



January 23, 2018

DIVISION MEMORANDUM

No. 54 S. 2018

HANDULANTAW

**TO: Public School District Supervisors
School Managers
All Others Concerned**

1. In observance of the **National Arts Month in February 2018**, attached is a letter-invitation from **Diomar C. Abrio, Dean, College of Performing and Visual Arts and Director of Silliman University Culture and Arts Council**, encouraging both Public and Private schools of this division to participate the Visayan Traditional Music Competition dubbed as "**HANDULANTAW**" on **February 22, 2018 at Silliman University in Dumaguete City**.
2. Germane to this, you are hereby urged to join the said competition that fosters our Visayan cultural tradition.
3. The said competition comes in three categories: choral, rondalla music and folk dance competitions.
4. A **FREE workshop seminar** with free lunch as well for music conductor, chorographer and music director on the materials for the competition will take place on **January 29, 2018 from 9:00 AM-4:00PM**.
5. Attached are the rules and guidelines and musical scores for the said contests.
6. For profound details and information about the aforementioned event, please refer to the enclosures.
7. Travelling and other incidental expenses shall be charged to School MOOE subject to the usual accounting and auditing rules and regulations.
8. Immediate and widest dissemination of this memorandum is desired.

SALUSTIANO T. JIMENEZ, CESO VI
Assistant Regional Director, Region VII
Concurrent OIC, Schools Division Superintendent

STJ/rbp/jcc



24 JAN 2018
8

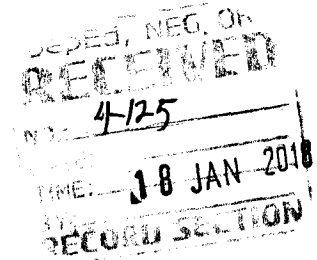


M.A.M. RACHEL

CULTURAL AFFAIRS OFFICE
SILLIMAN UNIVERSITY
Building Competence, Character & Faith

January 16, 2018

Dr. Salustiano T. Jimenez
CESO VI
OIC- Assistant Regional Director
Concurrent Schools Division Superintendent



Dear **Dr. Jimenez**:

In celebration of the National Arts Month in February 2018, the University Culture and Arts Council of Silliman University in collaboration with the National Commission for Culture and the Arts will showcase a Visayan traditional music competition dubbed "Handulantaw" featuring a choral, rondalla music and folkdance dance competition at the Luce Auditorium on February 22, 2018.

The competition is open to all Public and Private Schools in Negros Oriental and Dumaguete City. This activity aimed to efficiently and effectively promoting to reach out the millennials' engagement, awareness in appreciation of traditional Visayan Art music recently being challenged from vanishing by the dominant power of social media.

THE OBJECTIVES

At the end of the competition, the participants should have been able to:

- (1) define the various traditional Visayan musical forms and musical pieces;
- (2) enumerate the elements of these traditional Visayan music forms;
- (3) perform these forms in public performance venues;
- (4) appreciate the value of preserving their traditional music forms; and

In this respect, we are inviting you to participate and celebrate with us and promote our Visayan cultural tradition. Attached are Rules and Guidelines for this competition. There will be a FREE workshop seminar for music conductor, choreographer and music director on the music materials for the competition on Monday January 29, 2018 from 9:00AM-4:00PM (Lunch will be provided) (For confirmation you may call 09173235953 or email us @ cac@su.edu.ph)

Sincerely,

Diomar C. Abrio, B.M, M.M
Dean, College of Performing and Visual Arts
Director, University Culture and Arts Council

RULES AND GUIDELINES FOR CHORAL COMPETITION (High School and Elementary Category)

