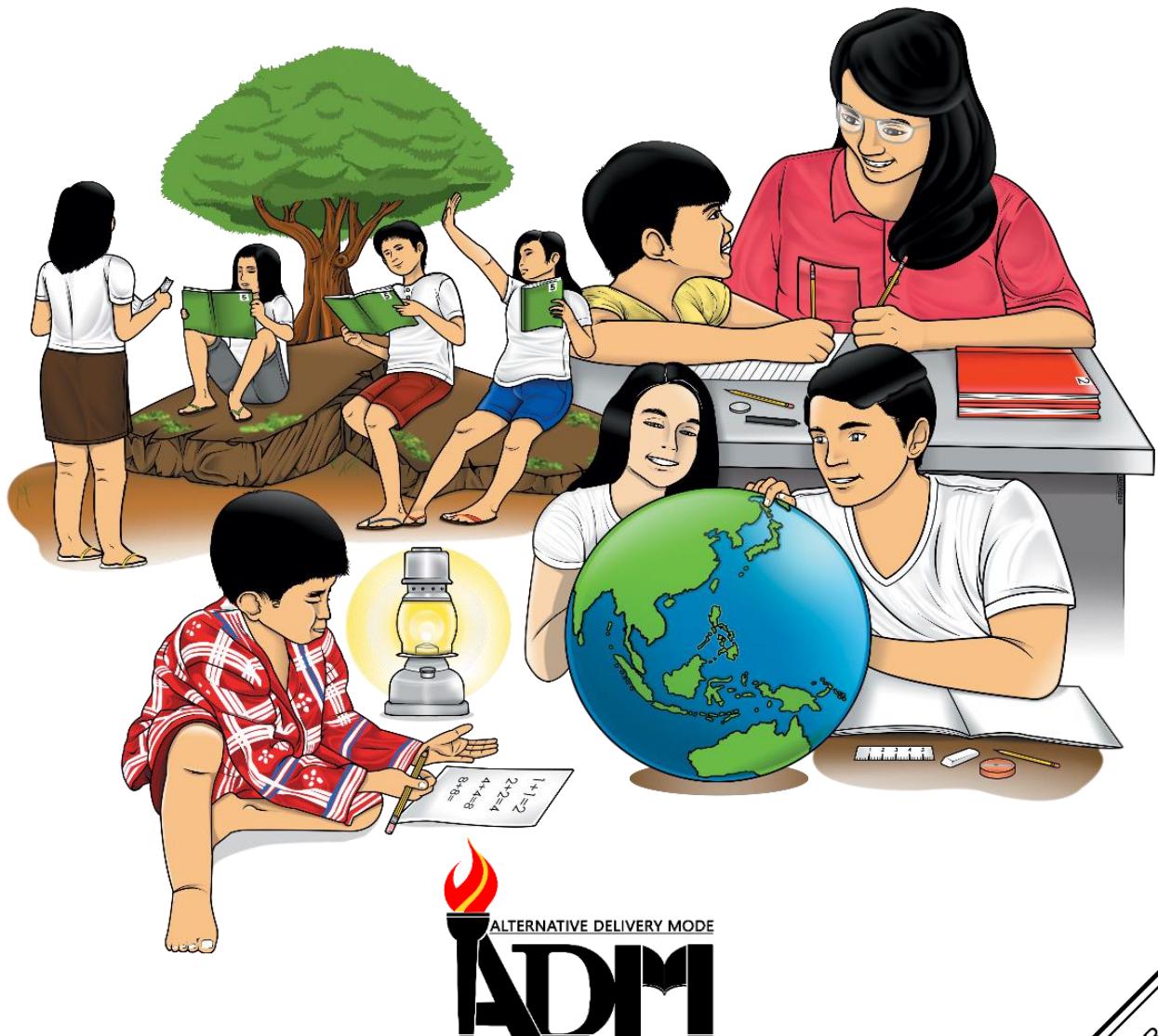


# Music

## Quarter 4 – Module 7: Theatrical Forms

(Moro-Moro/Komedya and Sarsuela)



**Music – Grade 7**

**Alternative Delivery Mode**

**Quarter 4 – Module 7: Theatrical Forms (Moro-Moro/Komedya and Sarsuela)**

**First Edition, 2020**

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# Music

**Quarter 4 – Module 7:  
Theatrical Forms**

**(Moro-Moro/Komedya and Sarsuela)**

## **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

Filipinos are known to be happy people. No amount of difficulties can bring Filipino's spirit down. They are very fond of music and entertainment. Since then until now, Filipino people enjoy watching performers as they sing and dance.

