



Republic of the Philippines  
 Department of Education  
 Cordillera Administrative Region  
 DIVISION OF BAGUIO CITY



Division Memorandum No. 389 s. 2017

**2017 DepEd- Baguio Family Day**  
**Theme: Intergenerational Solidarity: Key to DepEd's Well-Being!**


To: ASDS  
 PSDS/EPS  
 Public Elementary and Secondary School Heads  
 Private School Awardees  
 Teaching and Non-Teaching Employees  
 All Others Concerned

1. In line with the celebration of Christmas Day, DepEd Schools Division of Baguio City will celebrate its annual **DEPED FAMILY Day** on December 21, 2017; 8:00A.M. -5:00 P.M. at the PFVR Gym, Military Cut-off, Baguio City.
2. The objectives of this activity are :
  - a. to establish rapport and strengthen camaraderie among the employees and
  - b. to recognize the outstanding employees and accomplishments of schools.
3. The schedule of the activity is as follows:
  - 8:00 A.M.- Family Day Celebration and Awarding
  - 2:00P.M.- Family Day Christmas Dance Fusion and Division Voices

<b>Dance Fusion Participants</b>	<b>Division Voices Participants</b>
<b>Elementary:</b> 1. Baguio Central District 2. North Quezon District 3. Quezon District 4. West Baguio Central District	Elementary: 1. Lucban District 2. Mabini District
Secondary: 1. Lucban-Mabini District Division Office	Secondary : 1. West Baguio-Baguio Central District 2. North Quezon- Quezon District 3. Baguio City High and Annexes

\*\*\*The attire for this program is Hollywood inspired.

4. Enclosure to this memorandum are the contest piece and criteria for the contests.
6. Snacks and lunch will be served charged against Division MOOE subject to the usual accounting and audit rules.
7. Immediate dissemination of this memorandum is desired.

  
**FEDERICO P. MARTIN, Ed.D., CESO VI**  
 Schools Division Superintendent

## FAMILY DAY CHRISTMAS DANCE FUSION

### Participants:

- Elementary: 1. Baguio Central District  
2. North Quezon District  
3. Quezon District  
4. West Baguio Central District
- Secondary: 1. Lucban-Mabini District  
2. Division Office

1. Each group must be composed of a minimum of 20 members and a maximum of 30 members (teaching and / or non-teaching personnel)

2. The performance should not exceed 8 minutes (including ENTRANCE and EXIT).

Note: A 0.5 deduction will be given for every twenty (20) seconds overtime.

3. The group may use any music of their choice, but the dance routines should be purely transformational in nature which is characterized by the ff:

a. Use of dance steps and movements which could be a fusion of two or more dance forms such as classical ballet, contemporary/modern dance, jazz, hiphop, folkloric, neo-ethnic, and other genre.

4. The use of flammable materials such as fireworks or pyro techniques as part of the performance is not allowed. Costumes and props that may represent your district are encouraged.

### 5. Criteria for Judging:

- |   |            |
|---|------------|
| a. <b>Choreography</b> (Composition, Creativity and Originality, Style)                                 | 30%        |
| b. <b>Performance</b> (Skills and Technique, Precision, Timing, and Coordination, Showmanship, Mastery) | 30%        |
| c. <b>Production Design</b> (Costume, Props, Music)   | 20%        |
| d. <b>Theme/Concept</b>   | <u>20%</u> |

**TOTAL: 100%**

6. The winners will be determined by **ranking system**.

7. The Decision of the Board of Judges will be considered final and irrevocable.



*Handwritten signature*

# Pasko Na Naman!

It's Christmas Time Once Again!  
For SATB chorus, unaccompanied

Levi Celerio

Felipe P. de Leon  
Arr. George G. Hernandez

Allegro  $\text{♩} = 116$

Musical score for Soprano, Alto, Tenor, and Bass parts, measures 1-3. The score is in G major and 4/4 time. Dynamics include *f*, *sfz*, and *p*. The lyrics are: "Ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding."

Musical score for Soprano, Alto, Tenor, and Bass parts, measures 4-7. The score continues with lyrics: "dong, ding, dong, ding, dong, poom, poom, poom. Ching, ching, ching." Dynamics include *f*. There are asterisks (\*) and double asterisks (\*\*) above the notes in the Tenor and Bass parts respectively.

\*The first tenor part may be sung by second altos in the "ching, ching" section  
\*\*Sing higher F<sup>1</sup> only if the lower F<sup>1</sup> in the bass is not available



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English translation: 1. It's Christmas once again!

