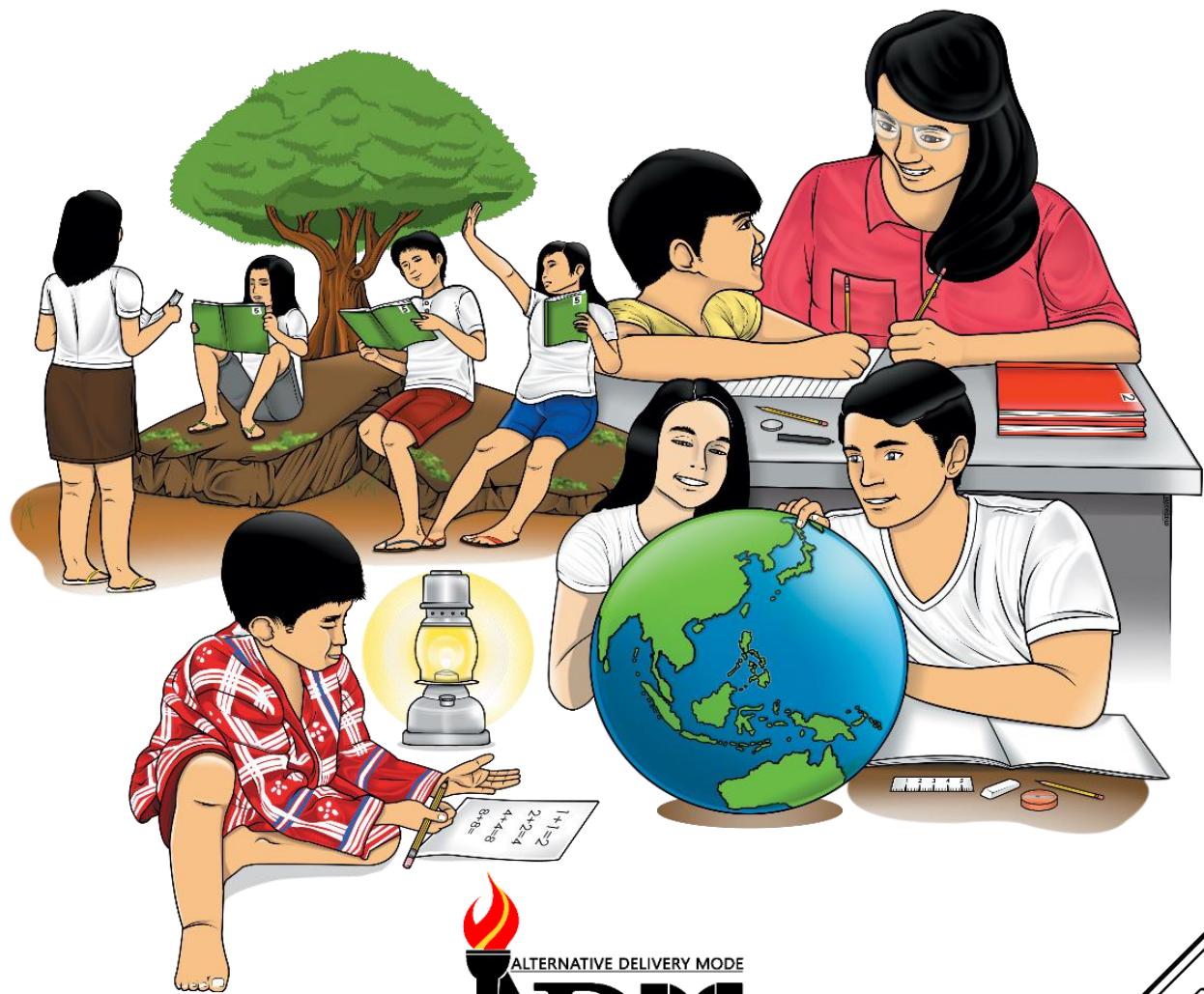


# Music

## Quarter 3 – Module 7: “Music of the Tribes of Butuan and Agusan Del Norte” The Mamanwa-Manobo Tribes



**Music – Grade 7**

**Alternative Delivery Mode**

**Quarter 3 – Module 7: “Music of the Tribes of Butuan and Agusan Del Norte”  
(The Mamanwa-Manobo Tribes)**

**First Edition, 2020**

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# Music

**Quarter 3 – Module 7:  
“Music of the Tribes of Butuan  
and Agusan Del Norte”  
The Mamanwa-Manobo Tribes**

## **Introductory Message**

This Self-Learning Module (SLM) is prepared so that you, our dear learners, can continue your studies and learn while at home. Activities, questions, directions, exercises, and discussions are carefully stated for you to understand each lesson.

Each SLM is composed of different parts. Each part shall guide you step-by-step as you discover and understand the lesson prepared for you.

Pre-tests are provided to measure your prior knowledge on lessons in each SLM. This will tell you if you need to proceed on completing this module or if you need to ask your facilitator or your teacher's assistance for better understanding of the lesson. At the end of each module, you need to answer the post-test to self-check your learning. Answer keys are provided for each activity and test. We trust that you will be honest in using these.

In addition to the material in the main text, Notes to the Teacher are also provided to our facilitators and parents for strategies and reminders on how they can best help you on your home-based learning.

Please use this module with care. Do not put unnecessary marks on any part of this SLM. Use a separate sheet of paper in answering the exercises and tests. And read the instructions carefully before performing each task.

If you have any questions in using this SLM or any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator.

Thank you.