Later, fusion of movements and music was introduced giving birth to Philippine Theater. Speaking about theaters, Philippines has different types of theater introducing distinctive characteristics which mirror the culture of the different places in the country.

### Review

Before we proceed with our lesson about theatrical forms in the Philippines, let us see how much you've learned about the Philippine Festival particularly the Sublian Festival.

Can you still recall the costumes worn in a subli folk dance?

**Directions:** There are different costumes inside the box. Among the 10 attires, pick six that are worn in a subli folk dance. Good luck!

Red Trousers	Blue Trousers
Barong Tagalog	Kimono
Balintawak dress	Tapis
Buri hat	Waistcoat
Panyo	Suit

1. \_\_\_\_\_

4. \_\_\_\_\_

2. \_\_\_\_\_

5. \_\_\_\_\_

3. \_\_\_\_\_

6. \_\_\_\_\_

Now check your answers from the Answer Key. Did you get all six of them correctly? Congratulations! You're on your way to a new learning. From Philippine festivals, you are now ready to conquer more about Philippine Theatrical Forms.

Write your short reflection about this activity. Try to list your honest reactions about it.

## ***My Reflections***



A large, blank lined area for writing reflections, resembling a spiral notebook page. The page is ruled with horizontal lines and has a vertical margin line on the left side. The corners of the page are rounded.

### **Introduction**

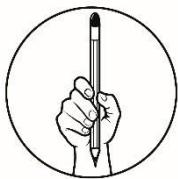
Long before the different forms of theater we enjoy today, like straight plays and musicals largely influenced by the West, the Philippines has had many types of theater through the years. It's a rich performing arts tradition – from folk legends passed down through generations to intellectual debates as performance art; from pagan practices to the deeply religious celebrations influenced by years of colonization.

There are different types of theater in the Philippines: epic poetry, duplo, moro-moro, senakulo, bodabil and sarsuela. Among these theatrical forms, this module is going to highlight two of them which are moro-moro and sarsuela.

### **Learning Objectives**

In this module, you will be able to:

- A. define komedy/a/ moro-moro and sarsuela as theatrical forms in the Philippines;
- B. identify each theatrical form's contribution to a musical performance;
- C. assess how a specific idea/story is communicated in each theatrical form and sing a part from a chosen sarsuela and
- D. sing selection from chosen Philippine musical theater.



## What I Know

### Pre-Test

#### A. Identification

**Directions:** Identify what is asked in the following statements. Write your answers in your activity notebook.

1. It is the earliest known form of organized theater in the Philippines.
2. It is an orchestral piece at the beginning of an opera, suite, play, oratorio or other extended composition
3. It is a type of melodrama usually in three acts that uses alternately spoken and sung words.
4. Religious Komedya which is also called \_\_\_\_\_ centers on the life of Christ or of any Saint.
5. This is an example of secular komedya performed at local fiestas in which the story evolves on the search for the Holy Cross by Queen Elena and her son, Emperor Constantino.

#### B. Modified True or False.

**Directions:** Write True if the statement is correct and False if it is incorrect. Pick the word/s that make it incorrect and replace it with the correct word/s. Write your answers in your activity notebook.