2. Oh, how swiftly the days fly!

8 *f* 9 *mp* 10 *mp* 11

ching, ching. 1. Pas - ko na na-man, 2. O kay tu - lin ng a -

ching, ching, ching, ching, ching, ching, ching, ching, ching,

ching, ching, ching, ching, ching, ching, ching, ching, ching,

poom, poom, poom, poom, poom, poom, poom, poom,

12 *mp* 13 *f* 14 *f* 15

raw, Ching, ching, ching, ching, ching, ching, ching, ching, ching,

ching, ching, ching, ching, ching, ching, ching, ching, ching,

3. Last Christmas seems just a while ago!

ching, ching. 3. Pas - kong nag - da - an - ti - la ba - kung kai - lan

poom, poom, poom, poom, poom, poom, poom, poom,

4. It's Christmas now; we must be thankful!

16 *f* 17 *mp* 18

ching, ching. 4. Nga - yon ay Pas - ko da - pat

ching, ching, ching, ching, ching, ching, ching, ching,

lang, Ching, ching, ching, ching, ching, ching, ching,

pm, pm, pm, pm, pm, pm,



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5. Now it's Christmas time; let's give to one another!

19 pa - sa - la - ma - tan. 20 21

ching, ching, ching, ching, ching. 5. Nga - yon ay Pas -

ching, ching, ching, ching, ching. 5. Nga - yon ay Pas -

pm, pm, pm, pm, 5. Nga - yon ay Pas -

22 23 24

ko, ta - yo ay mag - bi - ga - yan! 6. Pas -

ko, ta - yo ay mag - bi - ga - yan! 6. Pas -

ko, ta - yo ay mag - bi - ga - yan! 6. Pas -

ko, ta - yo ay mag - bi - ga - yan! la, la, la, 6. Pas -

6. Christmas! Christmas! It's Christmas time once again!

25 26 27 28

ko! Pas - ko! Pas - ko na - na - mang mu - li' 7. Ta - nging

ko! la, la, la, Pas - ko! la - la - la, Pas - ko na - na - mang mu - li' 7. Ta - nging

kol Pas - kol Pas - ko na - na - mang mu - li' 7. Ta - nging

kol Pas - kol Pas - ko na - na - mang mu - li' 7. Ta - nging



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29 30 31 32

a - raw na - ting pi - na - ka mi - mit - hi; 8. Pas -  
a - raw na - ting pi - na - ka mi - mit - hi; 8. Pas -  
a - raw na - ting pi - na - ka mi - mit - hi; 8. Pas -  
a - raw na - ting pi - na - ka mi - mit - hi; la, la, la, 8. Pas -

8. Christmas! Christmas! It's Christmas time once again! 9. LOVE reigns!

33 34 35 36

ko! Pas - ko! Pas - ko na-na-mang mu - li 9. Ang pag -  
ko! la, la, la, Pas - ko! la-la-la, Pas - ko na-na-mang mu - li 9. Ang pag -  
ko! Pas - ko! Pas - ko na-na-mang mu - li 9. Ang pag -  
ko! Pas - ko! Pas - ko na-na-mang mu - li 9. Ang pag -

37 38 39 40

i - big nag - ha - ha - ri! Pas -  
i - big nag - ha - ha - ri! Pas -  
i - big nag - ha - ha - ri! Pas -  
i - big nag - ha - ha - ri, nag - ha - ha - ri! Pas -



Piú mosso (more exciting!)  $\text{♩} = 120$

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41 2 D.S. 42 3 43

ri! ri! (hee) (hee) Pas -  
ri! ri! (hee) (hee) Pas -  
ri! ri! (hee) (hee) Pas -  
ri, la, la, la! ri, la, la, la! Pas -

44 45 46

ko! Pas - ko! Pas - ko na - na - mang mu -  
ko! la, la, la, Pas - ko! la - la - la, Pas - ko na - na - mang mu -  
ko! Pas - ko! Pas - ko! Pas - ko na - na - mang mu -  
ko! Pas - ko! Pas - ko na - na - mang mu -

47 48 49 50

li' Ta - nging a - raw na - ting pi - na - ka mi - mit -  
li' Ta - nging a - raw na - ting pi - na - ka mi - mit -  
li' Ta - nging a - raw na - ting pi - na - ka mi - mit -  
li' Ta - nging a - raw na - ting pi - na - ka mi - mit -



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51  
52  
53

hi', Pas - ko! Pas - ko! Pas -  
hi', Pas - ko! la, la, la, Pas - ko! la - la - la, Pas -  
hi', Pas - ko! Pas - ko! Pas -  
hi', la, la, la, Pas - ko! Pas - ko! Pas -

Detailed description: This block contains the first system of a musical score, measures 51 through 53. It features four staves: three vocal staves in treble clef and one bass staff in bass clef. The key signature has one sharp (F#). Measure 51 starts with a vocal line on 'hi', followed by 'Pas - ko!' in the second, third, and fourth staves. Measure 52 continues with 'Pas - ko! la, la, la' in the second and third staves, and 'Pas - ko! Pas -' in the fourth. Measure 53 concludes with 'Pas - ko! Pas - ko! Pas -' in the second and third staves, and 'Pas - ko! Pas - ko! Pas -' in the fourth. The lyrics are printed below the corresponding staves.