## What I Need to Know

### Learning Competencies

The learner:

1. identifies the musical characteristics of representative music selections from Mindanao after listening; MU7MN-IIIa-g1
2. analyzes the musical elements of some Mindanao vocal and instrumental music; MU7MN-IIIa-g2
3. explains the distinguishing characteristics of representative music selections of Mindanao in relation to its culture and geography; MU7MN-IIIa-g3
4. improvises simple rhythmic/melodic accompaniments to selected music from Mindanao; MU7LV-IIIc-h5
5. evaluates music selections and music performances applying knowledge of musical elements and style MU7LV-IIIb-h10
6. sing songs from Mindanao, particularly from the tribes of Butuan and Agusan Del Norte MU7LV-IIId-h7

In this module, you will learn about the musical culture of the tribes from Agusan, particularly the Manobo and the Mamanwa. You will listen and reflect on their music as well as understand the impact of their culture and geography towards their music. Before we continue, let us review our past topic.

Last time, we immersed ourselves in the beautiful music of the Lumad tribes of Zamboanga. We have learned about the culture and traditions that shaped the musical identity of the Lumad tribes. Let's take a quick pit stop. Let's look back at what we have learned last time, shall we?

Using what you have learned from the past lessons, identify the words that are related to the music of the Lumad Tribes of Zamboanga by arranging the scrambled letters. Write your answers in your activity notebook.

<b>D M L A U</b>	It is a Visayan term that means native or indigenous
<b>U B E S N A N</b>	They are the first settlers of the Zamboanga Peninsula
<b>T W A D A I I G Y M A E A B B</b>	She is the Supreme Being s believed by the native people of Zamboanga
<b>A G G U N A S U</b>	An agung ensemble made up of five shallowed bossed gongs of graduating sizes each played by one person
<b>U P A N O G A G</b>	These are a collection of work song specifically for fishing and hunting

Great job! Today, we will look back at the history and the musical culture of Butuan – The Kingdom of Gold, and the various tribes that calls the place home

## **Learning Objectives**

After going through this module, you are expected to:

- A. Differentiate the characteristics of music unique to the music of the Lumads of Butuan, the Mamanwa and the Manobo, as well as identify the musical instruments and elements of music and other characteristics that distinguishes it from other music in Mindanao.
  - B. Create a comparative analysis of Butuan music in comparison with those from other tribes in Mindanao by evaluating sample music from both regions in terms of elements, characteristics, as well as the effects of culture and geography to the music.
  - C. Sing melodic sequences in line with the characteristic of the Mamanwa/ Manobo music.



## ***What I Need to Know***

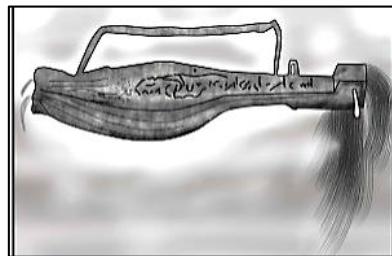
## Multiple Choice

**Directions:** Read the question carefully. Identify the concepts described in each item. Copy the letter and statement or the words of your choice. Do it in your activity notebook.



- |            |             |
|------------|-------------|
| A. Kudlung | C. Agung    |
| B. Pendag  | D. Tagumboq |

4. It is a wooden 2-stringed lute of the Mamanwa and other Lumad tribes.



- A. Kudlung C. Agung  
B. Pendag D. Tagumboq

5. It is a lip valley flute used by the Manobos to imitate animal sounds.



- |            |             |
|------------|-------------|
| A. Kudlung | C. Agung    |
| B. Pendag  | D. Tagumboq |

6. The civilization that once inhabited and prospered in the Butuan and Agusan was called:

  - A. The Monarchy of Butuan
  - B. The Rajahnate of Butuan
  - C. The Reichdom of Butuan
  - D. The Sultanate of Butuan

7. It is one of the oldest example of musical instruments in the Philippines that was uncovered in a sunken boat covered in mud.

  - A. Gongs
  - B. Bells
  - C. Flutes
  - D. Chimes

8. These instruments are popular across Mindanao. However, unlike other Lumad tribes, the Manobos treat them with respect and does not play them for leisure.

  - A. Kudlung
  - B. Pendag
  - C. Agung
  - D. Tagumboq

9. Which among the following does NOT belong to the major Manobo sub-groups?

  - A. Ata
  - B. Bagobo
  - C. Ovo
  - D. Tamawa

10. It is a collection of occupational songs, war songs, lullaby, planting and harvest songs.

- |             |            |
|-------------|------------|
| A. Owaging  | C. Mandata |
| B. Delinday | D. Naliit  |

11. Along with the agong, it is one of the instruments used in sacred ritual performances used by the Mamanwa.



- |           |           |
|-----------|-----------|
| A. Pendag | C. Gimbal |
| B. Kubing | D. Naliit |

12. It is a term used to describe Manobo Love Songs.

- |             |            |
|-------------|------------|
| A. Owaging  | C. Mandata |
| B. Delinday | D. Naliit  |

13. This is the title of a collection of songs from a Manobo epic.

- |             |            |
|-------------|------------|
| A. Owaging  | C. Mandata |
| B. Delinday | D. Naliit  |

14. This is a collection of songs that describes the Manobo Lifestyle.

- |             |            |
|-------------|------------|
| A. Owaging  | C. Mandata |
| B. Delinday | D. Naliit  |

15. This is a Mamanwa sacred prayer for the souls of the departed.

- |              |                 |
|--------------|-----------------|
| A. Tahaw     | C. Pagsangkalan |
| B. Kahimonan | D. Baylan       |

# Lesson 1

## Music of the Tribes of Butuan and Agusan Del Norte: The Mamanwa-Manobo Tribes



### What's New

#### Activity I – Musical Analysis

Music is naturally integrated in any society and culture. No matter where or when, music is born due to an innate desire of the human to express themselves through art. In today's activity, we will watch and listen to the music videos from Butuan. Listen attentively and identify their use of the elements of music. You can use the guide on the right to help you define and identify their use of the elements. Write your answers on your activity notebook.

