

ISSN 0119-5107



**Philippine Normal University
CENTER FOR RESEARCH AND
DEVELOPMENT IN EDUCATION
Manila**



RESEARCH SERIES

No. 123

June 2010

ARRANGEMENT OF SELECTED MUSICAL PIECES FOR THE ANGKLUNG ENSEMBLE AND HIMIG KAWAYAN ENSEMBLE

PACITA M. NARZO

*Head, Department of Humanities
College of Arts and Social Sciences*

Arrangement of Selected Musical Pieces for the Angklung Ensemble and Himig Kawayan Ensemble

Pacita M. Narzo

Head, Department of Humanities
College of Arts and Social Sciences

INTRODUCTION

The Angklung Ensemble and the Himig Kawayan Ensemble are instrumental groups that are slowly gaining popularity in schools and communities today. Their popularity could be attributed to the low cost of a set of *angklung*, *bumbong* and *marimba* due to the abundance of supply of the materials in the country.

It has been learned that several schools own a set of *angklung* and *marimba* but they rarely use them, keeping the instruments in the stock room. It has been learned further from the music teachers that the reasons behind this problem are a dearth of musical arrangements for the Angklung Ensemble, lack of capable teachers to handle the group and lack of support from the school administration. In addition, from the survey of literature, actual interviews with music teachers, examination of music materials for instrumental groups, and the researcher's personal experience as an organizer or trainer of an Angklung Ensemble, there have not been researches on the organization and training of an Angklung Ensemble or Himig Kawayan Ensemble and musical arrangements for the

instruments except the study that the researcher recently conducted. Most of the theses on musical arrangements (which are very few) are for choral singing and only few for instrumental groups like the rondalla, band (only a part of a manual for the band and rondalla by Ricon 1994 and Calubayan 2001, respectively) and ukulele. One of the recommendations that the researcher made in her recent study entitled “Arrangement of Selected Musical Pieces for the Angklung Ensemble” in 2005 was the arrangement of more musical pieces for the Angklung Ensemble and the inclusion and the integration of other bamboo instruments in the ensemble. It is in this light that this research focused on the preparation of musical arrangements for the Angklung Ensemble and Himig Kawayan Ensemble which included *bumbong*, *marimba* and *angklung*.

STATEMENT OF PURPOSE

This study aimed to arrange and evaluate selected musical pieces for the Angklung Ensemble and Himig Kawayan Ensemble.

Specifically, this study sought to:

1. Select the musical compositions;
2. Arrange the selected compositions for the Angklung Ensemble and Himig Kawayan Ensemble;
3. Describe the musical arrangements;
4. Evaluate the musical arrangements; and
5. Perform the musical arrangements in a presentation.

METHODOLOGY

The arrangement of selected musical pieces for Angklung Ensemble and Himig Kawayan Ensemble is a creative and descriptive study that employed the following procedures: selection of musical instrument, arrangement of musical pieces for Angklung Ensemble and Himig Kawayan Ensemble, evaluation of the musical arrangements, and presentation of musical arrangements in a performance.

A nine-item Likert scale that was prepared and used by the researcher in her study in 2005 was utilized to evaluate the musical arrangements. The items were proportionally distributed under the five (5) components (melody, rhythm, harmony and techniques, dynamics and style). These components were included in the criteria for preparing the arrangements and were used as bases for the musical arrangements. To elicit the description of the evaluations quantitatively, a five-point continuum that ranged from Poor (1), Satisfactory (2), Good (3), Very Good (4), and Excellent (5) was provided. The scale was content-validated by music experts.

The scores of the musical arrangements and evaluation forms were personally distributed to the 10 evaluators, one (1) consultant, one (1) music specialist and eight (8) members of the PNU Angklung Ensemble.

The researcher had a one-on-one consultation with one of the country's leading composers/arrangers, Dr. Alfredo S. Buenaventura, the music consultant in this study.

The mean ratings were computed by piece and by criteria.

RESULTS

Stage 1 – Selection of Musical Material

Musical pieces were collected from various sources.

Two musical pieces, one for the Angklung Ensemble and one for the Himig Kawayan Ensemble, were selected for arrangement. The selection was based on the following criteria: (1) suitability of the key to the Angklung Ensemble or Himig Kawayan Ensemble; (2) suitability of the range of the melody to the Angklung Ensemble or Himig Kawayan Ensemble; (3) playability of the melody in the ensemble; (4) suitability of the medium to express a particular musical idea, tone color and idiom; and (5) intrinsic and extra-musical value of the music.

