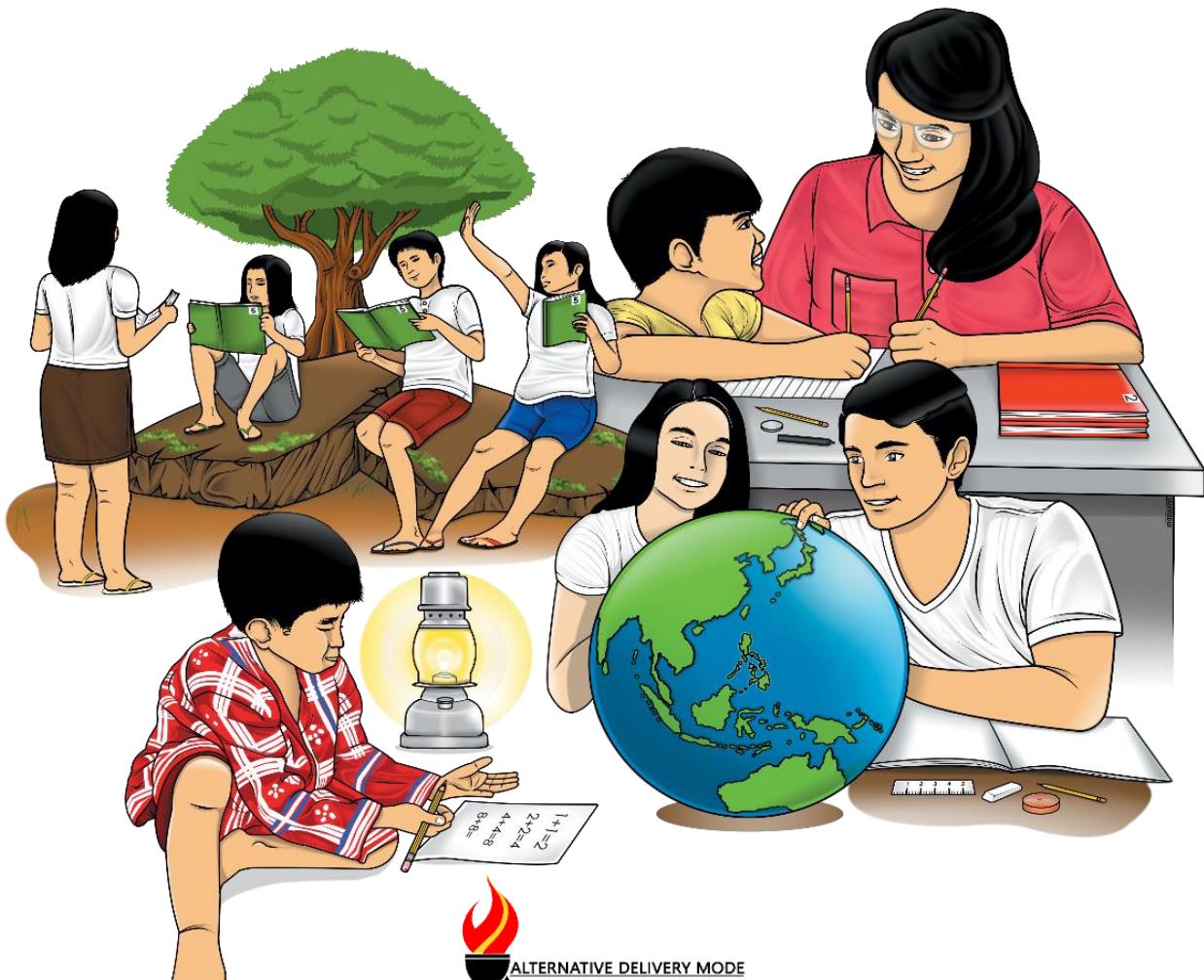


Music

Quarter 4 – Module 5: IBALONG FESTIVAL

The Musical Battle Cry of the Bicolanos



Music – Grade 7

Alternative Delivery Mode

Quarter 4 – Module 5: IBALONG - An Epic Display of Artistic Talents on the Plains of Mayon (Ibalong Festival)

First Edition, 2020

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Music

Quarter 4 – Module 5:

IBALONG FESTIVAL

The Musical Battle Cry

of the Bicolanos

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

Learning Competencies

The learner:

1. identifies musical characteristics of selected Philippine festivals and theatrical forms through video or live performances; MU7FT-IVa-g-1
2. describes how the music contributes to the performance of the musical production MU7FT-IVe-h-4
3. describes how a specific idea or story is communicated through music in a particular Philippine musical theater MU7FT-IVe-h-6
4. improvises music accompaniment in relation to a particular Philippine festival MU7FT-IVe-h-4
5. performs selection/s from chosen Philippine musical theater MU7FT-IVe-h-7

Learning Objectives:

Today, we will look into the festival of the westernmost province of Luzon, the Bicol region's known festival, Ibalong. Therefore, by the end of this module, you should be able to:

1. define the distinguishing characteristics and elements of music that are present and predominantly used during the Ibalong Festival;
2. describe how the music contributes to the performance of the musical production
3. describe how a specific idea or story is communicated through music in a particular Philippine musical theater
4. improvise music accompaniment in relation to a particular Philippine festival
5. performs selection/s from chosen Philippine musical theater



What I Know

Part I - Identification

Directions: Read each sentence below that describes one of the words inside the box. Choose the correct answer from inside the box below. Write your answers in your activity notebook.

ORYOL	TIBURON	HANDYONG	RABOT
BALTOG	TOLENTION	TANDAYAG	UNOS
HANDYONG	BANTONG	ENCATADA	ASOG
BUENCONSEJO	ALBAY	CADUGNUNG	CASTANO

1. She is a shapeshifting snake that the heroes tried to subdue, but later fell in love with the hero she was fighting with, ultimately becoming their ally.
2. They were the all-female band that performed the music used for Ibalong, the Musical.
3. He wrote the choral arrangement of the Ibalong song to be used in a Departmental Glee Club.
4. The travelling poet who assisted a Franciscan friar in documenting the fragmented pieces of the Ibalong.
5. The horrible giant the hero who fought in the last arc of the Ibalong Epic.
6. He is the hero who fought the monstrous wild boar who were destroying their fields.
7. They are a demonic race of flying sharks with hardy flesh and saw-like teeth that can crush rocks.
8. He is the hero who beheaded the fearsome giant who terrorized the Kingdom of Ibalon.
9. He is the great hero accepted by the shapeshifting snake and who is also a good friend of the giant slayer.
10. He caused the biggest wave of destruction in the history of the kingdom by causing massive waves to envelop the country.
11. The wild boar who was the antagonist of the first act.
12. He is the hero who fought with the flying sharks.
13. The Franciscan priest who documented the Ibalong epic.
14. The place where the festival is held annually.
15. She was the biggest challenge the heroes ever fought in the epic.

Part II – Multiple Choice

Directions: Read each question carefully. Select the letter of the correct answer from the choices provided. Write your answer in your activity notebook.

1. Which of the following are instruments is NOT used in the Legend of Ibalong Musical Production?
a. Sitar b. Tongatong c. T'boli Bells d. gongs
2. Which statement is true about the musical instruments used in the Ibalong Festival?
 - a. It uses a variety of brass instruments to create a rich powerful sound reminiscent of battle.
 - b. It uses modern musical instruments only such as the guitar and the piano in an effort to modernize the festival
 - c. Its music is a fusion of contemporary and tribal music.
 - d. It combines drums and tongatong (an instrument made of bamboo) to create a tribal effect.
3. Which of the following statements is true regarding the musical qualities of the Ibalong musical production?
 - a. The band Encantada used a combination of bamboo percussion instruments, tribal bells and gongs, other indigenous musical instruments, and modern electric guitars and keyboards.
 - b. To achieve authenticity, the band used indigenous musical instruments native to the Bicol Region.
 - c. They used the same musical instruments as those used in the Ibalong Festival.
 - d. For quality sound considerations, modern musical instruments are used for musical productions.
4. The Ibalong Epic had been transformed into multiple musical productions except:
 - a. Festival Music
 - b. Choral Arrangement
 - c. Tribal-Electronic Fusion
 - d. Electronic Media
5. Who composed the Ibalong Festival Song?
 - a. Ramil Chavenia and Raul Bendian
 - b. Martin Betes and Thelma Eclipse
 - c. Diana Rose Esteves and Mirasol Ramales
 - d. Eunice Chavez and Micko Albelda

**Lesson
1**

**IBALONG FESTIVAL:
An Epic Display of Artistic Talents
on the Plains of Mayon**



What's In

Last time, we engaged ourselves in the colorful artistry of the Sinulog festival of Cebu. We learned about the festival's history, cultural, religious, and socio-economic impact on our society. But hold on to your horses. Let's look back at what we learned last time, shall we?