**Music #1** – Manobo Dance and Song by Caleb Byerly  
[https://www.youtube.com/watch?v=7dahp\\_rdZLmU](https://www.youtube.com/watch?v=7dahp_rdZLmU)

- Describe the music using the different elements of music.

**Music #2** – Manobo Music Saulray and Kudlung by Malu Maniquis  
[https://www.youtube.com/watch?v=e53FP\\_e5Ldzw](https://www.youtube.com/watch?v=e53FP_e5Ldzw)

- Describe the music using the different elements of music

**Music #3** – Mamanwa Ritual by Malu Maniquis - start listening at 1:35  
[https://youtu.be/JGavtzHE\\_FQ?t=95](https://youtu.be/JGavtzHE_FQ?t=95)

- Describe how the chant incorporated the use of trills, mordents, and melismas.

**Rhythm** is the element of "TIME" in music. It is a combination of notes and rests that form a particular pattern with strong and weak beats.

**Dynamics** is an expressive element of music that refers to all aspects relating to the loudness or softness of music.

**Melody** is the LINEAR/HORIZONTAL presentation of different pitches (the word used to describe the highness or lowness of a musical sound) and duration. They are organized and have been put into a sequence. It is the part of music that one can easily pick up, sing along with and remember.

**Music #4** – Mamanwa Tribe perform ritual in front of DENR by Pia Ranada  
<https://www.youtube.com/watch?v=t46SJzCfSRg>

- Describe the music using the different elements of music

**Music #5** – Subanen Keg Subane Festival 2019 (OCNHS)  
<https://www.youtube.com/watch?v=8z6-WwGQr9k>

- Describe the music using the different elements of music

**Music #6** – Live on Bangon Pilinas: Tausug Cultural Dance Troupe  
<https://www.youtube.com/watch?v=2cQmKlteQJ8>

- Describe the music using the different elements of music

**Harmony** is the VERTICALIZATION of different notes/pitches. Often, harmony is thought of as the art of combining pitches into chords (several notes played simultaneously as a "block"). It is the combination of two or more notes played or sung together.

**Timbre** is the unique sound or tone quality produced by an instrument or voice in comparison to others playing the same pitch.

**Texture** refers to the number of individual musical lines (melodies) and the relationship these lines have to one another.

**Trills** - A quavering or vibratory sound, especially a rapid alternation of sung or played notes.

**Mordents** - A rapid alternation of a note with the note immediately below or above it in the scale.

**Melisma** - A group of notes sung to one syllable of text.

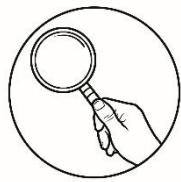
Now that we have listened to all of the sample music, go ahead and answer the generalizing questions below.

1. What musical characteristics did the Manobo and the Mamanwa tribes have in common? Do they incorporate the elements of music (i.e. Rhythm, Dynamics, Melody, Harmony, Timbre) in a similar/different manner? How similar/different are they from each other?
2. How will you describe the culture of the Manobo and Mamanwa based on the sample music?

3. Compare the Mamanwa and Manobo Music to that of the Subanen and Tausug by filling the table below. An example is provided on the first row.

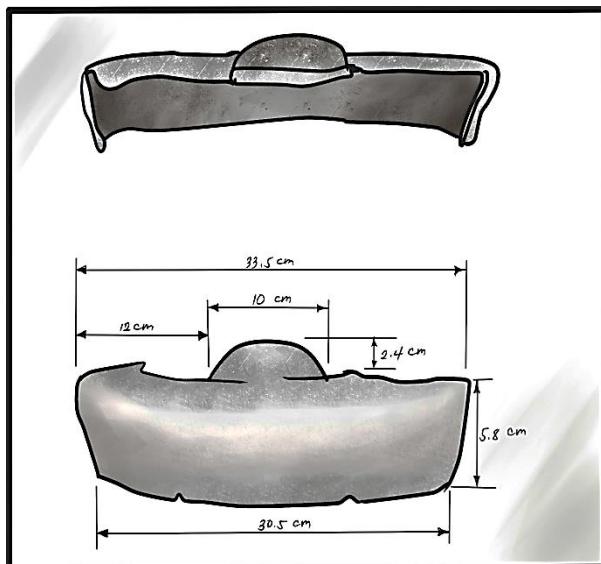
	Subanen		Tausug	
	Similarities	Difference	Similarities	Difference
Example:	Rhythm is similar in pattern, but has a slightly different beat, Instruments used are almost the same, (ensure that all observable elements of music)	Tempo is faster compared to the Subanen music.		
<b>Mamanwa</b>				
<b>Manobo</b>				

Thank you for accomplishing the tasks! Nowadays, the area of Butuan and the province of Agusan Del Norte is inhabited by peoples of different cultures and religions. However, before the Spaniards came to the shores of the Philippines, before our country was named after the then King of Spain, the lands of Butuan were the seat of a rich and powerful kingdom. In this musical journey, we will travel and explore the deep history of the province all the way to the current social and cultural situation of the northwestern tip of Mindanao. Are you ready? Let's start the journey!