54  
55  
56  
57

ko na - na - mang mu - li Ang pag - i - big nag - ha - ha -  
ko na - na - mang mu - li An, pag - i - big nag - ha - ha -  
ko na - na - mang mu - li Ang pag - i - big nag - ha - ha -  
ko na - na - mang mu - li Ang pag - i - big nag - ha - ha -

Detailed description: This block contains the second system of the musical score, measures 54 through 57. It features four staves: three vocal staves in treble clef and one bass staff in bass clef. The key signature has one sharp (F#). Measure 54 begins with 'ko na - na - mang mu - li' in the first three staves and 'Ang pag - i - big nag - ha - ha -' in the fourth. Measure 55 continues with 'ko na - na - mang mu - li' in the first three staves and 'An, pag - i - big nag - ha - ha -' in the fourth. Measure 56 continues with 'ko na - na - mang mu - li' in the first three staves and 'Ang pag - i - big nag - ha - ha -' in the fourth. Measure 57 concludes with 'ko na - na - mang mu - li' in the first three staves and 'Ang pag - i - big nag - ha - ha -' in the fourth. The lyrics are printed below the corresponding staves.

58  
59  
60  
61  
62

ril Ang pag - i - big nag - ha -  
ril Ang pag - i - big nag - ha -  
ril Ang pag - i - big nag - ha -  
ril Ang pag - i - big nag - ha -

Detailed description: This block contains the third system of the musical score, measures 58 through 62. It features four staves: three vocal staves in treble clef and one bass staff in bass clef. The key signature has one sharp (F#). Measure 58 starts with 'ril' in the first three staves and 'Ang pag - i - big nag - ha -' in the fourth. Measure 59 continues with 'ril' in the first three staves and 'Ang pag - i - big nag - ha -' in the fourth. Measure 60 continues with 'ril' in the first three staves and 'Ang pag - i - big nag - ha -' in the fourth. Measure 61 continues with 'ril' in the first three staves and 'Ang pag - i - big nag - ha -' in the fourth. Measure 62 concludes with 'ril' in the first three staves and 'Ang pag - i - big nag - ha -' in the fourth. The lyrics are printed below the corresponding staves.



*sf* (opt. sop. solo on high D)

63 64 65 66 67

*f* Shout (optional)

ha - ri! Pas - ko!

*sf* *f* Shout (optional)

ha - ri! Pas - ko!

*sf* *f* Shout (optional)

ha - ri! Pas - ko!

*sf* *f* Shout (optional)

ha - ri! Pas - ko!



## CONTEST MECHANICS FOR DIVISION VOICES

Participants:Elementary:1. Lucban District

2.Mabini District

Secondary : 1.West Baguio-Baguio Central District

2. North Quezon- Quezon District

3.Baguio City High and Annexes

1. Each group must be composed of a minimum of 20 members and a maximum of 30 members (teaching and /or non-teaching personnel).

- Each group must sing two(2) songs: one (1) contest piece “ **Pasko Na Naman!** “ by **Felipe P. De Leon** , arranged by: **George G. Hernandez** in Acapella, SATB Arrangement, and no choreography. The performance comprises Sixty percent ( 60%) of the total score. The warm-up piece shall be a Christmas song of their choice either Tagalog or English, in any genre, sung in acapella and must be with simple choreography. The performance comprises Forty Percent ( 40% ) of the total score. The group shall only be allowed to intone using the keyboard to give/guide the pitch of their scores. The Warm-up piece shall be sung first to be followed by the Contest Piece.
- Submit the notation of your warm-up song in three ( 3 ) copies to the organizer on or before December 15,2017.
- The performance should not exceed eight (8) minutes, that would include, entrance and exit. A 0.5 deduction will be given for every twenty (20) seconds overtime.
- Costumes shall be any DepEd uniform of their choice but with Christmas accent only.

### 6. CRITERIA FOR JUDGING:

#### A. WARM-UP PIECE(40%)

1. MUSICAL RENDITION: \_\_\_\_\_ 50%

Voice Quality .....20 %

Blend and Balance.....10 %

Rhythmic Accuracy.....10%

Difficulty of Piece..... 10%

2. SHOWMANSHIP/CHOREOGRAPHY \_\_\_\_\_ 40%

Originality.....10 %

Stage Presence.....10 %

Synchronization and movements.....10%

Costume.....10%

3.AUDIENCE IMPACT \_\_\_\_\_ 10%

TOTAL: 100%

#### B. CONTEST PIECE: ( 60% )

1. MUSICAL RENDITION: \_\_\_\_\_ 40%

Voice Quality .....20 %

Blend and Balance.....10 %

Rhythmic Accuracy.....10%

2. INTERPRETATION: \_\_\_\_\_ 35%

( Diction/articulation, dynamics, expressiveness)

3.STAGE DEPARTMENT: \_\_\_\_\_ 25%

( Stage presence,facial expression,costume)

TOTAL: 100 %

- The winners will be determined by ranking system.
- The Total scores for the warm-up pieces shall be multiplied by 40% and the total score of the contest piece shall be multiplied by 60%. The total points of the warm up piece and the contest shall be totalled and will determine the rank.
- The Decision of the Board of Judges will be considered final and irrevocable.