Using what you have learned from the past lessons, identify the images that portray the Sinulog festival by choosing the letter that corresponds to your answer.

a



b



C



d



Great job for correctly identifying Sinulog from the above photos. However, the festival culture of street dancing and music is not limited to the Visayas region only but to the other parts of the country too.



What's New

Activity I – From Fantasy to Epic Legends

Since the dawn of theater, epics and legends have long been a source of inspiration for different theatrical performances. Modern renditions even transformed these legends into movies and television series for us to enjoy. The Ibalong Festival is the same. In this activity, we will analyze both a rendition of an epic legend as well as the multiple performances of the Ibalong Festival. Watch the following videos and answer the questions that follows.

VIDEO #1 – Bagani versus the Giant

(excerpt taken from ABS-CBN's Bagani)

<https://www.youtube.com/watch?v=lgeoiQnX68M>

1. Describe the events shown in the video.
2. Describe the costumes worn by the characters in the video clip.

VIDEO #2 – Ibalong Festival 2018 (Ligao City)

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

<https://www.youtube.com/watch?v=9PmPpHnCQ7w>

1. Describe the events shown in the video
2. In the interpretative dance, what scenario or story does the street dancing portray?
3. How did the music (instrumental and vocal) help in portraying the scenario?

VIDEO #3 – Ibalong Festival Song

(video credits from Youtube Channel Vic Buenconsejo)

<https://www.youtube.com/watch?v=NkLdC89DxLU>

1. Describe the song in terms of:
 - a. Melodic contour
 - b. Use of Dynamics
 - c. Timbre
2. What is the overall effect and style of the song?

Now that we have watched all the videos, let us generalize our observations.

1. What similarities does the clip from Bagani have with the 2018 Ibalong Festival street dance?
2. In a cultural standpoint, describe how both Bagani and Ibalong festivals portray about the early Filipino culture, epics, and legends.
3. What distinguishes festivals like the Ibalong in portraying Filipino epics and legends in comparison to popular media like movies and TV shows?
4. Based on the recent activity, describe the Ibalong Festival.



What is It

The Ibalong Festival is a non-religious festival characterized with appealing music, colorful costumes and props, and street dances based on Bicolandia's well-known epic, Ibalong. Though most festivals in the country are religious in nature (i.e Sinulog), the Ibalong Festival has its roots from an epic (a long poem, typically one derived from ancient oral tradition, narrating the deeds and adventures of heroic or legendary figures or the history of a nation.) of the same name. It is celebrated in Legazpi City, Albay and was predominantly celebrated in August but was moved to October in 2019.



IBALONG – The Epic

The Ibalong Epic consists of three episodes and three different heroes – Baltog, Handyong, and Bantong. The fragmented epic was said to have been transcribed by Padre Jose Castano, a Franciscan Missionary. It was then left in the care of a travelling poet known as Cadugnung, who translated the epic. As of today, sixty out of the presumed 400 fragments of the epic still exists.

Most duplications of the epic portrayed in the festivals in the form of street dance centers on five distinct acts. The acts revolve on the accomplishments of the heroes.

They are as follows:

1. The Battle with *Tandayog*, the Wild Boar – The Tandayog is a monstrous wild boar with long fangs. It was taken down by the hero Baltog, who ripped the monster's jaw off its face.
2. The Battle with the *Tiburons*, the Giant Flying Sharks – These demonic beings have hardy flesh and saw-like teeth that can crush rocks. They were defeated by the hero *Handyong*, who killed the beings to extinction.
3. The Search for *Oryol*, the Shape-shifting Serpent – Oryol was a master of stealth, able to shapeshift into various animals and even to that of a very beautiful woman. She was the biggest challenge to the hero *Handyong* who tracked and fought her for days on end. She ended up admiring the hero, offering her hand, both as an ally in battle and as a woman.