## What is It

The City of Butuan is located on the southwestern edge of the province of Agusan Del Norte. The Agusan river flows through the city making it a seat of civilization during the Pre-Hispanic Era. It has a wet and dry climates. It is normally dry from March to September and wet during the rest of the year. As a melting pot of cultures, there are many different languages spoken in the area. Though nowadays the city and province is inhabited by modern society, it is also the home of several indigenous peoples, the Manobo and the Mamanwa. It was also the seat of a major Pre-hispanic society, the Rajahnate of Butuan.



Butuan Bossed Gongs

### Pre-Hispanic Era

Before the arrival and subsequent occupation of the Spanish Empire of the Philippines, the area was once home to the Rajahnate of Butuan. It was also called the Kingdom of Butuan, Kaharian ng Butuan in Tagalog or Ginghara sa Butuan in Cebuano, wherein the ancient kingdom was largely influenced by Indian Policy. Its fame crossed the seas and spread along the ancient civilizations of many countries – Japan, China, Indonesia, Cambodia, Thailand, and even the Persian Empire.

It was a city of abundance, and a culture that centers on trade. It was, in astonishment of the early Spanish explorers, a very wealthy kingdom. They saw an over-abundance of gold in the area, noting that even the Raja's *alipin*, or slave, wears golden ornaments.

It can also be considered the oldest musical culture in the Philippines. In an expedition to look for ancient gongs and cymbals all around the world, some of the oldest articles of music was found in the area where the kingdom once flourished. The bossed gong, cymbals, and bells, found in a boat buried in mud, were carbon dated to have been made around the early 13<sup>th</sup> century and had influences of Chinese, Khmer, Thai and Cham influences in its make and design. Unfortunately, the kingdom ceased to exist when the Spaniards invaded the country, and most, if not all, of its culture had been destroyed, forever lost to time.

### **The MANOBOS and MAMANWA – Lumad Tribes of Agusan Del Norte**

Nowadays, there are two major indigenous tribes that live in Agusan Del Norte –The Manobos, considered as the largest Lumad tribe of Mindanao, and the Mamanwa, who along with the Aeta, are considered the earliest settlers of the Philippine Archipelago.

#### **The Manobo**

Also called the Manuvu or Minuvu, the Manobo is considered the most numerous of all the ethnic groups in the Philippines. They have a total population of 749,042 as of 1994, including all sub-groups of the tribe, spread out all over Mindanao, from Saranggani Island to Agusan Del Norte. Some major sub-groups of the Manobo include the:



*Manobo Tribesman*

1. Ata, which includes the tribes of Dugbatang, Talaingod and Tagauanum
2. Bagobo, which includes the Altaw, Eto, Kailawan, Langilinan, Obo, Matigsalug and Tagaluro
3. Higaonan, which includes Agusan, Lanao and Misamis
4. North Cotabato, which includes Ilianen, Livunganen, and Pulenaryan;
5. South Cotabato which includes Cotabato, Tasaday, Sarrangani, Tagabawa
6. Western Bukidnon which includes Kiriyeteka, Ilentungen, and Pulangiyen;
7. Agusan Del Sur
8. Banwaon
9. Bukidnon

Their name may have been coined from the word Mansuba, a portmanteau of the words Man, which mean person or people; and Suba, which means river. The name is a literal description of the tribes, as people who first resided near the great rivers of Mindanao.

The Manobos are allegedly related to the Islamic tribes called the Maranao, who, according to oral tradition, were once both under the leadership of two brothers, Mumalu and Tabunaway. The split occurred when Islam was introduced in the 14<sup>th</sup> Century by Sharif Kabungsuan. When Tabunaway and his followers chose to retain their animistic religion, his brother Mumalu chose to embrace the faith. Departing in good faith, Mumalu and his followers became the Maranao, while Tabunaway and his people became the Manobo.

### **The Mamanwa**

Another native settler of the Agusan del Norte province is the wandering tribe of the Mamanwa. They are considered one of the earliest settlers of the Archipelago, who, according to the Max Plank Institute for Evolutionary Anthropology, trace their roots to the early humans of Africa, along with the Aborigines of Australia and New Guinea.

As a wandering tribe, they inhabit multiple locations in the country. Their people can be found in small pockets within Agusan del Norte, Surigao Del Norte, Surigao Del Sur, Panaoan Island, and the Mountains of Southern Leyte.

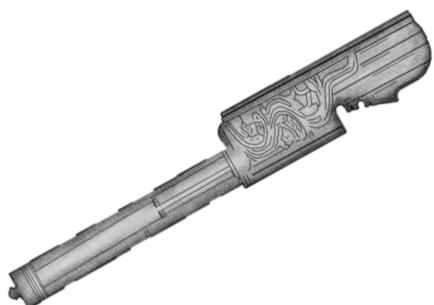
Their name means “forest dwellers” and had lived of the land via Kainging or slash-and-burn farming. Their physical structures are similar to the Aeta – dark skin, flat nose, and dark, curly hair.



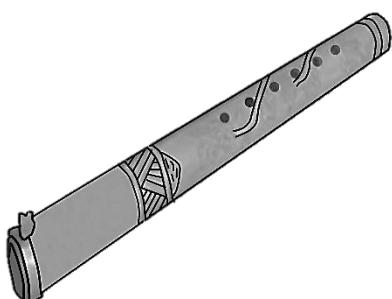
### **The Manobo-Mamanwa Cohabitation**

Though basically different in almost every aspect, their close proximity with each other, along with the peaceful nature of both tribes, ultimately led to intermarriages within the tribes. This resulted in an integrated bloodline as well as a mixture of socio-political structures, religious practices and cultural beliefs.