A. Specific Guidelines

1. Each choral group will sing 2 songs: the contest piece (a Visayan folk song which is provided by the organizing committee) and a supporting piece which will be any folksong or OPM.
2. The supporting piece may be arranged for 2-part, 3-part, 4-part and must be at least 3 minutes and 30 seconds in performance time and at most four (4) minutes.
3. The contest piece will be performed without any choreography however the supporting piece can be choreographed with changes in position.
4. The supporting piece may have a capella or accompanied.
5. The performing choir must be composed of 25-30 members, all bonafide high school students of the school represented.
6. The conductor must be a student or faculty of the school represented. However, the choir may opt not to have a conductor if they so desire.
7. Accompaniment must be live. Piano or keyboard / guitar shall be used as accompaniment. Absolutely NO minus one or any recorded accompaniment.
8. NO employment of props and lighting effects for both pieces. No fire, confetti and pyrotechnics. Failure to follow will merit automatic disqualification.
9. Participating choirs must attend the final and technical rehearsal which shall be scheduled by the organizing committee. Organizing committee will not be held responsible for any technical failure due to lack of technical rehearsal.
10. All participating group must send their Music director/choral conductor to attend the workshop, final briefing and drawing of slots for the competition on January 29, 2018 from 9:00AM-4:00PM at the Multi-purpose Hall Silliman University.
11. In judging, the contest piece carries 60% while the supporting piece carries 40%.
12. The contest will be on February 22, 2018, at the Luce Auditorium.
13. Prizes:
 - a. Champion: Ph 10,000.00 and plaque of recognition
 - b. Ph 5,000.00 Best in Interpretation of the contest piece
 - c. Ph 5,000.00 Best in Supporting piece
14. The decision of the panel of judges is final.

CRITERIA FOR JUDGING

Contest Piece 60%

Tonal Production

(Vocal Technique, Clarity and Quality of Tones) 50%

Musicianship

(Balance, Pitch Precision and Harmony) 50%

100%

Supporting Piece 40%

Tone Production and Musicianship

(Vocal Techniques/Tone Quality/Harmony) 50%

Choreography/Creativity/Timing and Precision 50%

100%

RULES AND REGULATIONS FOR RONDALLA COMPETITION

A .Specific Guidelines

1. The competition is open to students from public and private schools within Negros Oriental.
2. The competition is open to all bonafide student of the school represented.
3. Each participating group will perform 2 pieces: the contest piece (visayan folksong medley) and any supporting piece (group's choice).
4. Participants will be a minimum of 6 and a maximum of 20 excluding the conductor.
5. Pieces may not be memorized.
6. Five photocopies of the contest piece and the supporting pieces (conductor's score) shall be submitted to the organizer together with the application form on the set deadline.
7. The contest will be on February 22,2018 at the Clair Isabel McGill Luce Auditorium, Silliman University.
8. Participating groups must attend the final and technical rehearsals which shall be scheduled by the organizing committee. Organizing committee will not be held responsible for any technical failure due to absence in the said rehearsals.
9. All participating group must send their Dance director/choreography to attend the FREE seminar workshop, final briefing and drawing of slots for the competition on January 29, 2018 from 9:00AM-4:00PM at the Multi Purpose Hall, Silliman University.
10. Prizes:
 - A) Champion: Php 10,000.00 and plaque of recognition
 - B) Best in Supporting Piece: Ph 5,000.00
11. The decision of the panel of judges is final.

Criteria for Judging

1. Techniques (Skillsmand Mastery	40%
2. Interpretation(understanding of the piece)	25%
3. Musicianship (Blending,Raport)	25%
4. Overall impact	10%

	100%

RULES AND GUIDELINES FOR FOLKDANCE COMPETITION (High School & Elementary Category)

A. Specific Guidelines

1. The competition (College category) is open to students from public and private schools within Negros Oriental.
2. The competition (college category) is open to all bonafide high school and elementary student of the school represented.
3. Each participating group will perform 2 dances: the contest piece (**Kiriwkiw**) and a supporting piece.
4. The supporting piece must be taken from any of the published Philippine folk dance authored by known dance researcher-writer published in the books listed below. The following are the specific titles of the books:
 - a) Philippine Folk Dance, Volume 1-6 by Francisca R. Aquino
 - b) Philippine National Dance by Francisca R. Tolentino
 - c) Visayan Folk Dance Volumes 1-2 by Libertad Fajardo
 - d) Philippine Folk Dances and Songs by the Bureau of Public Schools 1965
 - e) Sayaw: Dances of the Philippine Islands Volumes 1-6 by the Philippine Folk Dance Society
 - f) A Classic Collection of Philippine Folk Dances Series 1-6 by the Philippine Folk Dance Society
5. The dance selected for the supporting piece may be in Cordillera, Lumad, Spanish-influenced, Muslim Classifications.

