

Music, Arts, Physical Education, and Health

MUSIC

Third Quarter – Module 2:
**Contemporary Filipino Music:
New Music Composers and Song Composers**



Writer:

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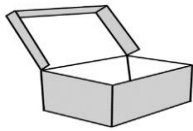
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What I Need to Know

Having been influenced by the Western styles such as the Spanish and American music, Filipino composers were able to combine some traditional elements and Western techniques. Numerous music pieces were composed by different talented Filipino musicians with an original blend of Filipino creativity adapting classic harmonies and historical experiences to hear our own contemporary style of music.

The module contains:

- Lesson 1 – Contemporary Filipino Music: Traditional Composers

After going through this module, you are expected to:

1. Narrates the life of selected contemporary Filipino composer/s.
2. Analyzes the musical characteristics of traditional and contemporary Philippine music.
3. Improvises simple vocal/instrumental accompaniments to selected contemporary Philippine music.
4. Performs selections of contemporary Philippine music.
5. Evaluates music and music performances using guided rubrics.



What I Know

The result of this pre-test will check your prior knowledge, understanding and skills on this module. Read and understand the questions carefully and choose the best answer. Write the letter of the answer on a separate sheet of paper. Write your name and section in the upper right corner of the paper.

1. The following are composition of Jose Maceda **EXCEPT** for:
A. Ugma-ugma B. Agungan C. Pagsamba D. Dularawan
2. He was considered as the First Filipino avant garde composer.
A. Jose Maceda B. Ramon Santos C. Josefino Toledo D. Levi Celerio
3. Which composition of Lucrecia Kasilag pertains to a musical drama combining a dance solo with a chorus and an ethnic orchestra?
A. Legend of Sarimanok C. Toccata for Percussion and Winds
B. Dularawan D. Divertissement and Concertante
4. Which composer is notably known for his compositional style characterized by chromaticism, electronic components, and fused with indigenous Philippine music elements?
A. Jose Maceda C. Josefino Toledo
B. Ramon Santos D. Levi Celerio
5. He became the official accompanist of the Las Piñas Boys Choir at the age of 14.
A. Fr. Manoling Francisco C. Fr. Manuel Maramba
B. Fr. Carlo Magno Marcelo D. Fr. Arnel Aquino








6. Which of the following orchestras is not being conducted/managed by Josefino Toledo?
- A. UP Festival Orchestra
B. Crosswave Symphony Orchestra
C. San Miguel Philharmonic Orchestra
D. Metro Manila Community Orchestra
7. He is notably known for being the only person to make music with a mouth-blown leaf.
- A. Levi Celerio
B. Josefino Toledo
C. Constancio De Guzman
D. George Canseco
8. Which composer was acknowledged as the “Dean of Filipino Movie Composers and Musical Directors”?
- A. Levi Celerio
B. Josefino Toledo
C. Constancio De Guzman
D. George Canseco
9. Which composition of Constancio De Guzman was adopted as the symbolic song of the People Power Movement of 1986?
- A. Ako ay Pilino
B. Pilipinas kong Mahal
C. Bayan ko
D. Piliin mo ang Pilipinas
10. The following are composition of George Canseco EXCEPT for:
- A. Kailangan Kita
B. Tubig at Langis
C. Gaano Kadalas ang Minsan
D. Maging Sino ka Man



What's In

Guess our Filipino contemporary composer!

Recall our previous lesson. Identify the Filipino contemporary composers being shown in each number. Cite one (2) famous compositions of each musician and explain briefly their compositional style.

Filipino Contemporary Composers					
Name					
Famous Compositions					
Compositional style					



What's New

Activity 1: Listening Activity

Listen and analyze the lyrics of the song “**Kastilyong Buhangin**” by George Canseco. Answer the questions below.