## MUSICAL INSTRUMENTS OF THE MANOBO AND MAMANWA



*Kubing*



*Saguysuy*



*Manobo woman playing Kogot*



*man playing pendag*

### **Kubing**

Kubing, or the indigenous jaw's harp, can be considered one of the popular musical instruments among indigenous tribes. Made of bamboo strip and designed with beautiful carvings, this musical instrument has versions from different tribes, such as the Tagbanua's Arobing, Palawan's Aroding, and the Kulaing of the Yakan and Tausug.

### **Saguysuy**

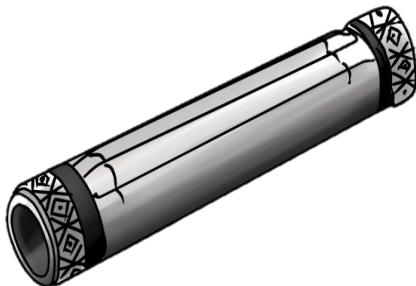
The Manobos call the ring flute as a saguysuy. It is commonly made from bamboo, and has a ring wrapped around the blowing end of the flute, hence the name. The ring is commonly made with rattan, but can also be made with leaves.

### **Kogot**

The Kogot is a one-stringed lute popular to the Manobo Tribe of Mindanao. It is played with a bow made of horse hair. The instrument is commonly played by Manobo women during their free time. Along with the Kubing ang Sagoysay, are instruments that stimulate speech.

### **Pendag**

The Pendag is a lip valley flute used by the Manobo to simulate animal sounds. It is difficult to play and is usually performed by men during their free time. Its mythical connotations states that the sound is perceived as the cry of a pregnant crocodile, prominent amongst the Manobo creation myth.



Taqumboq

### Taqumboq

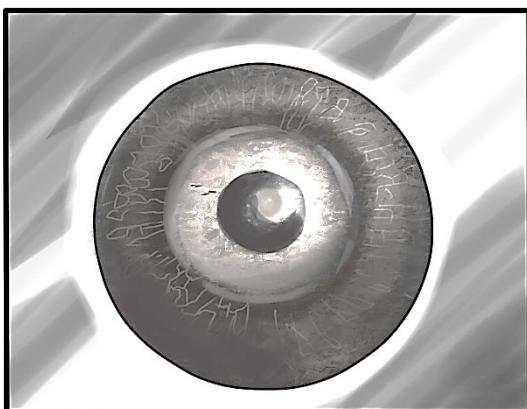
Although drums and gongs are more prominent musical instruments of the Manobo, playing those instruments outside of rituals are considered taboo. Hence, the bamboo zither Taqumboq is used as an alternative, providing music for regular occasions.



Gimbal / Gimbar

### Gimbal / Gimbar

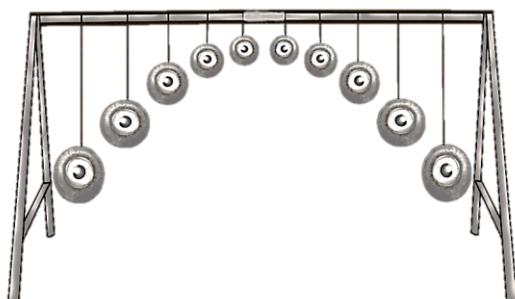
The Gimbal is a percussion instrument made of carved *Bahi* or beetle nut wood with a tanned animal hide stretched over the opening. Along with the agong, it is one of the instruments used in sacred ritual performances. The Mamanwa also uses a variation of this instrument called a *Gimbar*, which uses Iguana hide.



Agung

### Agung

Another sacred ritual instrument used by the Manobo is the *Agung* along with the gimbal. Its sacred nature disallows the tribesmen to use this instrument outside of the rituals or for leisure. A set of ten gongs of varying sizes on a stand is called an *Ayung*, while another five set of handheld *Agungs* are called *Sagagong*.



Ayung



Agung



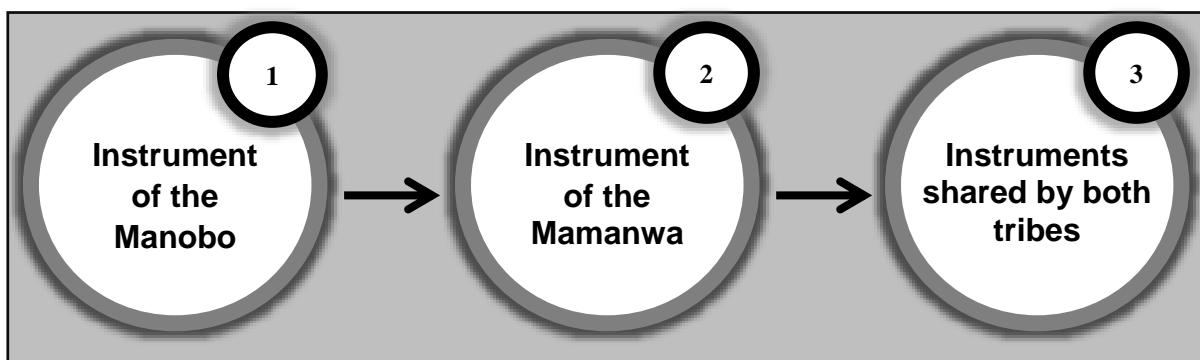
*Kudlung*

### **Kudlung**

The Kudlung is a wooden two stringed lute of the Mamanwa and other Lumad tribes. It has two strings that serve different purposes – one for melody and one for drone. It has eight frets to create various pitch and is normally adorned with horse hair.