1. As proof of its importance in Philippine culture in 2011, the National Commission for Culture and the Arts designated the *moro-moro* as a nominee for the UNESCO Intangible Cultural Heritage lists.
2. It was the American influence that started the *sarsuela*.
3. For a time, one of the most popular types of theater in the Philippines was the *Moro y Cristianos*.
4. In a religious *komedya*, the actors move in stylized way, have simple costumes and elaborately choreographed war scenes.
5. The *moro-moro* only survives in isolated towns today.
6. *Sarsuela* is a melodrama usually in one act only.
7. Musical performance is a step in the musical process wherein musical ideas are realized and transmitted to a listener
8. Issues of tempo, phrasing, dynamics and in some types of music, pitches and instrumentation are subject to a performer's discretion.
9. The two types of *komedya* are secular and religious.
10. The idea or the story in a musical play is presented in a live performance by combining songs, dance numbers, dialogues and even acting.

**Lesson**  
**1**

## **Theatrical Forms (Moro-Moro/Komedya and Sarsuela)**



### **What's New**



### **Activity - Lights, Camera, Action!**

This activity will unleash the actor in you. As the main character in this performance, you are going to follow what is instructed for you to do.

**Directions:** Read this dialogue assuming that you are the main character in a play.

\*Characterization: You are being abandoned by the person you love.

*Ako ay nalungkot, ikaw ay lumisan*

*Di na nagpaalam, umalis na lamang*

*Ako'y nag-iisa at walang kasama*

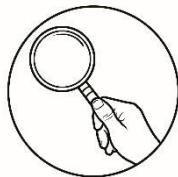
*Ngayo'y nagdurusa, sapagkat wala ka.*

Great! You could be an effective stage actor. Let's add some challenge to your character. You are going to use the same lines as your dialogue but this time you are going to sing it in the tune of *Bahay Kubo*. Sing it with expression.

After doing this activity, answer the following questions in your activity notebook.

1. What was your experience while interpreting the piece as a:
  - a. spoken dialogue/ poetry?
  - b. song?
2. How were you able to deliver the lines through:
  - a. reciting?
  - b. singing?

It is fun to express your feelings through poetry or song. It helps you deliver the emotions and feelings through a performance. In this module, you will see how each story or idea is communicated through the different theatrical forms in the Philippines.



## **What Is It**

### **MORO-MORO/ KOMEDYA and SARSUELA**

#### **INTRODUCING MORO-MORO**



*Moro y Cristianos*

scrutiny these days with its less than admirable depictions of intolerance.

For a time, one of the most popular type of theater in the Philippines was the *Moro y Cristianos*, which is not surprising for a country that was under Spanish rule for 300 years. Commonly called *moro-moro*, it is a street drama that usually lasts for several days and presents both secular themes like love and vengeance, and the Spanish-influenced religious theme of the conflict between Christians and Moros. The *moro-moro* only survives in isolated towns today, and though an integral part of Filipino art history, it may not bear too much close



*komedya*

The earliest known form of organized theater is the *komedya* or *moro-moro*, created by Spanish priests. In 1637, a play was written to dramatize the recent capture by a Christian Filipino army of an Islamic stronghold. It was so popular that other plays were written and staged as folk dramas in Christianized villages throughout the Philippines. All told similar stories of Christian armies defeating the hated Moros.

Musical performance is a step in the musical process during which musical ideas are realized and transmitted to a listener. Performers to some degree determine aspects of any music they play. Issues of tempo, phrasing, dynamics and in some types of music, pitches and instrumentation are subject to a performer's discretion.

The two types of *komedya* are secular and religious. These types are mostly used by the Spanish to further promote the religion of Christianity to the Filipino people back then.

Secular *Komedya* is a play denoting attitudes, activities or other things that have no religious or spiritual basis.

Religious *Komedya* is a play dedicated to a religious purpose and so deserving veneration.



*Santa Cruzan*

Listen to the sample music below. Try to observe the musical elements present in it.