No combination of dances is allowed.

6. In dances where the author does not specify or describe the entrance/exit, the trainer may arrange one; however, it must not exceed one minute.
7. The dance must be accompanied by recorded music or CD prescribed by the book. Live accompaniment is not allowed.
8. For the supporting piece the group may be composed of a minimum of 8 and maximum of 16 which could be all males, all females or a combination of both. The contest piece should have 8 pairs of male and female dancers. Only bonafide students may represent the colleges and departments.
9. No employment of lighting effects for both pieces. No fire, confetti and pyrotechnics. Failure to follow will merit automatic disqualification.
10. Participating groups must attend the final and technical rehearsals which shall be scheduled by the organizing committee. Organizing committee will not be held responsible for any technical failure due to absence in the said rehearsals.
11. All participating group must send their Dance director/choreography to attend the FREE seminar workshop, final briefing and drawing of slots for the competition on January 29, 2018 from 9:00AM-4:00PM at the Multi Purpose Hall, Silliman University.

12. Five photocopies of the literature of the dance shall be submitted to the Organizer together with the application form on the set deadline.
13. In judging, the contest piece carries 60% while the supporting piece carries 40%.
14. The contest will be on February 22, 2018 at the Claire Isabel McGill Luce Auditorium.
15. Prizes:
 - a) Champion: Ph 10,000.00 and plaque of recognition
 - b) Best in Supporting Piece : Ph 5,000.00
 - c) Best in Choreography & Costume (SP) Ph 5,000.00
16. The decision of the panel of judges is final.

17. Criteria for Judging

1. Performance (skill and mastery, stage presence, grace and poise, showmanship, precision and expression)	40%
2. Interpretation (correct and appropriate interpretation of dance literature)	25%
3. Choreography (staging of dance)	20%
4. Use of Appropriate Costumes and Props	15%
	100%

Kamingaw sa Payag

Music and Lyrics by Minggoy Lopez

Moderato
8 *mf*

Soprano
A - hay _____ ka-mi-ngaw sa-pa-yag, kan-hi a-tong gi-

Alto
A - hay _____ yag, kan-hi a-tong gi-

Tenor
Du du du a hay _____ ka - mi - ngaw kan-hi a-tong gi-

Bass
Du du du a hay _____ ka - mi-ngaw kan-hi a-tong gi-

14 *mf*

S
puy-an sa-tong du-ha ka gug-ma wa - la _____ na ang i-yang ka - ha-yag

A
puy-an sa-tong du-ha ka gug-ma wa - la _____ ha-yag

T
puy-an sa-tong du-ha ka gug-ma wa-la na ang ka - ha-yag

B
puy-an sa-tong du-ha ka gug-ma wa-la na ang ka - ha-yag

21 *mp*

S
nga mi-dan-ag ka - na - to sa ga-bi-ing ta-nan. Du du du _____ du _____

A
nga mi-dan-ag ka - na - to sa ga-bi-ing ta-nan. Du du du _____ du _____

T
nga mi-dan-ag _____ ka-na-to sa ga-bi-ing ta-nan. Du du du _____ du _____

B
nga mi-dan-ag _____ ka-na-to sa ga-bi-ing ta-nan. *mf* *mp* Mag-un-sa a - ko kon wa - la na i-

