

MTV-MLE: Music TeleVillame – Multilingual Education

Patricia D. Musico
2008-04919

paaaaats@yahoo.com

ABSTRACT

This paper will analyze the role of music in language education. Big books are one of the materials employed in MTB-MLE, and which are taught as a shared reading activity in class. The stories are predictable, repetitive, easy to memorize and “pangmasa” which are characteristics they share with novelty songs and which make them both very appealing to children. Yoyoy Villame born Roman Tesorio, a Boholano singer who was discovered for his novel compositions sung in unusual ways with unconventional words and “funny” pronunciation is one of the biggest names in Pinoy novelty songs. This paper will examine in part the “oddities” in his phonetic, morphological and syntactic rendition and presents how these contribute to the creation of a distinctive vocal style many identify to be Visayan and “pangmasa”. His songs are a novelty and may sound strange to the ears yet this type of songs was able to capture a sizeable chunk of the market which can be partly explained by socio-cultural variables such as essentialism, nostalgia and authentication of identity.

General Terms

Music, Chord Progressions

Keywords

Yoyoy Villame, Music, Big books, Education, Teaching

1. INTRODUCTION

Music and language have always been felt to be related, though not exactly. There are so many ways in which people can relate music to language. Firstly, some people think that music is a language which has led them to analyze music using theories employed by linguists in analyzing other languages. Secondly, the musical experience is so subjective that we feel we need to express and talk about how it has made us feel. Language is used in order to explain the phenomena that music created in people, though sometimes, the experienter is just at a loss for words or he or she cannot explain concretely. Thirdly, music can be considered as a specialized language. It can be read and, notes are its words. The keys are the contexts and the staff is the environment. [8]

Recently, it has been confirmed that music and language really are scientifically related. It was discovered that both music and language rely on the same brain systems. The memorization of arbitrary forms in language learning like words and their meanings and those in music like the familiar and basic melodies are both based on the temporal lobes, while those that concern the rules or patterns for reproduction in both music and language rely on an overlap in the frontal lobes. [11]

Novelty songs in the Philippines are characterized by simple melodic steps, easy-to-follow rhythmic patterns and often nonsensical or comical lyrics. They are composed in the same manner with nursery rhymes which makes them both very easy to remember and recall. One of the biggest names in Pinoy novelty

and who is considered to be the King of Filipino Novelty Songs [6] is Yoyoy Villame. Aside from the usual characteristics of novelty songs aforementioned, his compositions contain a little extra: his strange and “funny” pronunciation of words because of his strong Visayan accent.

Yoyoy Villame, or Roman Tesorio Villame, was born youngest in a family of ten children to Ambrosio Villame, a fisherman, and Potenciana Tesorio, a fish vendor, in Calate, Bohol on November 18, 1932. He had seven children with Elizabeth Codilla, one of whom is his singer daughter, Hannah Villame. He took up a vocational course as a mechanic-driver. He was drafted into the army when he was 20 years old. He fought in Central Luzon for a year for the campaign of the government in anti-insurgency. After the war he became a jeepney driver up to the year 1965 when he was 35 years old and he went back to Bohol, and worked as a bus driver. He set up a rondalla-combo together with other drivers in the company. He played the mandolin and the marimba. It was his distinctive versions of songs in *Bisaya*, *Tagalog* and English though that made him popular in his home province.

The first person behind Yoyoy’s success was the bus company owner where he worked, Leo Meneses. He saw his potential and proceeded to expand the audience of Yoyoy Villame to the rest of Visayas and Mindanao. He set up a recording studio named Kinamay Records for Yoyoy and its very first single was “Magellan” back in 1972, which is an interpretation of the historical arrival of the Spaniards to the Philippines. Over the course of his career he was able to release at least 7 albums. He also had acting stints in movies and played as Chiquito’s sidekick in *Isla Limasawa*, and *Sinbad the Tailor* [7].

Yoyoy Villame died back in May 2007 from cardiac arrest.

This paper will discuss the importance of the role of music in one of the many projects that aim to better the value of education in the Philippines which is the MTB-MLE project or the mother tongue-base – multilingual education project.

2. METHODOLOGY

Yoyoy Villame’s most popular songs like Magellan, Philippine Geography among others were *cifra*-ed, meaning their original chords were written down without the original piece, and analyzed by identifying the common patterns of the chord progressions, or the movement from one chord to another, and then compared them with each other and with other novelty songs by other composers.