### **Activity 2 – Which one is it again?**

That's a lot of instruments. However, there are some of them that are either unique to the Manobo or Mamanwa while some are shared. Can you identify which is which? In this activity, use the visual below to separate the instruments unique to the Mamanwa and the Manobo, as well as those shared between them and other indigenous tribes. Answer the follow up questions afterwards. Do this in your activity notebook.



**KUBING**

**PENDAG**

**GIMBAR**

**SAGAGONG**

**SAGUYSUY**

**TAQUMBOQ**

**AGUNG**

**KUDLUNG**

**KOGOT**

**GIMBAL**

**AYUNG**

### Processing Questions:

1. In your opinion, how did some musical instruments become integrated in both culture?
2. From your past lessons on indigenous music, such as those from Cordillera and Visayas, are there any instrument used by the tribes of Agusan del Norte that is similar or even the same? What are they and why are they similar?

## **Vocal and Instrumental Music of the Manobo and Mamanwa**

### **Manobo**

The Manobo have a variety of vocal and instrumental music. It is integral to their way of life, both religiously and culturally. Vocal songs are called *yagong* and *tingog*, while instrumental music are categorized based on their sonority. This means that instruments may be included in two or more categories. These includes:

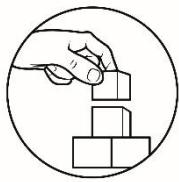
<b>Vocal</b>	<b>Instrumental</b>
Owaging – an epic song of the Manobos specifically the song “Dugo’y Tugayen”	Speech simulating sounds – produced by the kubing, saguysuy and kogot
Mandata – Love songs	Continuous drone sounds – produced by the pendag together with the kogot
Delinday – Occupational songs, war songs, lullaby, planting and harvest songs	Ritual instruments – such as the agung and the gimbal
Naliit – Lifestyle songs	

### **Mamanwa**

Their most popular form of music is ritualistic. It is mostly used by the *baylan*, or medicine man, when communing with the spirits for specific functions. Examples are the *Pagsangkalalan* which is a religious ceremony that aims to invite the *Tama*, *diwata ng gubat* or the forest fairies to heal the sick. It includes communal prayers, a banquet, and merriment along the beat of the *gimbar*.

Another significant activity is the *Kahimonan*, a very sacred prayer for the souls of the departed and to their supreme Being, *Tahaw*. Below is an excerpt of the *Kahimonan*:

<b>Kahimonan</b>	<b>English Translation</b>
Og Tahaw kad nu banwa Kahabzen, gihud kaname Kin-isa gihud banwa Dahed, dahed, iz a daza	God Tahaw visit the settlement This day, please accompany us All the time please accompany us, For our protection
Di dipi katahawan dizan katotawan Dini kanmo kaotawan Hagdan katahawan oralaaser Kapupuran hagdan katahawan	God who dwells in all direction Tahaw who knows the flow Of the river of life Closely accompany us
Hawag, hawag oapirpuan Hawag, hawag kapupuan Hilwa kadayawan banwa	Here in this life and after
Iko laga katahawan latubinaw Mayazer, Mayazer tapopoan Maloza, kaporoon	Please protect your people
Manganop boog, bakit Nogay nazehet kalsahawan	The ancestors know of your power
Surig, surig Tahaw.	The ancestors are calling you
	Please provide good harvest to the village
	You just like fire, God Tahaw
	Good in all generation
	You have been good to our ancestors
	You can weaken the bad spirits
	You made bounties of the game
	Please forgive the village
	We will be faithful to you
	God Tahaw.



## What's More

### ACTIVITY 3: Your Voice, Their Beat and Melody!

Now that we have learned about the vocal and the vocal-instrumental music of the Manobo, it is time to immerse ourselves in their vocal culture. We will sing the Manobo song “Panangpit” as arranged by Grace Nono, an adaptation of the “tod-om” of the Manobo. You will be graded based on the following rubrics:

Link for the Music Video - <https://www.youtube.com/watch?v=-T9i3ZB1nGQ>

Panangpit (Manobo)	English Translation
NAUDJONG BU KANO	<i>Listen to me</i>
MANONGOONG	MANONGOONG
TANDUW KANA DADJAWAG	<i>See how I am</i>
SUMAY DUWOG KALIDO KO	<i>Won't you pity me</i>
NGOOOOOO	NGOOOOOO
PANANGLIT KO JOON KA	<i>If I asked you for something</i>
TAYON UG KAT DAGNAY KO	<i>Look at me</i>
NGOOOOOOOO	NGOOOOOOOO
TABANG KAT UGKAT DAJOG KO	<i>Help me in my trouble</i>
NGOOOOOOO NGOOOOOOOO	NGOOOOOOO NGOOOOOOOO
SU DUGII DUGI NAN YAAGBOY	<i>Someone will pay you back</i>
SII NI NUG DIGOO	<i>Much more than what is given</i>
NGOOOOOOOO NGOOOOOOOOOO.	NGOOOOOOOO NGOOOOOOOOOO.

Afterwards, answer the follow up questions below.

1. Share your experience when singing the song. How did it feel for you?
2. Were you able to feel an emotional connection with the song? For non-speakers of the language, did it become a barrier for you to feel the song or were you able to connect with it emotionally regardless of the language? Why?

