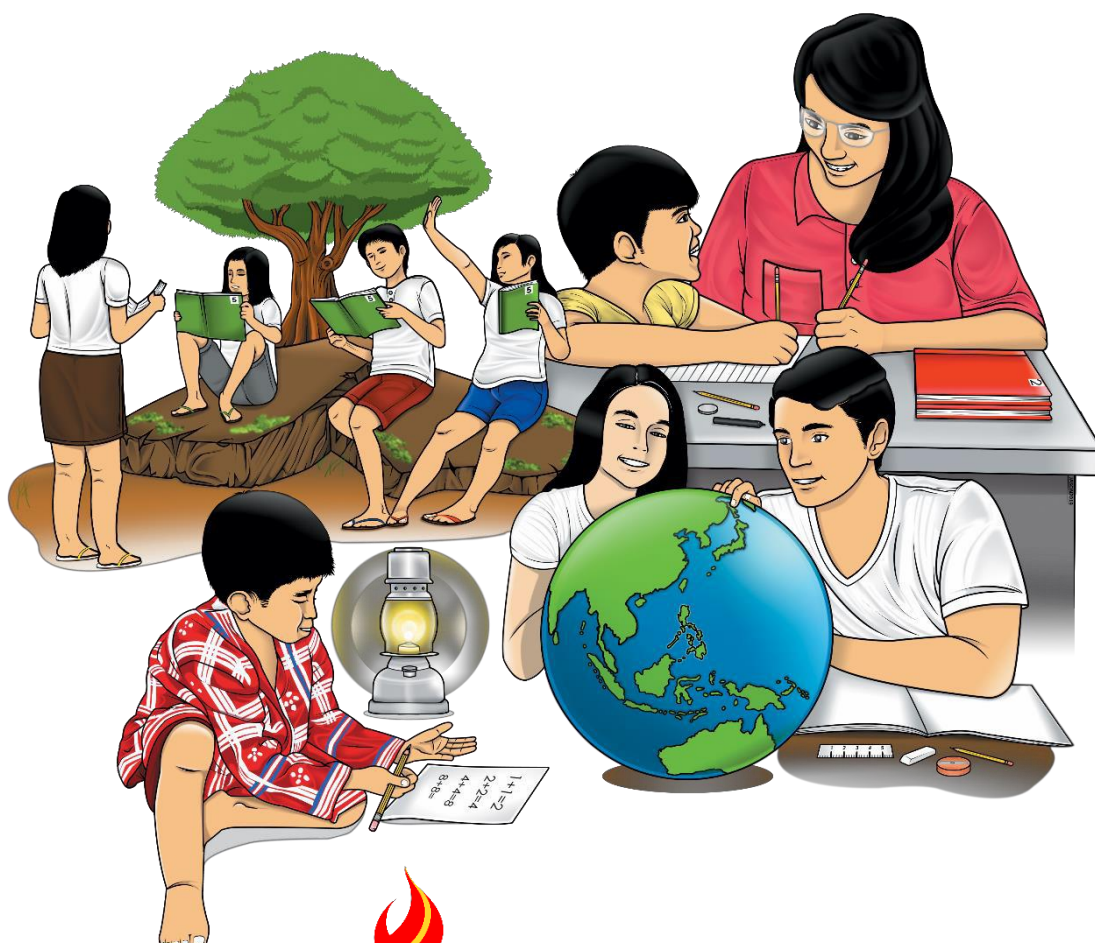


Music

Quarter 2 – Module 4: Experience the Music of the Philippines' Golden Island Music of Mindoro (Vocal Music)



Music – Grade 7

Alternative Delivery Mode

Quarter 2 – Module 4: Experience the Music of the Philippines' Golden Island

Music of Mindoro (Vocal Music)

First Edition, 2020

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Music

Quarter 2 – Module 4: **Experience the Music of the** **Philippines' Golden Island** **Music of Mindoro (Vocal Music)**

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.