In the linguistic analysis of the lyrics and authenticity of the voice quality of different novelty artists, a short survey was conducted to find out how people would compare Yoyoy’s songs to those of this age and time. The participants were of different ages but basically from the same class.

Two story books were analyzed using both the chronological plotline and the paragraph-to-paragraph analysis of the storyline.

A couple of big books were analyzed to determine more the characteristics or properties they all possess.

3. YOYOY'S LINGUISTIC ODDITIES

3.1 Phonological

3.1.1 Accent

Modern Filipino novelty songs are usually sung comically so as to produce a light and happy aura for the listeners. It is evident from all of Yoyoy's songs that he sings in a funny but distinct way, different from all the other novelty songs like Spaghetti and Otso-otso. Singers like the Sexbomb Girls and Bayani Agbayani would adapt a somehow less authentic comical quality of voice compared to that of Yoyoy Villame's, whose Visayan accent interferes every time and which actually is the source of his voice's comical quality. This is something that cannot be helped, as the personal phonological inventory is always the hardest thing to hide or change.

3.2 Morphosyntactic rendition

3.2.1 Libretto

Some of the lyrics of Yoyoy's songs like Philippine Geography and Butse Kik are just isolated word forms without any semantic relation to the others. Butse Kik when heard for the first time would seem to the listener that it is a Chinese song, although the words are from the Chinese language, once translated, they do not make sense. The story behind it is when Yoyoy was having his jeepney fixed one day in Chinatown where he got bored and wrote down the store names in the area. When compared to other novelty songs, people have said that Yoyoy's creations seem to be wittier and have more of a compelling story in its creation than let's say Lito Camo's Spaghetti. They believe that most of the famous modern novelty songs are famous because they're the kind of songs that you can dance to even if they don't necessarily make any sense.

His other songs on the other hand all tell a story of sorts, like the Happy Song and Kung Maari Lang.

4. WHAT MAKES HIM SELL?

It would seem puzzling to some of us Filipinos why a big chunk of our population can identify with Yoyoy and with his music. This big chunk would probably tell you that they find his songs authentic to the Philippine culture and that this is something that truly represents us. Authenticity in the field of sociolinguistics has the central idea of a real language or authentic language. This is a language that is created by real or authentic speakers in real or authentic contexts [5]. There are three socio-cultural factors that can be used to help analyze why this is so: nostalgia, essentialism and authentication of identity.

4.1 Nostalgia

Firstly, people a generation older upon hearing once again the songs of Yoyoy Villame, find them nostalgic. Also, one of the most obvious examples that manifest nostalgia in Yoyoy's songs is "Magellan." Dialectology and anthropology are related to the pursuit of authenticity in sociolinguistics. Both these fields believe it to be relevant to look back into the past to make sense of the present times. Romanticism plays a big part in the importance of authenticity in dialectology. It is believed that authenticity lies in the culture remote from modernity. Linguistic anthropology, born from the two social sciences found in its name but also equally different from each of them, was centered mostly

on the ritual speech and performance as these were the most traditional aspects of a culture that involves language. These are those that probably would take a very long time to change if they ever do. The study of such customary aspects of a culture is very nostalgic [5]. Songs that incorporate evident signs of cultural characteristics can create a sense of nostalgia as it is a fact that music can trigger memory. They can also serve as soundtracks to certain events of our lives. This music and memory connection was found to be happening in the medial pre-frontal cortex of the brain that's located just behind the forehead [12].

4.2 Essentialism

Secondly, people would naturally be more accommodating if a member of their group gains national acclaim. Yoyoy was a *Bisaya* which is most evident in his accent in speaking and in singing even. This inherent characteristic of *Bisaya* speakers helps them form an identity apart from the other Filipinos and bond them together [5].

"Essentialism is the position that the attributes and behavior of socially defined groups can be determined and explained by reference to cultural and/or biological characteristics believed to be inherent to the group. (Bucholtz, M. 2003)"

This means that the people belong to different social groups which have inherent characteristics, cultural and/or biological, that manifest on its members; and these can explain the behavior of these groups.