### Birheng Mahal

[https://www.youtube.com/watch?v=T\\_fnthcE5Ww](https://www.youtube.com/watch?v=T_fnthcE5Ww)

	<i>Ligaya ng buhay ko.</i>
<i>Birheng Mahal</i>	<i>Birheng mahal, Birheng mahal,</i>
<i>Birheng mahal, Birheng mahal,</i>	<i>Dagat itong buhay.</i>
<i>Ang nasa ko'y ano?</i>	<i>Ang "yong Anak ay itanglaw</i>
<i>Di nais ang kayamanan</i>	<i>At nang di maligaw;</i>
<i>At tuwang napaparam;</i>	<i>Birheng mahal, Birheng mahal</i>
<i>Birheng mahal, Birheng mahal</i>	<i>Ang nais ko'y ito;</i>
<i>Ang samo ko'y ito:</i>	<i>Sa hantungan nitong paglalakbay</i>
<i>Si Hesus na kalong mo sa bisig</i>	<i>Si Jesus ay makamtan.</i>

Secular *Komedya* is performed at local fiestas. An example is *Santacruzan*. The story evolves on the search for the Holy Cross by Queen Elena and her son, Emperor Constantino.

This claim was supported in an article featured in Tanghal Kultura titled “The Month of May and the Season of the Queen in the Philippines.” The excerpt was from AP Tiatco’s essay “Panata, Pagtitipon, Pagdiriwang: A Preliminary Contextualization of Cultural Performances in the Philippines” published in *Humanities Diliman: A Journal of Philippine Humanities* by the University of the Philippines Diliman.

The *Santacruzan* is a popular cultural performance in the Philippines performed in different Catholic communities of the archipelago during the month of May. According to Florendo and Austria, the performance is believed to have originated from Malolos, Bulacan where the community in olden times performed an annual *komedya* titled “Tibag” by an unknown author.

<sup>1</sup>Today the *Santacruzan* is no longer a reenactment based on a staged *komedya* but a parade of muses representing the play’s important characters, particularly Reyna Elena and her son Constantino, thus making this a secular *komedya* in the present times.

*Birheng Mahal* is one of the songs being sung during the parade/ procession in *Santacruzan*. It is in triple meter and is in slow waltz tempo. It is commonly sung in unison by the people going in the parade, but sometimes sung in harmony for

<sup>1</sup> Tiatco, SAP. The Month of May and the Season of the Queen in the Philippines. Tanghal Kultura. June 8, 2019. Accessed May 28, 2020. <https://www.google.com/amp/s/tanghal-kultura.org/2019/08/08/the-month-of-may-and-the-season-of-the-queen-in-the-philippines/amp/>

production purposes. It usually appears in strophic form. Each stanza is repeatedly sung in the same tune but with different lyrics.

Religious *Komedya* which is also called *Komedya de Santo* centers on the life of Christ or of any saint. It is usually seen during church celebrations. The actors move in stylized way, have extravagant costumes and elaborately choreographed war scenes.

### GETTING TO KNOW SARSUELA

Sarsuela is a type of melodrama usually in three acts that uses alternately spoken and sung words. *Walang Sugat* is an example of sarsuela.

Watch and listen to the video provided in this link.



*Sarsuela*

(<https://www.youtube.com/watch?v=ESBNfhqoRS8L>).

It was the Spanish influence that started the *sarsuela*, but it was also this colonization that led Filipinos to incorporate nationalistic overtones in the art. This resulted in the arrest of several prominent writers such as Aurelio Tolentino and Pascual Poblete, and eventually, the shutdown of *sarsuela* companies during the American occupation. As proof of its importance in Philippine culture, in 2011 the National Commission for Culture and the Arts designated the *sarsuela* as a nominee for the UNESCO Intangible Cultural Heritage lists.

Hermogenes Ilagan earned the accolade “Father of Tagalog Zarzuela” and “Father of Philippine Zarzuela.” He was born in Bigaa (now Balagtas), Bulacan on April 19, 1873 and passed away on February 27, 1943 because of coronary thrombosis.

In the Philippines, the *sarsuela* is a play with songs and dances usually written in prose containing from one to five acts, depicting the vagaries of romantic love among idealized Filipino characters, and often incorporating contemporary social, political, economic or cultural issues for relevance and interest.

The idea or the story in a musical play is presented in a live performance by combining songs, dance numbers, dialogues and even acting. These are the means in which the story or the concept will be presented and made to understood and appreciated by the audience.