<https://www.youtube.com/watch?v=Pvy570T0zkE>

Minsan ang isang pangako ay
maihahambing
Sa isang kastilyong buhangin
Sakdal-rupok at huwag 'di masaling
Guguho sa ihip ng hangin

Ang alon ng maling pagmamahal
Ang siyang kalaban niyang mortal
Kapag dalampasigan mahagkan
Ang kastilyo ay nabubuwal

Kaya't bago natin bigkasin ang
pagsintang sumpa
Sa minumutya, sa diwa't gawa
Pak Isipin natin kung pag-ibig ay
wagas
Kahit pa magsanga ng landas

Minsan, dalawang puso ay
nagsumpaan
Pag-ibig na walang hanggan
Sumpang kastilyong buhangin pala
Pag-ibig na pansamantala

Kaya't bago natin bigkasin ang
pagsintang sumpa
Sa minumutya, sa diwa't gawa
Pak Isipin natin kung pag-ibig ay
wagas

Kahit pa magsanga ng landas
Minsan dalawang puso'y nagsumpaan
Pag-ibig na walang hanggan
Sumpang kastilyong buhangin pala
Pansamantala, luha ang dala
'Yan ang pag-ibig na nangyari sa atin
Gumuhong kastilyong buhangin

1. Based on the lyrics, how did the composer compare “Kastilyong Buhangin” to love? Explain.
2. Choose a line/s from the song that struck you the most. Why did you choose that line/s?
3. How can we help preserve and promote our own Filipino songs?



What is It

In the Philippines, various influences from western countries brought different musical styles. These musical styles found its way in influencing our own Filipino song. New Filipino composers incorporated western stylistic movements like neoclassicism, romanticism, baroque and even renaissance in their compositions.

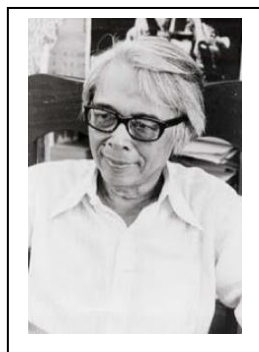
In addition, the Philippines was also known for gifted widely acclaimed Filipino song composers. These composers do not only entertain the people with their songs, but their composition is dedicated to uplift the standards of the music in the Philippines.



NEW COMPOSERS

JOSE MACEDA (1917 – 2004)

National Artist for Music



Jose Maceda was born on January 17, 1917 in Manila. He studied at the Academy of Music in Manila. He went to Paris to study music with Alfred Cortot, a French pianist. Maceda pursued advanced studies in Music in the United States with E. Robert Schmitz. He also earned a Doctorate Degree in Ethnomusicology from UCLA.

In 1953, the musical style of Maceda changed when he experienced the music of the indigenous tribes of Mindoro. He then decided to dedicate his life's work to the preservation and understanding of Filipino traditional music. Maceda's research resulted in a vast collection of recorded music from the remote mountain villages and far-flung local communities in the Philippines.

Even though his compositional technique tended to be Western in style, Maceda combined sounds of the environment with ethnic instruments. His compositions were usually for large groups of musicians. Some of his works are Ugma-Ugma (1963), a work for voice and ethnic instruments; Agungan (1975), a piece for six gong families; Pagsamba (1968), a musical ritual for a circular auditorium using several ethnic percussion instruments; Cassettes 100 (1971), a composition for 100 cassette tape recorders; and Ugnayan (1974), an ethnic piece played at the same time over several radio stations.

He was considered as the first Filipino avant garde composer. He also worked at a recording studio in Paris in 1958 which focused on musique concrète. During this time, he met Pierre Boulez, Karlheinz Stockhausen, and Iannis Xenakis, considered the musical giants of this musical genre. Maceda worked as Professor of Piano and Musicology at the College of Music, University of the Philippines from 1952 to 1990. He was appointed as the Executive Director of the Center for Ethnomusicology in 1997. He was conferred the honor of National Artist for Music in the same year. He died in Manila on May 5, 2004.

- *Listen to Udlot-Udlot composed by Jose Maceda. Analyze its musical element and how it differs from other contemporary performances.*

<https://www.youtube.com/watch?v=ORAX2CzDAYE&t=407s>



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LUCRECIA R. KASILAG (1918 – 2008)
National Artist for Music

Lucrecia R. Kasilag was born on August 31, 1918 in San Fernando, La Union. She studied at Manila and earned a degree in Music at the Philippine Women's University. She finished her Master's degree from the Eastman School of Music in New York, USA. Kasilag's compositions were greatly influenced by her professors Irving McHose and Wayne Barlow from New York. Her compositions combined a fusion of Eastern and Western styles in utilizing different instruments, melody, harmony, and rhythm. She is known for incorporating indigenous Filipino instruments into orchestral productions.