Lesson

1

Experience the Music of the Philippines’ Golden Island

Music of Mindoro (Vocal Music)

Learning Competencies

The learner:

1. describes the musical characteristics of representative selections of Cordillera, Mindoro, Palawan and of the Visayas after listening; (MU7LV-IIa-f-1)
2. explains the distinguishing characteristics of representative music from Cordillera, Mindoro, Palawan and of the Visayas in relation to its culture and geography; (MU7LV-IIb-f-3)
3. performs music from Cordillera, Mindoro, Palawan and of the Visayas with accompaniment; and
4. evaluates music and music performances applying knowledge of musical elements and style. (MU7LV-IIc-h-10)



What I Need to Know

Much like the tribes of the Cordillera Administrative Region, the indigenous tribes of Mindoro developed a rich culture which is evident in their music. Because they are on an island, their topography as well as their dealings with outsiders gave birth to a unique culture. Let me introduce to you the tribe behind the music – the Mangyans – as well as the island they call home - Mindoro.

Situated approximately one hour away from the port of Batangas via fast craft, the island of Mindoro was dubbed by the Spaniards as “*a gold mine*” – both literally and figuratively. The name is a portmanteau of its Spanish name. Dubbed as “*Mina de Oro*” which translates to “Gold mine” by the lowlanders and the Spaniards, the island is full of precious minerals as well as tourist destinations that can be considered as the island’s local treasures.



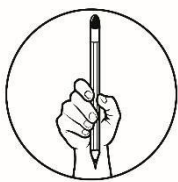
The Mangyans, on the other hand, refers not to a single tribe, but a collection of similar tribes situated all over the island. There are eight ethno-linguistic tribes known as the Iraya, Alangan, Tadyawan, Tawbuid, Buhid, Hanunoo, Rataganon, and Bangon. They were former coastal dwellers, but preferred to move high up the mountains when the Tagalogs and the Spaniards decided to settle in the Island. They have their own writing system called “Surat

Mangyan” which is normally etched on wood or bamboo. In fact, most Ambahan were found written in the indigenous writing system.

Learning Objectives

Now that we know who the Mangyans are as well as their home, let us start talking about their music. Our goal for today is simple. By the end of this module, you will be able to:

1. recognize musical elements uniquely expressed in Mindoro Vocal Music;
2. point out similarities and differences between Cordilleran Vocal music and Mindoro Vocal Music;
3. compose a short song that follows the style of Mindoro Vocal Music; and
4. analyze performances of other learners in line with the elements of music that characterize s Mindoro Vocal Music.



What I Know

TRUE OR FALSE

Directions: Read the statements carefully. Write TRUE if the statement is correct. If the statement is false, underline the word/phrase that makes it wrong and change it with the word/phrase that will make the statement correct. Write your answers on a separate sheet of paper.

- _____ 1. Ambahan is a popular song among the Mangyans normally sang to pass the time, much like modern pop music.
- _____ 2. An Ambahan is passed down whenever someone copies an Ambahan that they liked or is taught by parents to their children.
- _____ 3. There is no set tone or pitch for an Ambahan.
- _____ 4. Anyone who wants to write an Ambahan must follow three core rules: use a hexameter when writing each line, ensure that each last syllable rhymes, and write using topics that affect everyday life.
- _____ 5. In order to meet the required number of syllables per line, some writers of the Ambahan used contractions to shorten long words and extractions to extend short words.
- _____ 6. The Mangyans of Mindoro are of a single tribe which is formed through the unity of multiple clans - the Iraya, Alangan, Tadyawan, Tau-buid, Buhid, Hanunoo, Rataganon, and Bangon.
- _____ 7. The Mangyan tribes of Mindoro were originally lowland dwellers, primarily living along the coast.
- _____ 8. Singing the Ambahan is a deeply cultural activity, only performed and sung when the situation calls for it.
- _____ 9. The themes used in the Ambahan cover a wide array of topics that affects the Mangyan's daily life.
- _____ 10. Mindoro Vocal music cannot be sung outside of rituals and ceremonies.
- _____ 11. The Mangyans have their own lullabies called Igway which they use to put children to sleep.
- _____ 12. An Ambahan uses allegory to depict important life lessons to the members of the family and the tribe.
- _____ 13. Igway is the Mangyan word for music and is also the term for Mangyan Regional music.
- _____ 14. The themes used in contemporary Mangyan vocal music vary from lullabies to epics.
- _____ 15. There is an Ambahan for every threshold of a Mangyan's life – from childbirth to death.