4. The Great Flood of *Unos* – It was the greatest calamity to befall the kingdom of Ibalon, caused by the mad god, *Unos*.
5. The Killing of *Rabot* the Giant – He was a fearful giant who terrorized the kingdom. He was slain by the hero *Bantong*, a good friend of *Handyong*. He beheaded the fearsome giant in its sleep.

ACTIVITY #1 – A Search of Epic Proportions

For this activity, we will use the same video of the Ibalong Festival 2018 we watched earlier. While watching the video, take note of the time stamp (the time the event started and ended) of when the four events were enacted in the street dance. Write your answer on the space provided before each act.

Ex. 1:31 – 1:59 The battle with *Tandayog*, the wild boar

- _____ The Battle with *Tandayog*, the Wild Boar
- _____ The Battle with the *Tiburons*, the Giant Flying Sharks
- _____ The Search for *Oryol*, the Shape-shifting Serpent
- _____ The Great Flood of *Unos*
- _____ The Killing of *Rabot* the Giant

IBALONG – THE MUSIC

Music in the Ibalong Festival can be described as dynamic, fluid, and flexible – an ever-evolving musical sensation. This is reflected on the 2019 Ibalong Festival Street Presentation Guidelines released by the festival committee. As per their guidelines, this is what was stated:

“The contingent (referring to the competitors) may compose musical accompaniment for the Ibalong dance ritual presentation; however, the official Ibalong soundtrack shall be part of the production.”

Therefore, free styling is an integral part of the musical experience in the Ibalong festival. However, one key factor in the guidelines keeps the music tied to its roots – the use of the official Ibalong soundtrack.

Activity #2 – Musical Immersion

In this activity, we will listen to the official Ibalong soundtrack. While listening, identify the number of melodies being sung in the song and the instruments that are being performed. Afterwards, answer the follow up questions provided. Your learning facilitator will provide you a copy of the song or you can listen to it through this link:

- <https://www.youtube.com/watch?v=1Xct1QDGqFE>
- 1. How many instruments did you hear in the song? Identify each of them.
- 2. How many independent melodies did you hear in the song?
- 3. Describe the song in terms of melody, rhythm, and musical harmony.

Other Musical Forms of the Ibalong

There have been other musical iterations of the epic aside from the music used in the street dance during the Ibalong Festival. These include a theatrical performance and an A Capella performance.

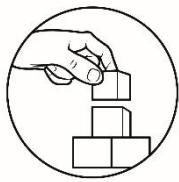
Ibalong the Musical

During its 2012-2013 theatrical season, the Tanghalang Pilipino (the resident drama company of CCP or Cultural Center of the Philippines), performed *Ibalong: The Musical* at Tanghalang Aurelio Tolentino in CCP Little Theater. This musical was written by Rody Vera and was directed by Tuxqs Rutaquio. The music was composed by Carol Bello. The major performers in the play include Remus Vilalnueva, Delphine Buencamino, Jonathan Tadioan, and May Bayot. Former Miss Saigon Actress Jenine Desisderio portrayed Oryol, the Shape-shifting serpent.

The music accompaniment of this play was performed by the Encantada Band that utilized the fusion of ethnic and contemporary music. The all-women group played the music using bamboo percussion instruments, gongs, *T'boli* bells, *tongatongs*, and other indigenous instruments together that are combined with the rhythm of electronic instruments like the electronic piano and guitar.

Ibalong A Capella

The music of Ibalong was arranged for *a capella* by Victor R. Buenconsejo along with Ramil Chavenia and Raul Bendian for the music and lyrics respectively. This piece was composed for the Bicol University ILS – High School Department Glee Club in 2017.



What's More

ACTIVITY #3 Competition Judging

Going back to the Ibalong Festival, its most prominent activity undoubtedly is the street dancing competitions. Therefore, today you will pretend to be one of the judges of the said competition. Using the criteria used by the 2019 festival committee, you will give scores to some of the video presentations. Your learning facilitator will provide you the videos or you can view them on the links below. Answer the follow up questions below.