4.3 Authentication of identity

Lastly, Mary Bucholtz introduced a new concept called authentication instead of authenticity. Authentication views an identity as the result of social practices, as opposed to the view of authenticity which sees identity as primordial [5].

4.4 Novelty songs and culture

4.4.1 Musical analysis of novelty songs

4.4.1.1 Very singable melodies

One would realize the strong retention of a song when he acquires the LSS or the "last song syndrome". The melodies of these LSS-inducing songs usually have simple melodic steps and rhythmic patterns that are easy to follow. The melodies are formed in the same manner as nursery rhymes that can be easily imitated by the listener. They are composed naturally according to the flow of the chord progressions.

4.4.1.2 Basic Chord Progressions

The tonal or harmonic movement of music is based on chord progressions. There are more than 500 chords to choose from in musical composition, without following any rule or any creative style, but there are aesthetic and technical considerations that play major roles in creating successful music. In the case of Yoyoy's novelty songs, he uses a narrower number of chords per song. The song with the fewest number of chords used utilized 2 chords only ("Ayaw Na") and 3 chords ("Philippine Geography") while the song with the most number of chords has 9 chords ("Kung Maari Lang"). Fewer chords gives the melody of the song the LSS effect on the listener because it does not get too complicated to the ears. It becomes catchy immediately. Besides the use of few chords, it

is more important to note the use of basic relationships in chords. More often than not, songs are built around a foundation of chords. 'Foundation' chords are those that are almost always played in songs because they are like the 'home' or the 'road leading home'. In music, we call 'home' as the 'tonic' or 'I'. The 'road leading home' would often be the chords 'subdominant' and 'dominant' or 'IV' and 'V'. In between these numbers until 'VII' are other chords that may be played to create certain motions of chord progressions according to the composer's creative decision-making.

Foundation triad/chord in C scale [13]:

C	D	E	F	G	A	B	C
I	ii	iii	IV	V	vi	vii	I
MAJOR	minor	minor	MAJOR	MAJOR	minor	minor	MAJOR
1	2	3	4	5	6	7	8

In Yoyoy's case, most of the time he only uses these basic 'foundation' chords of I, IV and V. This can be dubbed as the simplest and most basic chord progression in music. There have only been a few departures and insertions of non-basic chord progressions like in the songs "Kinilao" and "Kung Maari Lang", where colored chords or infrequent accidentals are used to create a noticeable change in the general movement of the music.

4.4.1.3 Use of Existing Tunes

The songs that have non-basic chord progressions such as "Kinilao", "Kung Maari Lang", and "Babata Ka Muli" all turn out to have chord progressions and melodies that have been derived from existing tunes. "Kinilao" from a famous Hawaiian song; "Kung Maari Lang" from the song, "Summer Love"; and "Babata Ka Muli" from the swing tune, "Boogie Woogie Bugle Boy". Creating parodies of the songs add to the characteristic of Yoyoy Villame's songs to be very singable and easy to listen to.

4.4.1.4 Standard Song Forms

Going back to the original melodies Villame composed, the easy-to-perceive quality of his songs is even more persisted by the very regular forms or structures of his songs. The simplest form he used was strophic. Strophic form is the use of the same melody for all the verses. We may call this form as AAA, since all stanzas use the same melody. "Philippine Geography" uses this simplest form. Following this simple form is the verse-chorus structure, or we may call the AB structure. Most of his songs are in this form with repetitions. The songs include, "Ayaw Na", "Babata Ka Muli", "Bus Driver Boogie", "Butsekik", "Cora", and "Sabit-sabit sa Christmas Tree" to name a few. Though there is a change in chord progression from A (verse) to B (chorus), this still creates a simple movement or sound in his songs because of his straightforward basic chord progressions. The most complex forms Villame may have used would be the ABACB or the verse-chorus-verse-chorus-bridge-chorus; and the AaBAaB or the verse-pre-chorus-chorus-verse-pre-chorus-chorus. These include "Awiting Pampulutan" and "Kung Maari Lang".

4.4.1.5 Constant Rhythm and Tempo

The tempo or the beat at the beginning would always stay the same until the end of the song. His novelty songs are usually in moderate to fast speed. It is usually lilting in upbeat rhythmic patterns.