What's In

Activity #1: Revisiting Cordillera

Today is a good day to learn something new. From the highlands of Cordillera, we are visiting the golden island of the Philippines, but before that, let us take a step back and revisit the rich musical culture of the mountain tribes of Cordillera by writing down a short list of what we can still remember from the last lesson.

VOCAL MUSIC OF CORDILLERA	INSTRUMENTAL MUSIC OF CORDILLERA
• Salidummay	• Gangsa Ensemble
• Oggayam	• Bamboo solo/ensemble
• Badiw	

To further analyze our present learning, please answer the questions below.

1. What particular music, either vocal or instrumental, did you find pleasing? Why did you like it?
2. Can you provide any modern song/music that has any similarities to the music of Cordillera? What made them similar?
3. Why do you think it is important for you to learn and experience the music of the Cordilleras?



What's New

Activity #2: Rapping the Mangyan Way



Are you familiar with rap music? Born on the streets of Los Angeles and popularized by African-American Musicians during the Hip-hop revolution, it is now considered as the mainstream music. We have our own rappers here in the Philippines such as Gloc9, Shanti Dope, and Stick Figgas. However, before the Americans invented rap, tribal people have been doing something similar since time immemorial. Today, you are going to write your own rap song in Mangyan style.

In this activity, you need to write your song with the following requirements:

1. Write ten poetic lines for this activity. Each line of your song should follow a heptameter count, which means that there are 7 syllables in each line.
2. Create rhymes at the end of each line.
3. Select a theme for your rap song from the choices below:
 - a. Child safety
 - b. Teen Issues
 - c. Courtship and Dating
 - d. Marriage and Family Life
 - e. Sickness

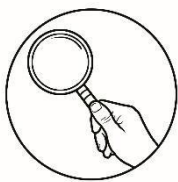
Your output will be graded accordingly using the rubric below:

Criteria	5	4	3	2	1
Meter	The student followed a heptameter count for the entire song.	The student followed a heptameter count for at least 7 out of 10 lines of the song.	The student followed a heptameter count for at least 5 out of 10 lines of the song.	The student followed a heptameter count for at least 3 out of 10 lines of the song.	The student followed a heptameter count with 2 lines and below of the entire song.
Rhyme	The student made all the lines in the song rhyme.	The student made at least most of the lines in the song rhyme.	The student made at least some of the lines in the song rhyme.	The student made at least few of the lines in the song rhyme.	The student did not make any of the lines in the song rhyme.

Write your song on your answer sheet.

Afterwards, answer the following questions:

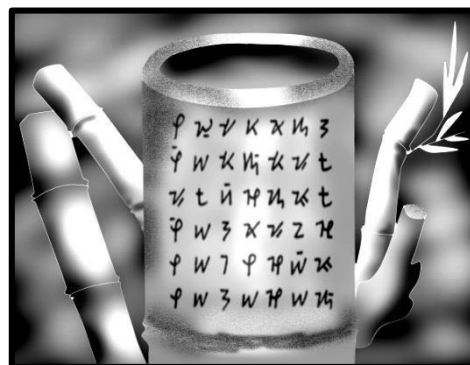
1. What were the difficulties that you encountered when writing your song?
2. Do Rap musicians follow the same rules you followed when they write their songs?
3. Are there any similarities between the song you made and the music of the Cordilleras, like salidumay and ogayyam?



What is It

Much of the music of Mindoro is very similar to modern hip hop and rap music. Chants are a popular form of singing amongst indigenous people, and that include the Mangyans as well. There are two major forms of Vocal music in Mindoro – the Ambahan and the Igway.

The most popular form of vocal music among the Mangyans is the Ambahan. It is a series of chants with seven syllables per line and similar to a poem. It can be sung in a variety of ways – either with tone, like the pasyon, or in a conversational way. Each person can sing the chant uniquely as there is no set melody for the Ambahan.


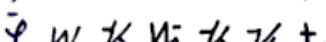
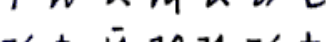
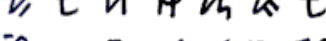






The themes used in the chant cover a wide array of topics that affect the Mangyan's daily life. They have different Ambahan for every occasion – during childhood, adolescence, courtship and marriage, family building, personal and tribal problems, sickness, food, travelling, hospitality and friendship, as well as old age and death.