29

S. du du du du du oh A-sa ko na i - kaw pa-ngi

A. du du du du du oh A-sa ko na i - kaw pa-ngi

T. du du du du du oh A-sa ko na i - kaw pa-ngi

B. kaw? un-sa puy-an sa pa - yag nga gi - bya-an mo na - man? A-sa ko na i - kaw pa-ngi

37

S. ta - a ka - ron, kay i - kaw day pi - nang - ga A - hay ka - mi - ngaw sa pa - yag

A. ta - a ka - ron, kay i - kaw day pi - nang - ga ko

T. ta - a ka - ron, kay i - kaw day pi - nang - ga ko

B. ta - a ka - ron, kay i - kaw day pi - nang - ga ko

48

S. Mag - un - sa a - ko kon wa

A. Mag - un - sa a - ko kon wa

T. Mag - un - sa a - ko kon wa

B. Mag - un - sa a - ko kon wa

60

S. la na i - kaw? un-sa puy-an sa pa - yag nga gi - bya-an mo na man? A-sa ko na i -

A. la na i - kaw? un-sa puy-an sa pa - yag nga gi - bya-an mo na man? A-sa ko na i -

T. la na i - kaw? un-sa puy-an sa pa - yag nga gi - bya-an mo na man? A-sa ko na i -

B. la na i - kaw? un-sa puy-an sa pa - yag nga gi - bya-an mo na man? A-sa ko na i -

68

S. *dim.* kaw pa-ngi - ta - a ka - ron, kay i - kaw day pi - nang - ga ko

A. *dim.* kaw pa-ngi - ta - a ka - ron, kay i - kaw day pi - nang - ga ko

T. *dim.* kaw pa-ngi - ta - a ka - ron, kay i - kaw day pi - nang - ga ko

B. *dim.* kaw pa-ngi - ta - a ka - ron, kay i - kaw day pi - nang - ga ko

75

S. *p* ma-na-mi-lit na lang ma-na-mi-lit a - ko *rit.*

A. *p* ma-na-mi-lit na lang oh

T. *p* du du du du oh

B. *p* du du du du oh

60

S. la na i - kaw? un-sa puy-an sa pa-yag nga gi - bya-an mo na man? A-sa ko na i-

A. la na i - kaw? un-sa puy-an sa pa-yag nga gi - bya-an mo na man? A-sa ko na i-

T. la na i - kaw? un-sa puy-an sa pa-yag nga gi - bya-an mo na man? A-sa ko na i-

B. la na i - kaw? un-sa puy-an sa pa-yag nga gi - bya-an mo na man? A-sa ko na i-

68

S. kaw pa-ngi - ta - a ka - ron, kay i - kaw day pi - nang - ga ko

A. kaw pa-ngi - ta - a ka - ron, kay i - kaw day pi - nang - ga ko

T. kaw pa-ngi - ta - a ka - ron, kay i - kaw day pi - nang - ga ko

B. kaw pa-ngi - ta - a ka - ron, kay i - kaw day pi - nang - ga ko

dim.