METRICS	Video 1	Video 2	Video 3
Production Design (20%)			
Choreography (20%)			
Mastery/ Performance (20%)			
Costume (10%)			
Props (10%)			
Music (15%)			
Chant (5%)			
Total (100%)			

Here are the links for the performances:

1. Tribu Legasay - <https://www.youtube.com/watch?v=hqwFItnqu7I>
2. Tribu Cas - <https://www.youtube.com/watch?v=lNP5MTH2WzA>
3. Tribu Ligao - <https://www.youtube.com/watch?v=DeKwSomn0wM>

1. What difficulties did you experience in this activity?
2. Do you agree with the criteria provided by the 2019 Festival committee? If yes, explain why. If no, what changes do you propose?
3. What similarities and differences are present among the three?

Part II – Musical Analysis

Using the above videos, describe the music using the following elements of music:

1. Tempo

2. Melodic Contour

3. Rhythm

How do the musical elements you described contribute to the interpretation of the idea or story of *Ibalong*?

What do the musical elements provide to the performance of the musical *Ibalong*?

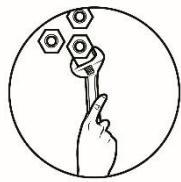
Great job! Not only were you able to analyze a musical performance, you were also able to act as a competition judge. You're just about ready to show off your skills in performing! However, let us step back a bit and see if we still remember everything we are learning so far.



What I Have Learned

My Reflections

A large, decorative scroll graphic designed for writing. It features a central vertical column with horizontal lines for writing, flanked by two curved ends resembling scroll handles. In the top right corner of the scroll area, there is a small circular icon containing a stylized letter 'M'.



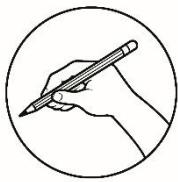
What I Can Do

Great job for answering the questions above correctly. Now, it's time for your grand performance! Using what you have watched and learned about Ibalong street dancing, create your own 2-3 minute dance routine getting inspiration from the epic of Ibalong. This performance should manifest the flow of the Ibalong narrative or story as discussed earlier. You may create your own music or use any resources available from the internet that will serve as dance accompaniment. Video record your performances using your cellphone or any learning mobile device. Submit it to your facilitator through Messenger, e-mail or any other media platforms.

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

Criteria	4	3	2	1
Originality (Steps and routines are self-made)	The student's dance steps and routines are 100% original/self-made	The student's dance steps and routines are 75% original/self-made	The student's dance steps and routines are 50% original/self-made	The student's dance steps and routines are 25% or less original/self-made and exactly copied from a performance
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; He/she 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 hardly demonstrates knowledge of the choreography and 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/perform s while giving great attention to the quality of movements, body position, placement on stage and other details of dance. He/She demonstrates an excellent	The student dances/perform s while giving with attention to the dance technique details; He/She demonstrates understanding of dance style.	The student dances/perform s while giving attention to most of the details of the dance technique; He/She demonstrates little understanding of dance style.	The student shows only a few of the technical elements (ie. footwork, quality of movements, body positions); He/She does not demonstrate understanding of dance style.

Criteria	4	3	2	1
	understanding of dance style.			
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 loses his/her focus and forgets to apply the necessary performance skills; he/she fails to communicate 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	Generally accurate in beat, tempo, rhythms of dance sequences most of 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	Shows basic understanding of tempo and beat, but falls behind and/or speeds up in places or makes errors in rhythm. 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



Assessment

Directions: Read each sentence below that describes one of the words inside the box. Choose the correct answer from inside the box below. Write your answers on your activity notebook.

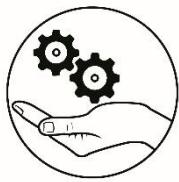
ORYOL	TIBURON	HANDYONG	RABOT
BALTOG	TOLENTION	TANDAYAG	UNOS
HANDYONG	BANTONG	ENCATADA	ASOG
BUENCONSEJO	ALBAY	CADUGNUNG	CASTANO