As for the origins of the music, most Mangyans would say that they had copied it. It is quite true, for Ambahan is mostly passed through generation to generation in two different ways – by copying it directly or having it taught by their forefathers.

Ambahans are typically written in curved bamboo sheets called *luka*, and are written using “*Surat Mangyan*” which is their traditional way of writing.

Unlike modern forms of music, singing the Ambahan is not a casual affair. In other words, it is not sung for the sake of amusement, but rather depends on the purpose of the person singing it as well as the occasion/situation he is experiencing. An Ambahan is sung whenever a member of the tribe reaches a certain threshold in life – from the moment they were born till the day they die. For this reason, it is rare for a Mangyan to sing an Ambahan for others outside of its proper occasion or situation that merits the singing of the chant.

Surat Mangyan	English	Filipino
	Don't be noisy, baby dear! The	H'wag ka ngang
	wild <i>iro</i> might come here. From	magulo
	the deep woods it attacks. How	May laog nanunubok
	to fight him when he comes?	Mula gubat susugod
	Broken is our spear in two	Wala kitang
	and our bolo dulled!	panghamok
		Sibat nati'y napulpol
		Itak ay anong purol!

Here's another one which talks about death:

[illegible]

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Here is another example of an Ambahan, this time it talks about marriage.

Surat Mangyan	English	Filipino
w ɳ̌ w̄ ʒ ɥ ɥ̄ ɳ̌ ʒ ɳ̌ ʒ ɥ ɳ̌ ɳ̌ ɳ̌ ɳ̌ ɳ̌ w̄ ɳ̌ ʒ ɳ̌ ɳ̌ ɳ̌ ɳ̌ w̄ ɳ̌ ʒ ɳ̌ ɳ̌	If the ties you use at home Become weak and tend to break, You should be the one to mend, The one to restore their strength.	Panali ma'y marupok Uway iyan na gapok Ikaw itong susubok Magtitibay nang lubos!

Postma, Antoon. “Ambahan: Marriage.” *Ambahan: Marriage | Mangyan Heritage Center*, www.Mangyan.org/content/marriage.

Based on the examples above, we can then define Ambahan as:

1. A rhythmic poetic expression with a meter of seven syllable lines and having rhythmic end-syllables,
2. A rhythmic poetic expression which is most often presented as a chant without a determined musical pitch or accompaniment by musical instruments, and
3. A rhythmic poetic expression whose purpose is to express in an allegorical way, liberally using poetic language, certain situations or certain characteristics referred to by the one reciting the poem.

In order to meet the required seven-meter syllable in each line, a Mangyan may write using contractions and extensions. In the first example, the first word of the first line was contracted in order to lessen the syllables. In that case, “hu-wag” became “h’wag”. This contraction was done by removing one syllable. Extensions, on the other hand, works by adding an infix in the word. For example, “dayap” becomes “dalayap”. It can also be done by simply repeating a word without changing its meaning. We can see it used in the second example, wherein “biling’ becomes “Pabiling-biling”

Another essential feature of the Ambahan is the presence of rhymes. Rhyming end-syllables, much like modern poetry and rap songs, are the most popular. In the example given above, rhyming end-syllables can be seen, such as “napulpol – purol”.

When it comes to pitch and melody, the Ambahan is considered as a chanted verse, almost plainly recited. The application of pitch and melody into an Ambahan is mostly a personal rendition and varies from person to person. It may be given a tone similar to a conversation, recited in a monotonous pitch, or given an elongated tone towards the end vowel syllable, much like the pasyon.

CONTEMPORARY MANGYAN MUSIC

Apart from the Ambahan, there are other forms of vocal music present among Mangyan communities that are more contemporary than ritualistic in nature. These are the IYAYA, the AYUNG or NGAUNG, and the IGWAY.

Iyaya

The Iyaya is the Mangyan version of a lullaby. Much like the regular lullaby, this is mostly sung to lull babies and young children to sleep.