75

S. ma-na-mi-lit na lang ma-na-mi-lit a - ko

A. ma-na-mi-lit na lang oh

T. du du du du oh

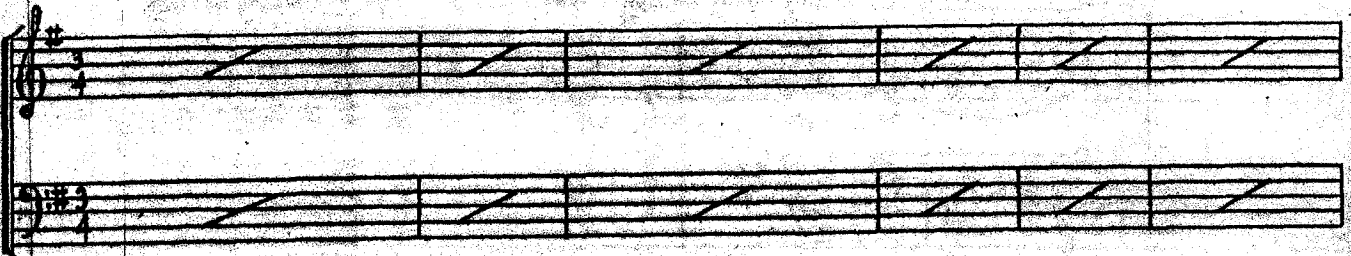
B. du du du du oh

P *rit.*

Kamingaw sa Payag

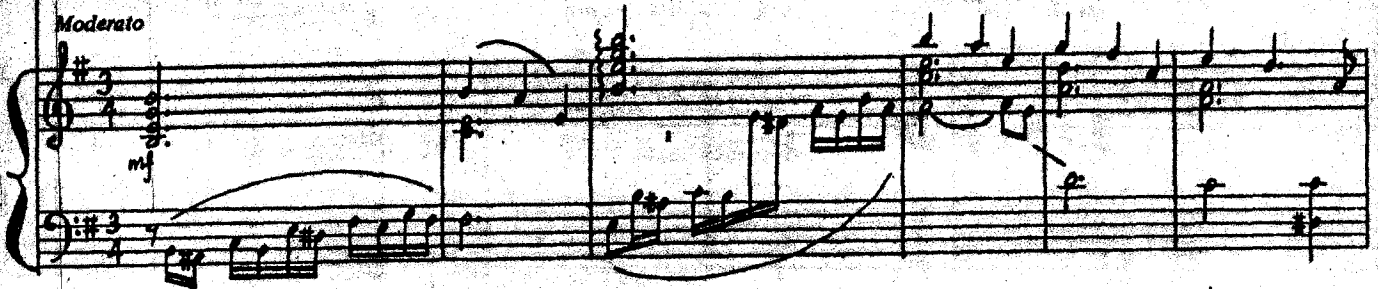
Music & Lyrics by Minggoy Lopez

Moderato

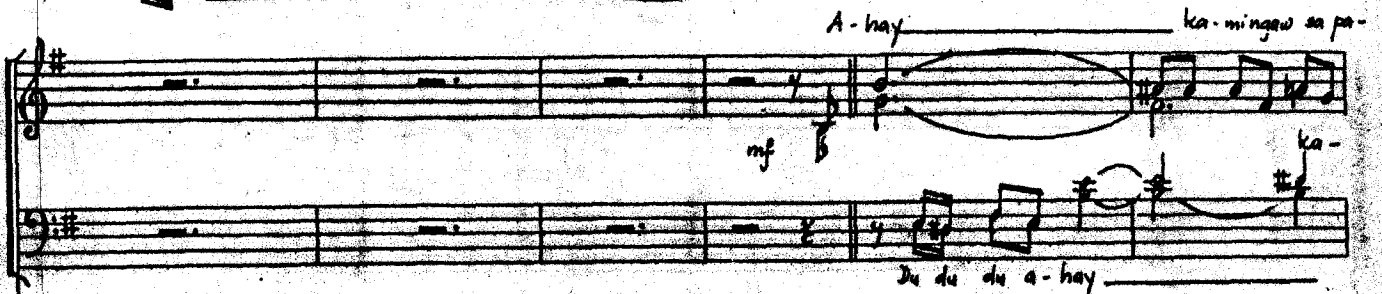


Two staves of piano introduction. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain slanted lines, indicating a whole rest for the duration of the piece.

Moderato



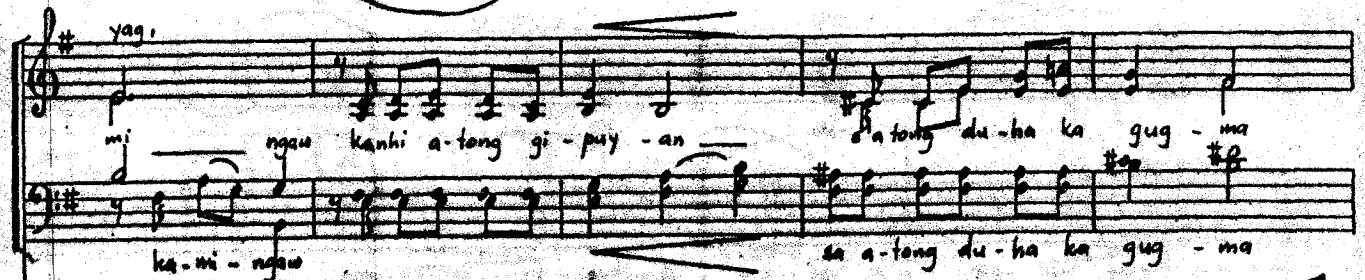
Piano accompaniment for the first system. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and G major. The upper staff begins with a melody starting on a half note G4, followed by quarter notes A4, B4, C5, and D5. The lower staff provides harmonic support with chords and moving lines.