### Rubrics

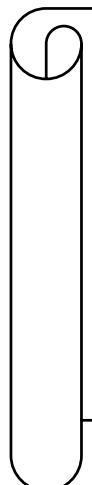
Criteria	4	3	2	1
Pitch (Intonation)	There are no noticeable errors in pitch. Pitch is very accurate. The student is consistently in tune.	There are occasional isolated errors, but most of the time pitch is accurate, in tune, and secure.	There are some accurate pitches, and frequent or repeated errors. Lapses in tuning are noticeable.	There are few accurate or secure pitches. It is difficult to understand the melody of the song due to the lapses in tuning and intonation.
Beat and Tempo	The beat is secure and the rhythms are accurate.	The beat is secure and the tempo is mostly accurate. There are a few duration errors but these do not affect the overall performance.	There are frequent or repeated duration errors made. Rhythm and tempo problems occasionally affect the overall performance.	The beat is usually erratic and rhythms are seldom accurate, detracting significantly from the overall performance.
Mastery of the Melody	Mastery of the melody is significantly manifested. There are no pauses or mistakes.	Mastery of the melody is not significantly manifested. Minor mistakes are noticeable. The student is able to finish the song nonetheless.	Mastery of the melody is not manifested. Major mistakes are apparent.	There is totally no mastery of the melody. The student is able to sing half of the song at most.
Lyrics/ Articulation	All lyrics are clearly sung and understood during the entire performance.	Most of the lyrics are clearly sung and understood during the performance.	Only some lyrics are clearly sung and understood during the performance.	Only few lyrics are clearly sung and understood during the performance.

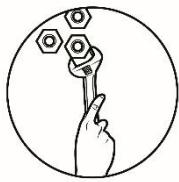
<b>Criteria</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Voice Projection	Voice is clearly projected. Words are clearly articulated and the text of the music is understandable .	Voice is clearly projected most of the time. Words are somehow clearly articulated and the text can be understood most of the time.	Words are not consistently articulated. Voice lacks projection but the text is still discernible.	Voice is not heard at all. Words are not clearly articulated and the text is not discernible.



## ***What I Have Learned***

### ***My Reflections***

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## What I Can Do

Now, it's time for your grand performance. The instrumental music of the Manobos aim to imitate sounds produced by different animals.

Create a 30 to 60 – second musical piece/performance by copying any animal sound of your choice. Use any available materials, tools and/or instruments around you to do this. Musical instruments made during Quarter 1 may also be used.

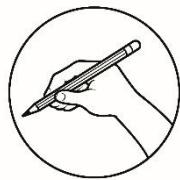
Ensure to follow the significant musical characteristics of the Manobos (i.e rhythm, melody). The link provided below may be used as an example or pattern. Observe closely how the performers in the video used their ring flutes to create howling sounds of animals and how the percussion instruments and the bamboo are able to imitate the sounds of hooves and the noise of the crickets.

<https://www.youtube.com/watch?v=7dahprdZLmU>

Video record your performance using a cellphone or any other media device. Submit it to your facilitator through messenger, e-mail, or other media platforms. In this activity, you will be graded based on the following rubric:

Criteria	5	4	3	2	1
Beat/ Rhythmic Pattern	The beat is secure and the Manobo rhythms are played with accuracy during the entire performance.	The beat is secure and the Manobo rhythms are played with accuracy most of the time. There are few errors but these do not affect the overall performance.	The beat is secure and the Manobo rhythms are played with accuracy most of the time. There are few errors but these do not affect the overall performance.	There are frequent or repeated beat errors made. Rhythm problems occasionally affect the overall performance.	The beat is usually erratic and Manobo rhythms are seldom accurate, detracting significantly from the overall performance.

<b>Criteria</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Relation to Theme	The student was able to recreate animal sounds and played them with a great deal of confidence all throughout the performance.	The student was able to recreate animal sounds and played them with confidence all throughout the performance.	The student was able to recreate animal sounds and played them until half of the time of the performance and failed to sustain it until the end.	The student was able to recreate animal sounds but was only able to play at the beginning of the performance and failed to sustain it until the end.	The student was not able to recreate and perform animal sounds.
Melody	The student was able to create a unique melody and show significant melody characteristics of the Manobo music. There are no pauses or mistakes made.	The student was able to create a unique melody and was able to show significant melody characteristics of the Manobo music. Minor mistakes are noticeable. The student is able to finish the song nonetheless.	The student was able to create melody but was only able to show some of the melody characteristics of the Manobo music. Mastery of the melody is somehow manifested. Major mistakes are apparent.	The student was able to create melody but was only able to show a few melody characteristics of the Manobo music. There is a little mastery of the melody. The student is able to perform half of the song at most.	The student was able to create melody but not able to show significant melody characteristics of the Manobo music.

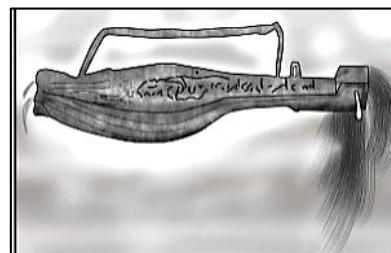


## ***Assessment***

## Multiple Choice

**Directions:** Read the question carefully. Identify the concepts described in each item. Copy the letter and statement or the words of your choice. Do it in your activity notebook.