Some of her compositions are Toccata for Percussion and Winds (1959), composed for indigenous Muslim instruments and Western instruments; The Legend of the Sarimanok (1963), composed for chamber orchestra and Philippine ethnic instruments; (1960), compositions for piano and orchestra combining Western and Eastern forms, harmonies, and intervals; and Dularawan (1969), a musical drama combining a dance solo with a chorus and an ethnic orchestra. Kasilag's other works include compositions for piano, instrumental ensemble, and chorus.

She was remembered in the academy as a former Dean of the College of Music and Fine Arts, Philippine Women's University. She was also the President of the Cultural Center of the Philippines. She was the President and Music Director of the Bayanihan Dance Company. Kasilag also served as Chairman of the Asian Composers' League and the League of Filipino Composers. She is notably known for having written more than 200 musical works, ranging from folk songs to opera to orchestral works. She was recognized as a National Artist for Music in 1989. She died in Manila in August 2008.

- *Listen to Lullaby composed by Lucrecia Kasilag. Explain how you feel while listening to the musical performance.*

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

RAMON P. SANTOS (1941 –)
National Artist for Music



Ramon P. Santos was born on February 25, 1941 in Pasig. He earned his Bachelor of Music degree at the College of Music, University of the Philippines. He completed his Master of Music degree at Indiana University, USA. He earned his Doctor of Philosophy degree in Composition at the State University of New York, USA. He had also earned graduate studies in Ethnomusicology at the University of Illinois, USA. His compositional style is characterized by chromaticism, electronic components and fused with indigenous Philippine

music elements.

Santos' works include Ding Ding Nga Diyawa, Nabasag na Banga at Iba't iba pang Pinag-ugpong-ugpong na Pananalita sa Wikang Pilipino para sa Labing Anim na Tinig, and L'BAD. He has an extensive research on the gamelan music of Java, traditional music of the Ibaloi, Maranao, Mansaka, Bontoc, Yakan, and Boholano tribes in the Philippines. Santos became the Dean of the UP College of Music from 1978 to 1988. He was recognized National Artist for Music in 2014.

- *Listen to Tuksuhan composed by Ramon P. Santos sung by the Philippine Madrigal Singers. After listening, interpret the meaning of the song.*

<https://www.youtube.com/watch?v=i4PUx-ozNZM>

FR. MANUEL MARAMBA, OSB (1936 – 2020)

Fr. Manuel Perez Maramba, OSB is noted as one of the most accomplished musicians and liturgists in the Philippines during the second half of the 20th century. He was born on July 4, 1936 in Pangasinan. He gave his first public performance at the Bamboo Organ in Las Piñas when he was 11 years old. At 14 years old, he became the official accompanist of the Las Piñas Boys Choir. He became the youngest finalist to participate in the National Music Competitions for Young Artists (NAMCYA) piano competition in 1978. He was sent on full scholarship to the University for Music and Performing Arts in Graz, Austria. He graduated with the degree of Master of Arts in Church Music. Maramba also received a Teacher's Certificate in Organ. He performed at Carnegie Hall, United States at the age of 19.



He finished his Bachelor of Music degree majoring in Piano at the Conservatory of Music, University of Sto. Tomas (UST). In addition, Fr. Maramba continued his studies abroad wherein he earned his Master of Music degree, Artist Diploma, Bachelor of Music degree in Composition, and Teacher's Certificate in Theory from the Peabody Conservatory of Johns Hopkins University, USA. He then also received a Master's degree of Musical Arts in Performance from Yale University's School of Music, USA. Fr. Maramba studied sacred music at the Kirchenmusikschule in Regensburg, Germany. He took lessons in piano, organ, and the harpsichord at the Hochschule fur Musik in Vienna, Austria. Fr. Maramba is a monk at Our Lady of Montserrat Abbey in Manila. He became the director of the Paul VI Institute of Liturgy in Malaybalay, Bukidnon during which he composed the music for the papal mass.

He was a canon lawyer, serving on the National Appellate Matrimonial Tribunal. He became a faculty member at the UST Conservatory of Music, St. Scholastica's College, and Sta. Isabel College. Fr. Maramba composed operas like Aba!, Sto. Nino, La Naval, and Lord Takayama Ukon. Some of his major compositions are the music for Awakening which was commissioned by Ballet Philippines and music for Philippine Ballet Theater's production of Seven Mansions; three masses – Papal Mass for World Youth Day, 1995; Mass in Honor of St. Lorenzo Ruiz, and the Mass in Honor of the Sto. Nino; three 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; a zarzuela entitled Ang Sarswela sa San Salvador, and three orchestral works – Pugad Lawin, The Virgin of Naval, and Transfiguration.