Vocal entry for the first system. The upper staff is in treble clef and the lower staff is in bass clef. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The lyrics "A-hay ka-mingaw sa pa-" are written above the notes. The piano accompaniment continues in the lower staff.



Piano accompaniment for the second system. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with chords and moving lines, supporting the vocal melody.



Vocal entry for the second system. The upper staff is in treble clef and the lower staff is in bass clef. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The lyrics "mi ngaw kanhi a-tong gi-puy-an a-tong du-ha ka gug-ma" are written above the notes. The piano accompaniment continues in the lower staff.



Piano accompaniment for the third system. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with chords and moving lines, supporting the vocal melody.

Wa-la _____ na ang i-yang ka - ha - yag nga mi-dan-ag ka - na - to

mf *Bula-la*

Wa-la na ang ka - ha - yag nga mi-dan-ag ka - na - to

trm

du - du - du - du - du - du

Mag-un - sa a - ko kan wa - la na i-

du - du - du - du - du - du

kaw? *Uonay puy - an sa pa yag nga gi - bya - an mo pa - man* ?

pp subito (out pedal)

ko na i - kaw pa - ngi - ta - a ka - ron, kay i - kaw day pi - nang - ga

Solo: *p* A - hay ka - ting - wa sa pa - yag

ko

mp

mf *crad.*

f

f

f Hag-

un - sa a - ko kon wala na i - kaw? Unsay puy - an sa pa - yag nga gi -

bya - an mo na man? My A - sa ko na i - kaw pa - ngi -

decresc - - - - -

ta - a ka - tom, kay i - kaw kay pi - nang - ga ko

decrease - - - - -

mana-mi-bit a -- ko

ma - na - mi - bit na lang

oh rit

rit

rit

rit

Conductor's Copy

Philippine Folksongs Medley (No. 1)

(Rondalla for elementary children)

Finished on June 12, 2000

Jerry Dadap

Allegro

A Condansoy

Banduria

mf

Octavina

mf

Guitar

mf

Bajo

mf

Guitar Chords: G, D7, G, E7

9

Bandu.

Oct

Guit.

Bajo

Guitar Chords: Am, D7, G, D7, G

30


Bandu. 

Oct 

Guit. 

Bajo 

37

Bandu. 

Oct 

Guit. 

Bajo 

4

44

Bandu.

Oct

Guit.

Bajo

D7

G

E7

Am

D7

8

12

B *May Tamsi Pulahon ug Dughan*

51

Bandu.

Oct

Guit.

Bajo

p

mf

mf

mf

4

4

58

Bandu.

Oct

Guit.

Bajo

C

G

8

12

65

Bandu.

Oct

Guit.

Bajo

C Sa Lungsod sa Buenavista

p

D7

G

G

p

p

72

Bandu.

Musical staff for Bandu. (72-79) in treble clef, key of D major. The staff contains a melodic line with eighth notes and quarter notes, featuring several slurs and a fermata at the end.

Oct

Musical staff for Oct. (72-79) in treble clef, key of D major. The staff contains a chordal accompaniment with chords and some melodic fragments.

Guit.

Musical staff for Guit. (72-79) in treble clef, key of D major. The staff contains a guitar-specific accompaniment with slash marks indicating rhythmic patterns. A guitar chord diagram for D7 is shown above the staff, with fret numbers 4 and 8 indicated.

Bajo

Musical staff for Bajo (72-79) in bass clef, key of D major. The staff contains a bass line with eighth notes and quarter notes, featuring slurs.

Bandu.

80

Musical staff for Bandu. (80-87) in treble clef, key of D major. The staff contains a melodic line with eighth notes and quarter notes, featuring slurs and a fermata at the end.

Oct

Musical staff for Oct. (80-87) in treble clef, key of D major. The staff contains a chordal accompaniment with chords and some melodic fragments.

Guit.