This story is effectively communicated through the elements of music present in it. The tempo-dynamic element of music reflects the intensity of the emotions present in the story. Clear example of this is the common song in the latter part of each act titled *Bayan Ko*. Same songs were used but were performed differently depending on what the story required.

### **Words to Remember**

**Overtone** – musical tone which is a part of the harmonic series above a fundamental note, and may be heard simultaneously.

**Prose** – written or spoken language in its ordinary form, without metrical structure

**Vagaries** – unexpected and inexplicable changes in a situation or in someone's behavior

**Overture** – an orchestral piece at the beginning of an opera, suite, play, oratorio or other extended composition.

Try watching these videos in silent mode. Just observe the movements and the expressions of the performers.

**Listening Activity 1:** “*Komedya de Baler*” (Moro-Moro) Baler Fiesta 2012: Gabi ng Kultura

- <https://www.youtube.com/watch?v=F79RBOJDJqc>

**Listening Activity 2:** “*Walang Sugat*”- Famous Philippine Zarzuela

- <https://youtu.be/kxFEnA6FvY>

To help you assess the video, here is an outline of its content.

Walang Sugat by Severino Reyes and Fulgencio Tolentino (Complete Sarsuela)

0:26 – Overture

Act I: 5:57

5:57 – Ang Karayom Kong Iduro

12:03 – Huwag Mong Silaban

21:27 – Dalawin Natin

32:18 – Ang Dalawang Braso

40:06 – Sa Hirap At Ginhawa

42: 42 – Ang Bayan Ko

Act II: 46:21

47:17 – Makikiliti Kita

52:50 – Dalit ni Julia

58:53 – Julia Nyaring Dibdib

1:06:53 – Duo de Viejos

1:09:31 – Natapos Na Ang Kabagsikan

1:19:57 – Minamahal Kita Nang Tunay

1:26:06 – Canto de Miedo

1:28:07 – Narito Na Ang Kalaban

1:30:25 – Bayan Ko

Act III: 1:31:21

1:40:34 – Tunay Na Tunay

1:42:50 – Masayang Liwayway

1:47:07 – Habang Buhay

1:53:28 – Paalam

2:02:17 – Finale- Walang Sugat!

2:05:12 – Bayan Ko

An excerpt of “*Komedya de Baler*” (Moro-Moro) Baler Fiesta 2012: Gabi ng Kultura

0:01- 0:21 – Spoken Dialogue

0:22 -1:32 – Band Playing/ Sword Fight

After watching these videos in silent mode. Try to honestly answer the following questions:

1. What is the level of your appreciation of the two videos? (10 is the highest and 1 is the lowest) State your reasons for giving such rate.
2. How well did you understand the story?

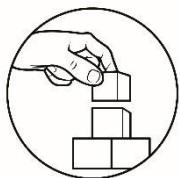
This time, listen to these videos with sound. Again, observe the movements and the expressions of the performers. You will be asked with the same questions. Let's see if your answers will be the same and find out why they are/ are not.

1. What is the level of your appreciation of the two videos? (10 is the highest and 1 is the lowest) How did you come up with that rate?
2. What do you think is the significance of music in each video? Why?
3. From your interpretation, how do these performances contribute to the musical performance we have today?

Filipino people are known to be fond of watching stage plays and performances. They value entertainment offered formally or informally. They appreciate it whether as the performers or as a mere audience.

These plays are often associated with music. The latter has a great impact in a musical stage performance for it adds flavor to the taste of the entertainment being offered to the audience. Music associated with movements and some spoken dialogues effectively help to communicate the message or the story in a particular performance. Music and dance are great story tellers.

To know if you already gained something from this discussion, try doing the following activities that will deepen your understanding regarding the topic of this module. Remember to write your answers in your activity notebook.



## **What's More**

Let us plant more ideas about our topic in this module. How are we going to ensure that the seeds of knowledge will not be washed away?

### **Let's Dig Deeper!**

From the two videos in the previous activity, this time you are going to assess how a specific idea/story is communicated in each theatrical form.