- *Listen to Gloria composed by Fr. Manuel Maramba, OSB. What do you feel while listening to the song?*

<https://www.youtube.com/watch?v=Srb30PMvzrI&t=225s>



JOSEFINO TOLEDO (1959 –)



Josefino “Chino” Toledo is a famous musician in the Asian contemporary art music scene. He earned his Master of Music degree from the Cleveland Institute of Music, USA. Some of his awards are the following: “Ten Outstanding Young Men” (TOYM); “International Award for the Arts”; “Civitella Ranieri Fellowship in Italy”; and the “Chancellor Awards for Outstanding Musical Works,” University of the Philippines.

Toledo worked at the Pangkat Kawayan (a bamboo orchestra) from 1966 to 1979 and the Philippine Youth Orchestra (PYO) in 1977-1978. He became a principal percussionist of the Manila Symphony Orchestra in 1980-1983. He then later became the music director and principal conductor in 1985. He also attended the 1984 International Computer Music Conference in France. He was the country’s representative to the 1980 Young Composers Conference in Hong Kong, the ASEAN Composers Forum on Traditional Music in 1989 (Philippines) and 1993 (Singapore), the 1995 ASEAN Composers Workshop (Indonesia), and the 1996 International Composers Workshop (Gaudeamus, Amsterdam). He also became a fellow at the 1990 Pacific Music Festival and Pacific Composers Conference (Japan). Toledo is a Music Professor at the College of Music, University of the Philippines (UP). He founded and became the music director of the Metro Manila Community Orchestra, the UP Festival Orchestra, and the Crosswave Symphony Orchestra. He is known for conducting the premiere performances of the works of Filipino composers as well as other Asian composers. His own music, including works for chorus, orchestra, chamber ensemble, solo instrument, and music theater have been performed by well-known international artists and ensembles.

- *Listen to Alitaptap composed by Josefino Toledo performed by the University of Philippines Singing Ambassadors. Explain the meaning and purpose of the song.*
https://www.youtube.com/watch?v=UqE1XofY_Qc

SONG COMPOSERS

LEVI CELERIO (1910 – 2002)

National Artist for Literature and Music

Known lyricist and composer Levi Celerio was awarded as the National Artist for Music and Literature in 1997. He is also a violinist. Celerio wrote the lyrics for over 4,000 songs in his lifetime, including many for film. A vast number of Indian and Filipino love songs have lyrics written by him. Most notable compositions were Dahil sa Iyo, Buhat, and Ang Pasko ay Sumapit.



Celerio was born on April 30, 1910 in Tondo. He began studying at the Academy of Music in Manila under a scholarship. Afterwards, he joined the Manila Symphony Orchestra. He also translated and re-wrote the lyrics of folk songs to traditional melodies like Maliwanag Na Buwan from Ilocos, Ako ay May Singsing from Pampanga, and Alibangbang from the Visayas. His achievements include a citation in the Guinness Book



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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.

- *Listen to Ugoy ng Duyan performed by Lea Salonga. What do you remember and feel while listening to the song performance?*

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

CONSTANCIO DE GUZMAN (1903 – 1982)



Constancio Canseco de Guzman was born in Guiguinto, Bulacan on November 11, 1903. He studied piano and composition under the tutelage of Nicanor Abelardo. He went to law school but switched to pursue and finish a BS Commerce degree at Jose Rizal College in 1928. He took and passed the certified public accountants (CPA) board examinations in 1932. After he took the CPA board exam, he then started working for the movies.

He was acknowledged as the “Dean of Filipino Movie Composers and Musical Directors”. De Guzman became the music director of movie production companies like Sampaguita, LVN, Royal, Excelsior, Lea, and Tagalog Ilang-Ilang Productions. His “unexpected” hit music, Panaginip, gave him the opportunity to record hundreds of songs, principally under Villar and Columbia Records.

In 1948, his song Ang Bayan Ko (please refer to Quarter 3: Music Module 1 (What’s In) and Kung Kita’y Kapiling won the gold medal at the Paris International Fair. Bayan Ko was later adopted as the symbolic song of the People Power Movement of 1986. The same song won for him the Awit Award for Best Filipino Lyricist. Some of De Guzman’s notable compositions include Babalik Ka Rin, Ang Tangi Kong Pag-ibig, Birheng Walang Dambana, Maalaala Mo Kaya, and Sa Piling Mo. De Guzman passed away on August 16, 1982.