Musical staff for Guit. (80-87) in treble clef, key of D major. The staff contains a guitar-specific accompaniment with slash marks indicating rhythmic patterns. A guitar chord diagram for G is shown above the staff, with fret numbers 12 and 16 indicated.

Bajo

Musical staff for Bajo (80-87) in bass clef, key of D major. The staff contains a bass line with eighth notes and quarter notes, featuring slurs.

87

Bandu.

Oct

Guit.

Bajo

20

D⁷

24

93

Bandu.

Oct

Guit.

Bajo

28

99

D *Inday sa Balitaw*

Bandu.

Oct

Guit.

Bajo

106

Bandu.

Oct

Guit.

Bajo

Banduria

Philippine Folksongs Medley (No. 1)

(Rondalla for elementary children)

Finished on June 12, 2000

Jerry Dadap

Allegro

A Condansoy

3

mf

10

18

26

34

f

42

50

B May Tamsi Pulahon ug Dughan

4

p

2

59

67

C *Sa Lungsod sa Buenavista*

75

84

92

100

D *Inday sa Balitaw*

108

115

Philippine Folksongs Medley (No. 1)

(Rondalla for elementary children)

Octavina

Finished on June 12, 2000

Jerry Dadap

Allegro **A** Condansoy

4

mf

13

21

29

f

40

46

mf

53 **B** May Tamsi Pulahon ug Dughan

62

p

69 **C** *Sa Lungsod sa Buenavista*

76

85

92

99 **D** *Inday sa Balitaw*

p

107

115

f

Philippine Folksongs Medley (No. 1)

Guitar

Finished on June 12, 2000

(Rondalla for elementary children)

Jerry Dadap

Allegro



A



Condansoy



Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with slurs and rests. Dynamics include *mf*. A '4' indicates a four-measure rest.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with slurs and rests. Dynamics include *mf*. Chord diagrams for G, D7, G, E7, Am, D7, and G are shown above the staff. A '4' indicates a four-measure rest.

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with slurs and rests. Chord diagrams for C, G, E7, Am, D7, and G are shown above the staff.

Musical staff 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with slurs and rests. Chord diagrams for C, G, E7, Am, D7, and G are shown above the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with slurs and rests. Chord diagrams for D7, G, E7, Am, D7, and G are shown above the staff. A '4' indicates a four-measure rest, and an '8' indicates an eight-measure rest.

Musical staff 6: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with slurs and rests. Chord diagrams for D7, G, E7, Am, D7, and G are shown above the staff. A '12' indicates a twelve-measure rest.

B








May Tamsi Pulahon ug Dughan




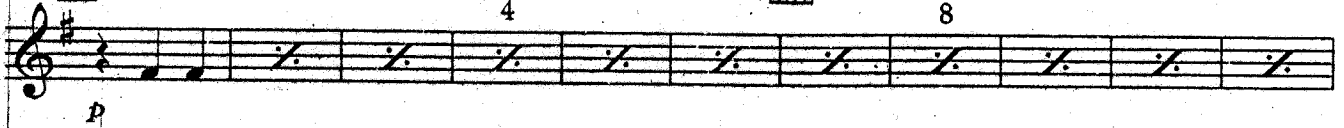
Musical staff 7: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with slurs and rests. Dynamics include *mf*. A '4' indicates a four-measure rest, and an '8' indicates an eight-measure rest.


2

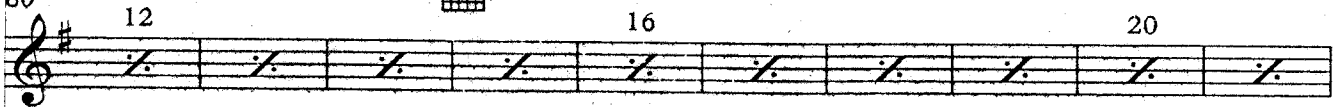
61  12   





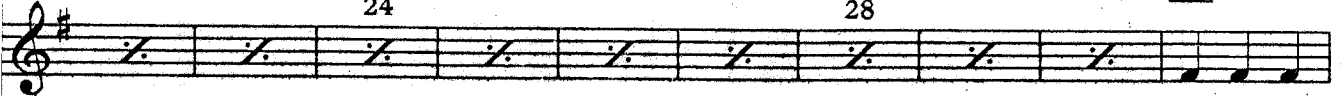
69 **C** *Sa Lungsod sa Buenavista*  4 8 *p*




