy) *with variations
2. for dance (*binanog*) vs for theater (wayang kulit) *both used for rituals and ceremonies

	Activity: Sing and Play Go to this website: https://www.gending.nl/en/gamelan-2/additional/ and listen to *gembang slendro* and *gembang pelog.* With your partner, sing the tune from the recordings and try singing it together. Guide Question: In relation to your lesson, what have you found out after doing this activity? Watch and listen as to how *subing* is played by a Panay Bukidnon culture bearer named Rennel Lavilla from a Facebook video post by Nereo Cajilig Luján: https://www.facebook.com/lujan.nereo/videos/393411376141684. With the help of two other classmates, try to create a rhythmic pattern by tapping your hands on a hard wooden surface or by clapping your hands together with the *subing* music being played in the background. Guide Question: How is the *subing* played based on your observation and when you tried to create a rhythmic pattern for it?	3. Panay Bukidnon bamboo instruments are played with dancers in mind vs *gamelan* is played with the *wayang* group in mind See accompanying worksheet for this activity (as part of synthesis).
F. **Making Generalizations**	**Activity: Brainstorm and Showcase (Learners' Takeaways)** The teacher will divide the class into five groups. Using performance as a medium, the students will be given time to practice a 1-minute presentation through dance, music, or theater that will showcase their takeaways from Week 2. Students will be asked to discuss the similarities/differences between Panay Bukidnons' and Indonesia's music culture.	

IV. EVALUATING LEARNING: FORMATIVE ASSESSMENT AND TEACHER'S REFLECTION		**NOTES TO TEACHERS**
A. Evaluating Learning	**Activity: Watch and Tell** The teacher will show video clips on screen and ask the students of their insights. The teacher may facilitate the discussion using prompt questions. Video Clip #1: *binanog:* https://www.youtube.com/watch?v=_hrTDFaDS48&t=3s Video Clip #2: *gamelan:* https://www.youtube.com/watch?v=vAWOYXySnEg	The teacher may add more items for formative evaluation as necessary.

<table>
<tr><td rowspan="5">B. Teacher's Remarks</td><td>Note observations on any of the following areas:</td><td>Effective Practices</td><td>Problems Encountered</td><td rowspan="5">This lesson design component prompts the teacher to record relevant observations and/or critical teaching events that he/she can reflect on to assess the achievement of objectives. The documenting of experiences is guided by possible areas for observation including teaching strategies employed, instructional materials used, learners' engagement in the tasks, and other notable instructional areas. Notes here can also be on tasks that will be continued the next day or additional activities needed.</td></tr>
<tr><td>strategies explored</td><td></td><td></td></tr>
<tr><td>materials used</td><td></td><td></td></tr>
<tr><td>learner engagement/ interaction</td><td></td><td></td></tr>
<tr><td>others</td><td></td><td></td></tr>
<tr><td>C. Teacher's Reflection</td><td colspan="2">Reflection guide or prompt can be on:

▪ <u>Principles behind the teaching</u>
What principles and beliefs informed my lesson? Why did I teach the lesson the way I did?

▪ <u>Students</u>
What roles did my students play in my lesson? What did my students learn? How did they learn?

▪ <u>Ways forward</u>
What could I have done differently? What can I explore in the next lesson?</td><td>This lesson design component guides the teacher in reflecting on and for practice. Entries on this component will serve as inputs for the LAC sessions, which can center on sharing best practice; discussing problems encountered and actions to be taken; and identifying anticipated challenges and intended solutions. Guide questions or prompts may be provided here.</td></tr>
</table>