4.4.1.6 Loud Instrumentation

Add to the driving but stable tempo the instrumental arrangement of the songs. More often used are the reggae-style and harmonization of brass instruments; the use of high-pitched instruments and electro-synthesizers; thumping and bouncing beats; and a heavy bass instrument. This instrumentation would really create a loop in the listener's head, further contributing to the LSS factor of these novelty songs.

4.5 Comparison to Present Novelty Songs

One of today's most famous novelty songwriter is Lito Camo. He has composed songs popularized by The Sexbomb Girls, Bayani Agbayani and Willie Revillame that swiftly became popular wherever Filipinos go. In the song "Spaghetti" sung by The Sexbomb Girls, it was just a play among the basic chord progression discussed above: I - IV - V - I. The simplicity of novelty music, from the melody to chord progression is easily featured as it has been with Yoyoy Villame's songs. "Otso-otso" creates a very similar chord progression, as well as the song form and the loud instrumentation used. "Bulaklak" shows off a very singable melody due to its nursery-rhyme melodic and rhythmic qualities. OPM Novelty songs as spearheaded by Yoyoy Villame therefore share closely the simple elements of melody, chord progression, song forms, tempo, and instrumentation.

5. MUSIC AND LANGUAGE-IN-EDUCATION

In teaching, big books would be what are considered most like novelty songs. They exhibit the same characteristics like repetitiveness, predictability and the relative ease for memorization. Big books are used as a shared reading activity with the whole class hence there are specific physical properties that are considered in making such materials. Firstly, and most obviously, big books should be big as this is a shared activity, everyone especially those at the back should be able to view the book with ease. Secondly, the words are written in huge font sizes. Lastly, big books should be visually stimulating, meaning they should have vibrant-colored and action pictures.

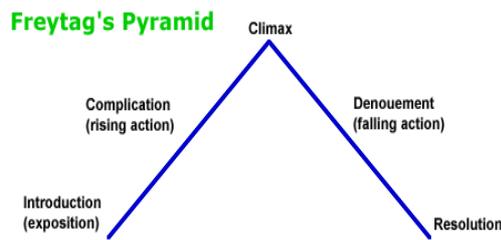
In the same way that the melody of a song always goes back to its family chords [12], stories always go back to their most important elements, and also in the same way that music has structure, stories have structures too and ways of analyzing these.

5.1.1 Creation of big books

5.1.2 Story elements and structure

There are four most basic elements that are included in any story. These are the plot, character, setting and the theme. [14] The plot is the storyline. It dictates how the story shall proceed. It is the series of events that will lead to the solution of the main conflict of the story. The characters are those around whom the story revolves. The setting is the *when* and *where*. Lastly, the theme, is the message or the lesson of the story [15].

The normal progression of a storyline or the plot would be like this according to Freytag [15]:



Exposition (Introduction) introduces to us the characters of the story and their circumstances. The moment that sets the plot in motion is also here, either implicitly or explicitly presented. The rising action (Complication) is where the characters struggle with their problems and situations. The climax is, as others have often put it, “the moment of highest tension” in the story. The falling action (Denouement) is either “the final outcome of the main dramatic complication in a literary work” or “the outcome of a complex sequence of events.” The resolution is the final point of stability in the story where the problem has been faced and a solution was given.

Another way of analyzing the plot is by looking at it from paragraph to paragraph instead of chronologically.

Action = rising action / most of Aristotle's middle / *in media res*

Back Story = exposition, ending with inciting incident / Aristotle's beginning

Change = the climax / as seen in Aristotle

Denouement = duh / Aristotle's ending

Or, if you want to impress your friends, try ABCDE:

Action = rising action / most of Aristotle's middle / *in media res*

Back Story = exposition, ending with inciting incident / Aristotle's beginning

Crisis = the moment of crisis or recognition that precedes the climax, from Aristotle's middle

Decision = the climax, when a character does something that changes everything / Aristotle's climax

Ending = denouement and resolution / Aristotle's ending [15]

5.1.3 Story structure analysis

The children's books *Ispageti: Naiibang Kaarawan* by Dudi Gamos and *Si Juan Tamad ay naging Kalabaw* by Renato C. Vibiesca were analyzed using the two different ways of analyzing the plot.