- |            |             |
|------------|-------------|
| A. Kudlung | C. Agung    |
| B. Pendag  | D. Tagumboq |

5. It is a lip valley flute used by the Manobos to imitate animal sounds.

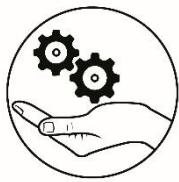


- A. Kudlung
  - B. Pendag
  - C. Agung
  - D. Tagumboq
6. The civilization that once inhabited and prospered in the Butuan and Agusan was called:
- A. The Monarchy of Butuan
  - B. The Rajahnate of Butuan
  - C. The Reichdom of Butuan
  - D. The Sultanate of Butuan
7. It is one of the oldest example of musical instruments in the Philippines that was uncovered in a sunken boat covered in mud.
- A. Gongs
  - B. Bells
  - C. Flutes
  - D. Chimes
8. These instruments are popular across Mindanao. However, unlike other Lumad tribes, the Manobos treat them with respect and does not play them for leisure.
- A. Kudlung
  - B. Pendag
  - C. Agung
  - D. Tagumboq
9. Which among the following does NOT belong to the major Manobo sub-groups?
- A. Ata
  - B. Bagobo
  - C. Ovo
  - D. Tamawa
10. It is a collection of occupational songs, war songs, lullaby, planting and harvest songs.
- A. Owaging
  - B. Delinday
  - C. Mandata
  - D. Naliit

11. Along with the agong, it is one of the instruments used in sacred ritual performances used by the Mamanwa.



- A. Pendag
  - B. Kubing
  - C. Gimbal
  - D. Naliit
12. It is a term used to describe Manobo Love Songs.
- A. Owaging
  - B. Delinday
  - C. Mandata
  - D. Naliit
13. This is the title of a collection of songs from a Manobo epic.
- A. Owaging
  - B. Delinday
  - C. Mandata
  - D. Naliit
14. This is a collection of songs that describes the Manobo Lifestyle.
- A. Owaging
  - B. Delinday
  - C. Mandata
  - D. Naliit
15. This is a Mamanwa sacred prayer for the souls of the departed.
- A. Tahaw
  - B. Kahimonan
  - C. Pagsangkalan
  - D. Baylan



## ***Additional Activities***

In the previous activity, you were able to sing a Manobo song. This time, we will immerse ourselves with Mamanwa musical culture by writing our own Kahimonan. As previously discussed, a Kahimonan is a sacred prayer for the departed.

Video record your performance using a cellphone or any other media device and submit it to your facilitator through Facebook Messenger, e-mail, or any media platform-

Follow the instructions provided below:

1. Copy the diagram in your activity notebook.



2. Write your Kahimonan inside the scroll. You may write **it** either in English or in your native language depending on where you are most comfortable.

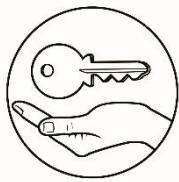
3. Create a tune or melody for your Kahimonan. Ensure that you follow the three core musical elements of Mamanwa Vocal Music – the trill, mordents, and melima – in your melody. You may use the following links as guides for your composition:

- a. Trill
  - <https://www.youtube.com/watch?v=5jsUCr3CKTQ>
- b. Mordents
  - <https://www.youtube.com/watch?v=aJ--bRW1a4Q>
- c. Melisma
  - <https://www.youtube.com/watch?v=PRS2grauL4I&t=8s>
- d. Sample mamanwa ritual song for context
  - [https://www.youtube.com/watch?v=JGavtzHE\\_FQ&t=95s](https://www.youtube.com/watch?v=JGavtzHE_FQ&t=95s)

4. Perform your Kahimonan on video to be graded by your teacher using the following rubrics:

Criteria	4	3	2	1
Composition	The student was able to compose Kahimonan lyrics that are highly memorable, decent and coherent. He/she is fluent in the language chosen and with no mistakes.	The student was able to compose a Kahimonan fluently on their selected language.  The student was able to compose Kahimonan lyrics that are somewhat memorable, decent and coherent. He/she is fluent in the language chosen and with few and minor mistakes.	The student was able to compose a Kahimonan semi -fluently on their selected language with few grammatical mistakes.  The student was able to compose Kahimonan but most of the lyrics are not memorable, and coherent. He/she is not fluent in the language chosen.	The student did not compose their Kahimonan fluently on their selected language with lots of grammatical mistakes.  The student was able to compose Kahimonan but the lyrics are not memorable, and coherent. He/she is not fluent in the language chosen.

<b>Criteria</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Melody	The melody has the <b>all</b> three core musical elements of Mamanwa ritual Music – trills, mordents, and melismas. It is catchy and perfectly fits the lyrics.	The melody has the three core musical elements of Mamanwa ritual Music – trills, mordents, and melismas. It is somewhat catchy and fits the lyrics.	The melody uses two of the core musical elements of Mamanwa ritual Music – trills, mordents, and melismas. It is somewhat catchy and fits the lyrics.	The melody uses one of the core musical elements of Mamanwa ritual Music – trills, mordents, and melismas. It is inappropriate and does not fit the lyrics.
Theme	The lyrics of the Kahimonan follow the correct theme all throughout the song	The lyrics of the Kahimonan mostly follow the correct theme of the song.	The lyrics of the Kahimonan have little connection to the theme the song.	The lyrics of the Kahimonan did not follow the theme being asked.



## ***Answer Key***

<b>What I Need to Know / Assessment</b>	
1. Lumad	5. Gagonaapu
2. Subaene	4. Gagung Sua
3. Diwata	Migbebayaa
4. A	3. Subaene
5. B	2. Lumad
6. B	1. Gagung Sua
7. A	Migbebayaa
8. C	3. Diwata
9. D	4. Gagunaapu
10. B	5. Gagonaapu
11. C	
12. C	
13. A	
14. D	
15. B	

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