The two musical pieces that were arranged for the Angklung Ensemble and Himig Kawayan Ensemble were:

1. *I Talk to the Trees* - Angklung Ensemble
from the musical play
Paint Your Wagon, words
by Allan J. Lerner
and music by Frederick Loewe
2. *Hamabe No Uta* - Himig Kawayan Ensemble

Stage 2 – Arrangement of Musical Pieces for Angklung Ensemble and Himig Kawayan Ensemble

The selected pieces were analyzed in terms of the suitability of their key and range to the Angklung Ensemble and Himig Kawayan Ensemble. Some were transposed because of the key problem and the others, because of the problem in melodic range. Appropriate chords were added and indicated as the melodies were analyzed and studied. Basically, the musical pieces were arranged in homophonic and polyphonic texture. Countermelody, descant and free counterpoint were the devices employed in polyphonic writing. Other techniques used in the arrangement of the musical pieces were unison writing and tempo changes. Transcription was also used. Techniques for the introductions and endings were also considered.

The musical arrangements were notated and scored using the Finale 2006 Software.

The Philippine Normal University Angklung Ensemble studied and rehearsed the two musical arrangements. Changes in the arrangements were made as the need arose based on the suggestions of the members of the group and as the researcher felt the need for the change during the course of the rehearsals.

Stage 3 – Evaluation of Musical Arrangements

Based on the computed mean (4.8), a rating of *Excellent* was given by the evaluators to the musical arrangements based on the five criteria for evaluation. A

rating of *Excellent* was also given by the evaluators to the melody of all the pieces.

Stage 4 – Presentation of Musical Arrangements in a Performance

To date, the Philippine Normal University Angklung Ensemble has performed the musical arrangements in the following occasions:

- a. Annual Rondalla/Angklung/Himig Kawayan and Ethnic Ensemble Concert
- b. University-sponsored activities and other school programs
- c. Performances outside the University











CONCLUSIONS

Based on the evaluation results of the two musical pieces arranged for the Angklung Ensemble and Himig Kawayan Ensemble, the following conclusions were made:

The melody of the musical arrangements is playable and is within the range of the Angklung Ensemble and Himig Kawayan Ensemble.

Generally, the rhythm, tempo change, character and time signature give fresh interest and variety to the arrangements. In terms of harmony and techniques, the musical arrangements show a sense of balance and proportion in combining the many varied sources available for arranging such as harmony and counterpoint. The dynamics applied are within the expressive intent and needs of the music.

Finally, in terms of style, the medium is by and large suitable in expressing the particular musical ideas, tone color and idiom. The techniques used for the introductions and endings contribute to a sense of unity in the arrangements, and the form and structure of the musical arrangements begin simply and then grow in relative complexity as they develop.

RECOMMENDATIONS

Based on the findings and the conclusions in the study, the following were recommended:

1. Development or arrangement of more musical pieces for the Angklung Ensemble and Himig Kawayan Ensemble for beginners and advance players.
2. Inclusion of other categories of music such as Christmas songs, school hymns, national anthem, etc., in the development or arrangement of more musical pieces for a wider musical repertoire to suit various occasions in schools and communities.
3. Integration or inclusion of other instruments like ethnic, rondalla, other bamboo instruments (tipangklung, bamboo flute, etc.) and other percussive instruments in musical arrangements for the Angklung Ensemble and Himig Kawayan Ensemble.
4. Creation and manufacture of additional *angklung* instruments in the lower and higher registers in order to extend the range of the Angklung Ensemble.
5. Creation and manufacture of additional *bumbong* instruments in the lower and higher registers in order to extend the range of the instrument.
6. Conduct of researches on the history, development, and manufacture of Bumbong in the Philippines.

-
7. Sponsorship of concerts, lecture-demos, seminar-workshops featuring the Angklung and Himig Kawayan Ensemble in schools and communities for the enhancement, preservation and development of the Filipino culture.

REFERENCES

Calubayan, ...

Narzo, Pacita M. 2005 "Arrangement of Selected..."

Ricon, Ricardo P, 1994. *Development of a Band Director's Manual*. Unpublished Master's Thesis, Philippine Normal University.