“Komedya de Baler” (Moro-Moro) Baler Fiesta 2012: Gabi ng Kultura

- <https://youtu.be/F79RBOJDJqc>

Answer the following questions in your notebook.

How is the story communicated through dynamics, texture, tempo and pitch?

Dynamics: \_\_\_\_\_

Texture: \_\_\_\_\_

Tempo: \_\_\_\_\_

Pitch: \_\_\_\_\_

“Walang Sugat”- Famous Philippine Sarsuela

<https://www.youtube.com/watch?v=ESBNfhqoRS8&t=8s>

How is the story communicated through dynamics, texture, tempo and pitch?

Dynamics: \_\_\_\_\_

Texture: \_\_\_\_\_

Tempo: \_\_\_\_\_

Pitch: \_\_\_\_\_

Now that we have already planted the seeds of knowledge, the challenge is how you can make others appreciate these theatrical forms to the extent of preserving this type of culture up to the coming generations.

## **Activity - Grow Me Well!**

**Directions:** Draw a tree with its three main parts (roots, trunk/ stem, crown). Don't forget to label each part. Do this in your activity notebook.

Title: **Tree of Hope for Philippine Theater**

*Legends:*

**Roots** - stand for the history of komedya/ sarsuela

**Trunk/Stem**- gives the tree its shape and strength (specifically the komedya/sarsuela)

**Crown** - consists of the leaves and branches – stands for how fruitful and healthy your tree is (how progressive and useful these kinds of theater performances are)

After doing the activity, answer this question in your notebook:

1. Can your tree of hope stand the test of time? How are you going to grow it?

Congratulations for reaching this far! Now, I am going to see how much you have learned from this module through a written test.

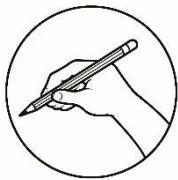


### ***What I Have Learned***

#### ***My Reflections***



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## Assessment

### Post-Test

#### A. IDENTIFICATION.

**Directions:** Identify what is asked in the following statements. Write your answers in your activity notebook.

1. It is the earliest known form of organized theater in the Philippines.
2. It is an orchestral piece at the beginning of an opera, suite, play, oratorio or other extended composition
3. It is a type of melodrama usually in three acts that uses alternately spoken and sung words.
4. Religious Komedya which is also called \_\_\_\_\_ centers on the life of Christ or of any Saint.
5. This is an example of secular komedya performed at local fiestas in which the story evolves on the search for the Holy Cross by Queen Elena and her son, Emperor Constantino.

#### B. Modified True or False.

**Directions:** Write True if the statement is correct and False if it is incorrect. Pick the word/s that make it incorrect and replace it with the correct word/s. Write your answers in your activity notebook.

1. As proof of its importance in Philippine culture in 2011, the National Commission for Culture and the Arts designated the *moro-moro* as a nominee for the UNESCO Intangible Cultural Heritage lists.
2. It was the American influence that started the *sarsuela*.
3. For a time, one of the most popular types of theater in the Philippines was the *Moro y Cristianos*.
4. In a religious *komedya*, the actors move in stylized way, have simple costumes and elaborately choreographed war scenes.
5. The *moro-moro* only survives in isolated towns today.
6. *Sarsuela* is a melodrama usually in one act only.
7. Musical performance is a step in the musical process wherein musical ideas are realized and transmitted to a listener
8. Issues of tempo, phrasing, dynamics and in some types of music, pitches and instrumentation are subject to a performer's discretion.
9. The two types of *komedya* are secular and religious.
10. The idea or the story in a musical play is presented in a live performance by combining songs, dance numbers, dialogues and even acting.



## What I Can Do

In the *sarsuela* titled “Walang Sugat,” there are three acts. The latter part of each act is a common song – “Bayan Ko.” As the story progresses, same song is sung with different intensity.

Now, can you sing this song according to your own interpretation basing on the lyrics, tempo and melody of it?