Ispageti [10] was analyzed using Freytag's Pyramid [15], the chronological way of analyzing. The story started off with introducing to us a kid named Rene. He was excitedly making his way home from school because it was his birthday and his mother cooked spaghetti. Rene and his family were not well-off. His father was a construction worker and his mother ran a small *carinderia* at home, but they were happy because they had enough to eat and they were all studying. This first part was the

introduction and the fact that Rene's family was not so well off implied that what happens next, will be related to this.

The next part sure enough began with Rene encountering a younger boy crying out of hunger and he invited him home. Along the way, they also encountered three more boys, arguing over a small pack of biscuit and a poor family selling bottles to get enough money to buy food, and Rene, struggling with the fact that they were not rich and his mother might not have cooked enough for all of them, still invited all of these people to his home to celebrate his birthday.

The climax of the story is when Rene and all his guests arrive at their house. Rene finds out that his mother has only cooked enough spaghetti for their family. Rene then thought of giving all of it to them because he felt like he was blessed enough every single day of his life to have something to eat every day. They had a hearty celebration and the guests left full to their stomachs and full with the gratitude they felt for Rene's family.

The family had no food left then but they were all very proud of Rene's compassion for others. That night, their father came home with bags full of groceries including ingredients to make more spaghetti. They made more and ate heartily while the story of Rene's unusual birthday celebration was recounted. This is the denouement.

After eating, the family settled down to sleep while Rene talked to his dad about how life isn't just about them, but that God is the one who guides and protects their family.

The second story, *Si Juan Tamad ay naging Kalabaw* [18], was analyzed by looking at the story paragraph by paragraph or by the ABDCD(E) form of analysis [15]. The start of the story told how Juan went to the house of Maria and made known his intention of marrying her. He was rejected by Mang Isko, Maria's father, because it was customary for young men to help and serve the family of the young lady they want to marry, and Juan Tamad who was aptly named did not do anything for her family. He did promise though that he would send them a carabao as the family's own had become seriously ill.

The back story started after Juan left Maria's house and went to lie down under his favorite mango tree to pray but he was too lazy a person and he wasn't even able to start his prayer when he fell asleep. Actually, Juan did not have the means to send Maria's family a carabao because he didn't have a job that pays money to buy one and before he fell asleep he was actually going to pray to St. Isidore the Farmer, who was compassionate towards the poor and to animals to be the one to send Maria's family a carabao. He slept the entire day and night away and it was well after midnight when he started to change. Horns sprouted from the sides of his head. His body became rounder and bigger, his arms and legs a lot muscular and his skin became a much lighter shade. Juan had changed into an albino carabao.

Juan went home in his new body. He was driven away though as his father thought he was there to steal the food of his own carabaos. He had nowhere else to go but to Maria's house. Mang Isko was reluctant to take in Juan the carabao for they were not sure if he belonged to anyone already, but as days went by and no one claimed him, they were more than happy enough to call him their own for now Mang Isko had a carabao to help plow his fields, and harvest *palay*. When Juan turned into a carabao, it wasn't only his physical attributes that changed. He can no longer be called Juan Tamad as he had become a very hardworking carabao. This the change part of the story.

This is the denouement part. After seven years of hardwork in the fields as a carabao, Juan reverted back to his human self and came back to marry Maria.

5.1.4 Big books

Several big books from the UP College of Education library have been analyzed in order to determine the different characteristics of the stories that they have.

The first determined characteristic is repetitiveness. *Asul na Araw* [10], original English story by Pipa Escalante, translated to Filipino by Dencel L. Aquino, tells a story about a little girl who chooses a different color for every day of the week, and then wears that color for the whole day. Every day, her mother asks what she's going to wear and after the little girl has decided her mother would always say something like "Hmm.. so today is _____ day." It's repetitive in the sense that she repeats choosing a color for every day that she wears and also in the way that her mother always says the same thing. Other stories that repeat constantly in the story are Goldilocks and Three Bears and The Three Billy Goats Gruff.

Second is predictability. Some stories like the one mentioned above is incredibly predictable because it is repetitive and you could be 100% sure that the repeated activity would be repeated again until it is ended. *Si Monica Dalosdalo: ang manok na masipag nguni't walang ingat* [3], is the story of a careless but industrious hen, being the way she is, one would be able to predict that whenever she would do some work, something would always go wrong. There were 4 instances of this. First, she tried to clean the dirty nest but in doing, it broke and 10 chicken eggs fell through. Second, she tried ridding the yard of fallen leaves by burning them, but she also almost set fire to the haystack which had several chickens resting in it. Third, she washed dirty dishes and as she was moving all of them to keep them inside cupboards, she slipped and broke all of them because they were too heavy for her. Last, she tried wiping a dusty table but instead succeeded in breaking the vase on it.