- *Listen to Maalala Mo Kaya composed by Constancio De Guzman. Compare this song to the performance of Carol Banawa. Which do you prefer? Why?*

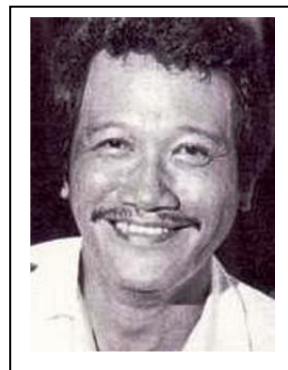
<https://www.youtube.com/watch?v=LuMlQMymekI>

GEORGE CANSECO (1934 – 2004)

George Masangkay Canseco was born in Naic, Cavite on April 23, 1934. He finished college with a degree in Liberal Arts degree at the University of the East. He then worked

for the Philippines Herald and the Associated Press as a journalist. He also became a “free-lance script writer for hire” in Manila.

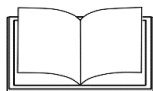
Canseco was recognized as “a nationally acclaimed composer of numerous popular classics.” He was commissioned to compose a national tribute hymn entitled *Ako Ay Pilipino* (I Am A Filipino). He wrote the classic *Kapantay Ay Langit*, a theme from the award-winning motion picture of the same title, sung by Amapola. Its English version entitled *You’re All I Love* containing some Tagalog lyrics was sung by American singer Vic Dana. The song won the Manila Film Festival “Best Song of the Year Award” in 1972. He followed it with an English song entitled *Songs* exclusively for Songs and Amapola under the Vicor Music Corporation Pioneer Label. One of his best-known compositions was *Child*, the English-language version of Freddie Aguilar’s signature song *Anák*.



He also wrote songs for the country’s top popular singers such as Sharon Cuneta, Basil Valdez, Regine Velasquez, Zsa Zsa Padilla, Pilita Corrales, Martin Nievera, and Kuh Ledesma. Canseco credited film producer and Vicor Music Corporation owner Vic del Rosario for giving him the biggest opportunity in the music industry. He was elected as the President of the Filipino Society of Composers, Authors and Publishers, Inc. (FILSCAP) in 1973. Outside being a musician, he was elected as Councilor for the First District of Quezon City in 1988.

There are approximately 120 song titles he composed including *Ikaw*, *Kailangan Kita*, *Dito Ba*, *Hiram*, *Tubig at Langis*, *Hanggang sa Dulo ng Walang Hanggan*, *Sinasamba Kita*, *Kastilyong Buhangin*, *Minsan Pa Nating Hagkan ang Nakaraan*, *Ngayon at Kailanman*, *Saan Darating ang Umaga*, *Sana Bukas Pa ang Kahapon*, *Dear Heart*, *Gaano Kadalas ang Minsan*, *Paano kita Mapasasalamatan*, and *Kahapon Lamang*. He died on November 19, 2004 in Manila.

- *Listen to Ngayon composed by George Canseco performed by Angeline Quinto. Compare this song to the performance of Basil Valdez. Which do you prefer? Why?*
<https://www.youtube.com/watch?v=vp85jrnqG3Q>



What's More

Activity 2: Listening Activity

Listen and analyze the song “Paano Kita Mapapasalamatan” composed by George Canseco and performed by Ogie Alcasid. Fill out the chart below.

<https://www.youtube.com/watch?v=nchChaJP1VE>

What can you say about the tempo of the song? Is fast, slow, or moderate? mpo	Describe the pitch intervals of the song. Is the song too high or too low?
Paano kita mapapasalamatan?	
What is the context/meaning of the song?	Will you recommend the song to be heard by other people? Why? Why not?



What I Can Do

Interview a professional singer/amateur singer in your barangay.

1. Let him/her describe the unique characteristics of our own Filipino music.
2. Ask the interviewee on how Original Filipino music is alike/different from the western music.
3. Request permission to take photos and record the video and audio of the interview.
4. Make him/her sing certain parts of his/her favorite Filipino music.
5. Compose a narrative (with pictures) of the interview.
6. Submit the narrative and record the interview to the teacher.