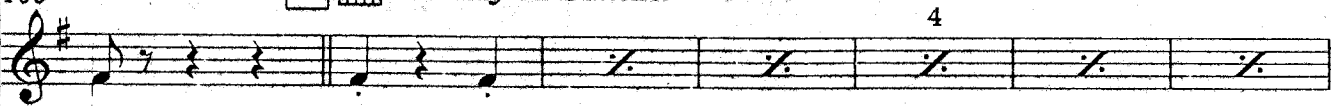
80  12 16 20







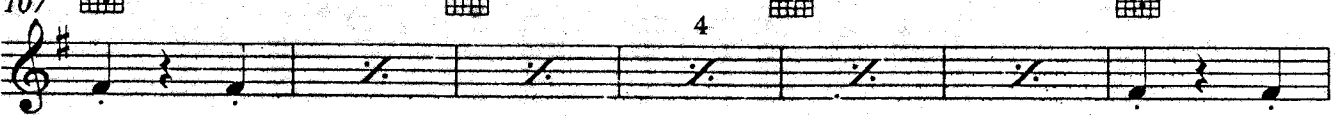
90  24 28 






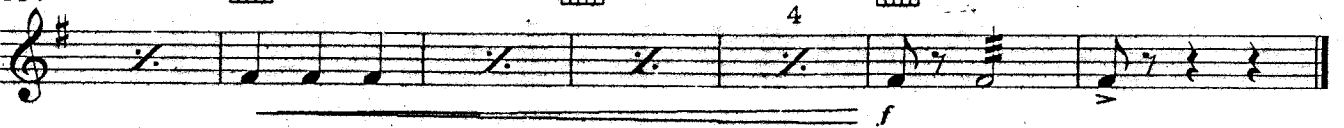
100 **D**  *Inday sa Balitaw* 4



107   4  



114   4  *f*



Philippine Folksongs Medley (No. 1)

(Rondalla for elementary children)

Bajo

Finished on June 12, 2000

Jerry Dadap

Allegro

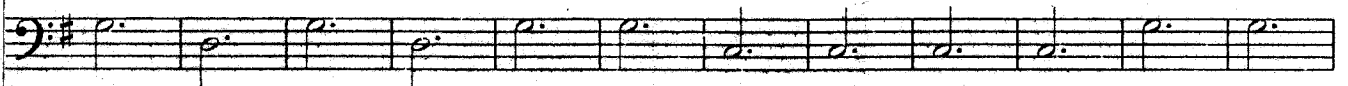
A Condansoy



47



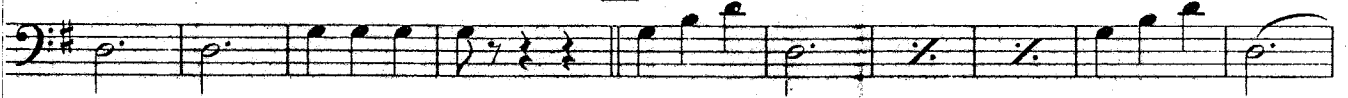
53 **B** *May Tamsi Pulahon ug Dughan*



mf

65

C *Sa Lungsod sa Buenavista*



p

75



84

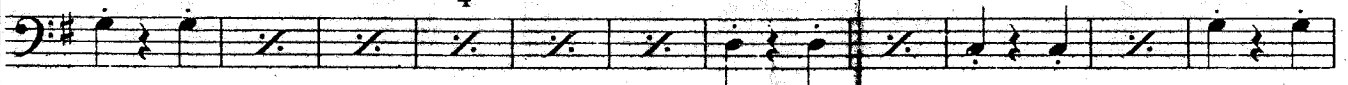


93



101 **D** *Inday sa Balitaw*

4



112



f