One can also deduce what happens next even if the story isn't obviously repetitive. In *Si Wako: Ang Kuwagong Pilyo* [2] by Victoria Añonuevo, it is easy to see that because he is a *pilyo* or naughty little owl, he would very much do everything opposite to the norm. If owls sit on branches, he would hang upside down on them. If owls slept during the day, he would play while they all slept. If owls drank only water, *Wako* would drink softdrinks. It is evident that he strives to be contrary, and after two instances, it would be very predictable after that.

Third is the very basic and simple sentence constructions employed in the story like in *Nang Magkakulay Ang Nayon: Nagulat Ang Lahat Sa Kanilang Natuklasan Sa Nayon Ng Alikabok* [4] by Susan dela Rosa Aragon,

Isang araw, dumating ang isang lalaki,

Nakita ni Juanito ang lalaki.

Ibang-iba ang dumating na lalaki

Mas mabilis lumakad ang lalaki

Masaya ang mukha

Ay may kulay ang damit nito!

Fourth, some parts of the story rhyme. In *Bilog na Iilog* [16] by Al Santos, an example would be,

Hindi matulis and tuktok

Hindi malaki ang batok.

And,

Bilog! Pareho pala tayong bilog!

Tuwang-tuwang sigaw ng itlog!

Also in *Si Wako: Ang Kuwagong Pilyo*, all its sentences end in the sound /ɔ/.

Fifth, they use onomatopoeia. In *Sino ako?* [1] by Roberto Alonzo they used mostly animal sounds or sounds that different things would make like the *tik tak tik tak* of a clock.

6. SUMMARY AND CONCLUSION

In general, songs are stories that are overlaid on music to create a new dimension in storytelling. There are a variety of musical genres and writing styles available, all having diverse levels of creativity, composition and objectives that the writers would like their audiences to experience. In the case of novelty songs and big books, easy-to-follow themes both in music and in plot, are of top priority. It has been clear in Yoyoy Villame's use of chord progressions, everyday-life subjects, and straightforward yet witty lyric writing that he wants his songs to be easily followed and understood. The same principle is employed by the big books, where, as the same with novelty songs, they follow a fixed structure of events for the mind to easily grasp; and to have simple and/or general interpretations that are expected from the audiences. Yoyoy Villame's songs and big books are truly novelties: they amuse people through linguistic and storytelling tools that make the stories' subjects be retained in one's being one way or the other, and be remembered in any way, even for a lifetime.

7. ACKNOWLEDGEMENTS

Sincerest thanks to Cristina Cayabyab for helping in the musical analysis part of this paper, and for the very much appreciated moral support Thanks for everything, dearest sister.

Special thanks to Michael Wilson I. Rosero for being a constant source of knowledge and for being a great help.

Thank you most especially to Sir Ricardo Ma. Nolasco, without whom, I would never have gotten the courage to write such a paper.

8. REFERENCES

- [1] Alonzo, R. 2004. *Sino ako?* Quezon City: Adarna House.
- [2] Añonuevo, V. 2003. *Si Wako: And kuwagong pilyo.* Quezon City: Adarna House
- [3] Antonio, L. E. and Martin, P. T. 2004. *Si Monica Dalosdos: ang manok na masipag nguni't walang ingat.* Quezon City: Adarna House