Rubrics for the Interview

Criteria	10	8	6	4
Greetings	The interviewer reads an address to the interviewee politely in a very effective way.	The interviewer greets and addresses the interviewee naturally and politely.	The interviewer greets and addresses the interviewee naturally and politely enough.	The interviewer does not greet or address the interviewee naturally or politely enough.
Introduction	The interviewer Foley introduces the topic of the interview in which the interviewee provides the audience with all the necessary information.	The interviewer briefly introduces the topic of the interview and the interviewee.	The interviewer briefly introduces the topic of the interview and interviewee but does not provide the audience with all the necessary information.	the interviewer does not introduce the topic of the interview or the interviewee
Question Made	The questions made perfectly	The questions matched the	The questions meat fairly	The questions made do not



	match the various aspects of the topic of the interview.	various aspects of the topic of the interview.	matches the various aspects of the topic of the interview.	match the values aspect of the topic of the interview.
Attitude	All along the interview the interviewer looks at the camera and at the respondent. He/she speaks soundly, with good pronunciation and without fillers or wildcard words	The interviewer mostly looks at the camera and at the respondent. He/she speaks soundly, with good pronunciation and without fillers or wildcard words.	The interviewer sometimes looks at the camera and at the respondent. He/she Speaks soundly enough, but sometimes he/she is not easy to understand and uses fillers or wild card words.	The interviewer scarcely looks at the camera or at the respondent. He/she Does not speak soundly and is not understood clearly. He/she uses lots of fillers or wild card words.



Assessment

It's time to assess how much you have learned from the lesson. Read and understand the questions carefully and choose the best answer. Write the letter of the answer on a separate sheet of paper. Write your name and section in the upper right corner of the paper.

- The following are composition of Jose Maceda **EXCEPT** for:
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- He was considered as the First Filipino avant garde composer.
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- Which composition of Lucrecia Kasilag pertains to a musical drama combining a dance solo with a chorus and an ethnic orchestra?
A. Legend of Sarimanok C. Toccata for Percussion and Winds
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- Which composer is notably known for his compositional style characterized by chromaticism, electronic components, and fused with indigenous Philippine music elements?
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- He became the official accompanist of the Las Piñas Boys Choir at the age of 14.
A. Fr. Manoling Francisco C. Fr. Manuel Maramba
B. Fr. Carlo Magno Marcelo D. Fr. Arnel Aquino
- Which of the following orchestras is not being conducted/managed by Josefino Toledo?
A. UP Festival Orchestra C. San Miguel Philharmonic Orchestra
B. Crosswave Symphony Orchestra D. Metro Manila Community Orchestra

7. He is notably known for being the only person to make music with a mouth-blown leaf.

A. Levi Celerio	C. Constancio De Guzman
B. Josefino Toledo	D. George Canseco

8. Which composer was acknowledged as the “Dean of Filipino Movie Composers and Musical Directors”?

A. Levi Celerio	C. Constancio De Guzman
B. Josefino Toledo	D. George Canseco

9. Which composition of Constancio De Guzman was adopted as the symbolic song of the People Power Movement of 1986?

A. Ako ay Pilino	C. Bayan ko
B. Pilipinas kong Mahal	D. Piliin mo ang Pilipinas

10. The following are composition of George Canseco EXCEPT for:

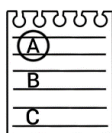
A. Kailangan Kita	C. Gaano Kadalas ang Minsan
B. Tubig at Langis	D. Maging Sino ka Man



Additional Activities

Musical Reflection

Write a reflection on the things you have learned in this lesson and their relevance to you as a student. Explain how you can apply the concepts in your daily life and enumerate specific instances in which you feel these concepts will come useful.



Answer Key

<p>What's More Answers may vary</p> <p>What I Can Do Refer to rubrics</p> <p>Assessment What I know</p> <p>1. D 2. A 3. B 4. B 5. C 6. C 7. A 8. C 9. C 10. D</p> <p>Additional Activities Answers may vary</p>	<p>What I know</p> <p>1. D 2. A 3. B 4. B 5. C 6. C 7. A 8. C 9. C 10. D</p>
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References

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WEBSITES/ VIDEOS

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- <https://www.youtube.com/watch?v=PpdAzjYwGss>
- <https://www.youtube.com/watch?v=LuMIQMymekI>
- <https://www.youtube.com/watch?v=vp85jrnqG3Q>
- <https://www.youtube.com/watch?v=nchChaJP1VE>



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