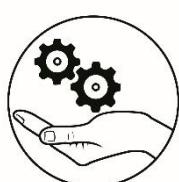
**Directions:**

1. Sing “Bayan Ko” in your own style and interpretation.
2. Evaluate your own performance using the rubrics below.
3. Record your performance using your cellphone or other media devices and submit it to your facilitator through messenger, e-mail or other media platforms.

Rubrics

CRITERIA	Outstanding 4	Very Good 3	Average 2	Needs Improvement 1
Pitch	The pitch is very accurate and has no errors.	An occasional isolated error, but most of the time, pitch is accurate and secure.	Some accurate pitches, but there are frequent and/or repeated errors especially in the chorus part.	The pitch being sung by the singers is not in his/her tessitura. Thus, making it harder to sing.
Tone Quality	Tone is consistently focused, clear and centered throughout the range of the voice.	Tone is focused and clear. Extremes in range sometimes cause tone to be less controlled in the first line of the stanza.	Tone is often focused and clear but sometimes the tone is uncontrolled in the first stanza.	The tone is often not focused, clear or centered all throughout the song.

Mastery of the lines	All the musical lines are performed with no mistakes.	Musical lines are performed with 1 to 3 mistakes.	Musical lines are performed with 4 to 6 mistakes.	Musical lines are performed over 10 mistakes.
Stage Presence	The singer has superior stage presence with outstanding facial expressions and body movement.	The singer has excellent stage presence with a pleasant face but an awkward body movement.	The singer has a nice stage presence with non-distracting facial expression but no body movement.	The singer is only standing while singing in poker face without any body movement.
Voice Projection	The singer projects voice and consistently produces loud and clear sound that can be heard in the entire hall.	The singer projects voice and produces clear sound moderately but can only be heard by the teacher and nearby listeners.	The singer produces an average sound and inconsistently projecting the voice and can only be heard by the teacher.	The singer produces poor and soft sound and not projecting the voice clearly enough to be heard by the listeners.



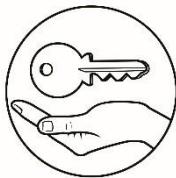
## ***Additional Activities***

Write a four-liner poem about any topic that you want. You may opt to adapt the melody from any particular song or you may create your own melody. Try incorporating movements as you sing your composition. Good luck!

Submit your output to your facilitator through messenger, e-mail, or other media platforms.

Rate your performance based on this rubric:

<b>CRITERIA</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Melody	The melody suited the whole stanza.	The melody was fine in the first 3 lines of the stanza.	The melody fitted only two lines of the stanza.	The melody did not fit song itself.
Lyrics	Word construction is scholarly done.	Rhyming is only evident in the first 3 lines of the stanza.	Rhyming is only evident in the first two lines of the stanza.	There is no rhyme at all.
Movement	Every dance movement is properly executed relating to the theme of the composition.	The movement was properly executed in the first 3 lines of the stanza.	The movement is properly executed in the first 2 lines of the stanza.	Movement was incorporated only in the first line of the stanza.
Mastery	The student was able to perform without visual aids and teacher's guidance.	The student was able to perform with the use of visual aids.	The student was able to perform only half of the stanza and the other half with teacher's guidance.	The student was able to perform but with the use of visual aids and teacher's guidance.



## Answer Key

- A. IDENTIFICATION**  
**What I Know (Pre-Test) / Assessment (Post Test)**
- (in any order)
1. Barong Tagalog
  2. Red Trouser
  3. Balintawak Dress
  4. Tapis
  5. Panyo
  6. Buri Hat
  1. Moro-Moro
  2. Overture
  3. Sarusela
  4. Komedya de Santo
  5. Santacruzan
  1. False. Moro-Moro - Sarusela
  2. False. American - Spanishish
  3. True
  4. False. simple - extravagant
  5. True
  6. False. One act- Three Acts
  7. True
  8. True
  9. False. Sarusela - Komedya
  10. True
- B. MODIFIED TRUE OR FALSE**

1. False. Moro-Moro - Sarusela
2. False. American - Spanishish
3. True
4. False. simple - extravagant
5. True
6. False. One act- Three Acts
7. True
8. True
9. False. Sarusela - Komedya
10. True

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