- [4] Aragon, S. 2004. Nang magkakulay ang nayon: nagulat ang lahat sa kanilang natuklasan sa nayon ng Alikabok. Quezon City: Adarna House
- [5] Bucholtz, M. 2003. Sociolinguistic nostalgia and the authentication of identity. University of California, Santa Barbara: Blackwell Publishing Ltd.
- [6] Biography for Yoyoy Villame. Retrieved January 20, 2012 from IMDb: <http://www.imdb.com/name/nm1689070/bio>
- [7] CCP encyclopedia of Philippine arts Vol. 6: Philippine music. 1994
- [8] Dobrian, C. 1992. Music and language. Retrieved January 20, 2012 at 4:27 am from: <http://music.arts.uci.edu/dobrian/CD.music.lang.htm>
- [9] Escalante, P. 2008. Asul na araw. Quezon City: Adarna House
- [10] Gamos, D. 2008. Ispageti: naiibang kaarawan. Manila, Philippines: S.G.E. Publishing
- [11] Georgetown University Medical Center. September 27, 2007. Music and language are processed by the same brain systems. Retrieved January 20, 2012 at 4:45 am from: <http://www.sciencedaily.com/releases/2007/09/070927121101.htm>
- [12] Hsu, J. 2009. Music-memory connection found in brain. Retrieved January 20, 2012 at 11:59 am from Live Science: <http://www.livescience.com/5327-music-memory-connection-brain.html>
- [13] Rivas, D. 2006. Basic Contemporary Keyboard Playing & Improvisation (Applicable to guitars and other instruments too!). Parañaque City: Church Strengthening Ministry, Inc.
- [14] Story elements. 2012. Retrieved January 27, 2012 from Teacher Vision: <http://www.teachervision.fen.com/skill-builder/reading-comprehension/48783.html>
- [15] Seminar 5 lecture notes more theories of plot. Retrieved January, 28, 2012 from: <http://yomeketa.com/eng104/homework/lecture/lecture5.html>
- [16] Santos, A. 2004. Bilog na itlog. Quezon City: Adarna House
- [17] Understanding details about story elements. 2003. Retrieved January 28, 2012 from New York State Elementary Test Prep Center: <http://www.studyzone.org/testprep/ela4/h/storyelements.cfm>
- [18] Vibiesca, R. 2009. Si Juan Tamad ay naging kalabaw. Quezon City: Lampara Publishing House and Precious Pages Corporation for East to Learn Books

9. APPENDIX

9.1 Survey Questions

1. What was your first reaction upon hearing Yoyoy's Butse Kik?
2. How would you compare Yoyoy's songs to modern ones like Spaghetti, Otso-otso, etc?

9.2 Participants

1. Cristina Cayabyab
2. Jevalene delos Reyes
3. Leizl Ocampo
4. Hazel Santos
5. Raphaela Musico
6. Raymund Musico
7. Esperanza Musico
8. Raphael Musico
9. Zara Musico
10. Beatriz Pinpin

Instruction. Mother Tongue-Based - Multilingual Education. (mtb-mle). Area. Of. Focus. MTB - MLE should be implemented in two modes: 1. as a learning and/or. subject area. Tagalog, Kapangpangan, Pangasinense, Iloko, Bikol, Cebuano, Hiligaynon, Waray, Tausug MTB-MLE refers to "first-language-first" education that is, schooling which begins in the mother tongue and transitions to additional languages particularly Filipino and English. It is meant to address the high functional illiteracy of Filipinos where language plays a significant factor. Since the child's own language enables her/ him to express him/herself easily, then, there is no fear of making mistakes. Multilingual Education typically refers to "first-language-first" education, that is, schooling which begins in the mother tongue and transitions to additional languages. Typically MLE programs are situated in developing countries where speakers of minority languages tend to be disadvantaged in the mainstream education system. Contents. 1 Components of Multilingual Education (MLE). 2 Stages of an MLE Program. 3 See also. 4 References. Components of Multilingual Education (MLE). "Strong Foundation" - Research shows that children whose early education is in the language of their home tend to do Multilingual education typically refers to "first-language-first" education, that is, schooling which begins in the mother tongue and transitions to additional languages. Typically MLE programs are situated in developing countries where speakers of minority languages, i.e. non-dominant languages, tend to be disadvantaged in the mainstream education system. There are increasing calls to provide first-language-first education to immigrant children from immigrant parents who have moved to the developed Multilingualism education in this approach emphasis first language first in the child, taking the socio-cultural curriculum in the classroom culture, and then bridge to a second language. The unique thing in this approach is to involve the community in creating their own curriculum and minimize the theoretical hegemony, thereby creating a new set of people who believe in the ethics of creating and sharing knowledge for the society than to limit it to the theoreticians. Author Remarks: Here we have provided best notes on Multilingualism and Multilingual Education Program (MLE). Topic Multilingualism is very important for B.Ed., M.ED, and also for CTET, HTET, and all the TET and teaching Exams.