1. She is a shapeshifting snake that the heroes tried to subdue, but later fell in love with the hero she was fighting with, ultimately becoming their ally.
2. They were the all-female band that performed the music used for Ibalong, the Musical.
3. He wrote the choral arrangement of the Ibalong song to be used in a Departmental Glee Club.
4. The travelling poet who assisted a Franciscan friar in documenting the fragmented pieces of the Ibalong.
5. The horrible giant the hero who fought in the last arc of the Ibalong Epic.
6. He is the hero who fought the monstrous wild boar who were destroying their fields.
7. They are a demonic race of flying sharks with hardy flesh and saw-like teeth that can crush rocks.
8. He is the hero who beheaded the fearsome giant who terrorized the Kingdom of Ibalon.
9. He is the great hero accepted by the shapeshifting snake and who is also a good friend of the giant slayer.
10. He caused the biggest wave of destruction in the history of the kingdom by causing massive waves to envelop the country.
11. The wild boar who was the antagonist of the first act.
12. He is the hero who fought with the flying sharks.
13. The Franciscan priest who documented the Ibalong epic.
14. The place where the festival is held annually.
15. She was the biggest challenge the heroes ever fought in the epic.

Part II – Multiple Choice

Directions: Read each question carefully. Select the letter of the correct answer from the choices provided. Write your answer on your activity notebook.

1. Which of the following are instruments is NOT used in the Legend of Ibalong Musical Production?
a. Sitar b. Tongatong c. T'boli Bells d. gongs
2. Which statement is true about the musical instruments used in the Ibalong Festival?
 - a. It uses a variety of brass instruments to create a rich powerful sound reminiscent of battle.
 - b. It uses modern musical instruments only such as the guitar and the piano in an effort to modernize the festival
 - c. Its music is a fusion of contemporary and tribal music.
 - d. It combines drums and tongatong (an instrument made of bamboo) to create a tribal effect.
3. Which of the following statements is true regarding the musical qualities of the Ibalong musical production?
 - a. The band Encantada used a combination of bamboo percussion instruments, tribal bells and gongs, other indigenous musical instruments, and modern electric guitars and keyboards.
 - b. To achieve authenticity, the band used indigenous musical instruments native to the Bicol Region.
 - c. They used the same musical instruments as those used in the Ibalong Festival.
 - d. For quality sound considerations, modern musical instruments are used for musical productions.
4. The Ibalong Epic had been transformed into multiple musical productions except:
 - a. Festival Music
 - b. Choral Arrangement
 - c. Tribal-Electronic Fusion
 - d. Electronic Media
5. Who composed the Ibalong Festival Song?
 - a. Ramil Chavenia and Raul Bendian
 - b. Martin Betes and Thelma Eclipse
 - c. Diana Rose Esteves and Mirasol Ramales
 - d. Eunice Chavez and Micko Albelda



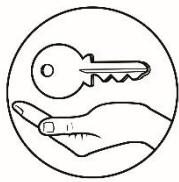
Additional Activities

In this part, you will learn and sing one of the songs used in the Ibalong Festival. Using the link provided below, learn the melody of the song and video record yourself while singing it. You will be graded using the following rubric.

Link for the Ibalong song: <https://www.youtube.com/watch?v=NkLdC89DxLU> (lyrics are in the video description)

Song Performance Rubric

	4	3	2	1
PITCH/MELODY	There are no noticeable errors in pitch. Pitch is very accurate. The student is consistently in tune.	There are occasional isolated errors, but most of the time melody is accurate, and pitch is secure.	Only some pitches are accurate. There are repeated errors made in the melody.	There are few accurate or secure pitches. It is difficult to understand the melody of the song.
BEAT AND TEMPO	The beat and tempo are secure and accurate 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. Beat and tempo problems occasionally affect the overall performance.	The beat is usually erratic and tempo is seldom accurate, and significantly affects the overall performance.
VOICE PROJECTION	Voice is clearly projected. Words are clearly articulated and the text of the music can be easily understood.	Voice is clearly projected most of the time. Words are somehow clearly articulated and the text can be understood most of the time.	Words are not consistently articulated. Voice lacks projection but the text is still discernible.	Voice is not heard at all. Words are not clearly articulated and the text is not discernible.



Answer Key

- II.
I.a
2. C
3. a
4. d
5. a
15. Oryol
14. Albay
13. Castano
12. Handayag
11. Tandayag
10. Unos
9. Handayag
8. Bantong
7. Tiburon
6. Balatog
5. Rabot
4. Cadugnuning
3. Buenconsejo
2. Encantada
1. Oryol

What I Know (Pre-Test) / Assessment (Post Test)
Answers: B and C
What's In

Module 5

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