Ayung/Ngayung

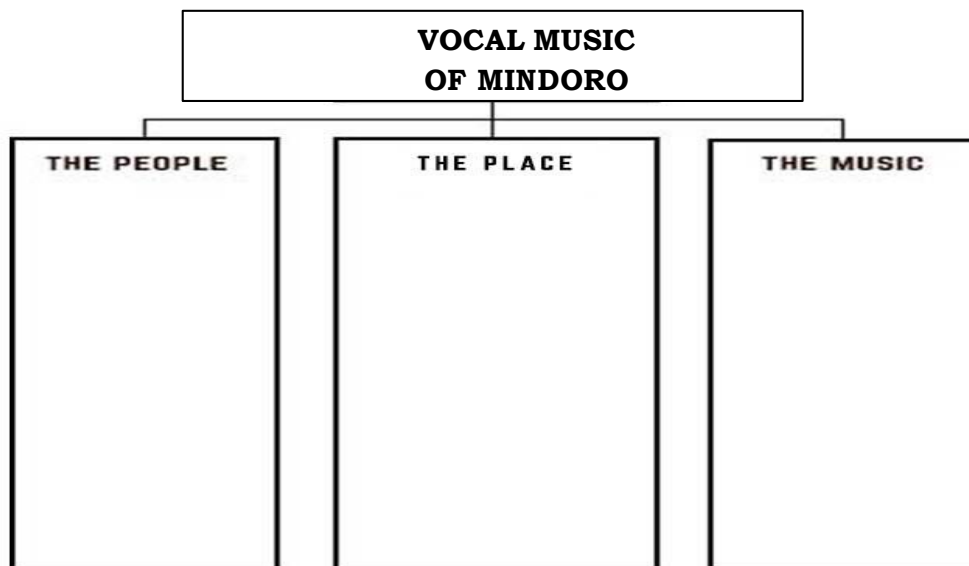
It is a ritual chant mostly used for cultural seasons and festivals.

Igway

It is considered as the Mangyan province music, normally sung for leisure. Igway is also the Mangyan word for “Song”. Their music ranges from legends, poems, talking to spirits, and to expressing fears.

Activity #3: Concept Mapping

On the diagram below, create a concept map of the Mindoro Vocal Music, outlining how the people and the place created the music. Write your answers on a separate piece of paper.



1. What were the specific factors that surrounded the Mangyan community which led to the conception of the Ambahan?
2. Can you describe how the local populace might have used the Ambahan?

Activity #4: From Salidummay to Ambahan

Now that you know the elements that constitute the Ambahan, we are going to create a song hybrid from both the Cordilleran and Mindoro Vocal Music. Below are the lyrics to the Cordilleran song “Salidummay”. Using the rules implemented in the Ambahan, rewrite the Cordilleran song into an Ambahan. The first line was done for you as an example. Write your answers on your separate piece of paper.

Salidummay

Kalikasan	Kalikasan ng mundo
-----------	--------------------

Kayamanan	Kayamanan ng tao
-----------	------------------

Kagandahan	_____
------------	-------

Kabuhayan	_____
-----------	-------

Ay, ay salidumay	_____
------------------	-------

Salidumay diway	_____
-----------------	-------

Yamang lupa	_____
-------------	-------

Yamang tubig	_____
--------------	-------

Yamang puno	_____
-------------	-------

Yamang hangin	_____
---------------	-------

Yamang tao	_____
------------	-------

Yamang diwa	_____
-------------	-------

Yamang malay	_____
--------------	-------

Yamang kaluluwa	_____
-----------------	-------

Ay, ay salidumay	_____
------------------	-------

Salidumay diway	_____
-----------------	-------

Kalinangan	_____
------------	-------

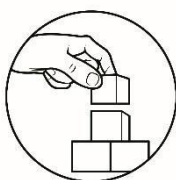
Kasaysayan	_____
------------	-------

Sulong, bayan	_____
---------------	-------

Kalayaan...	_____
-------------	-------

After recomposing the song into an Ambahan, answer the following questions below.

1. What are the similarities and differences that you noticed between the Cordilleran “Salidummay” and the Mangyan’s Ambahan?
2. Describe the way the Ambahan used elements of music like pitch and tone in contrast to the Salidummay.

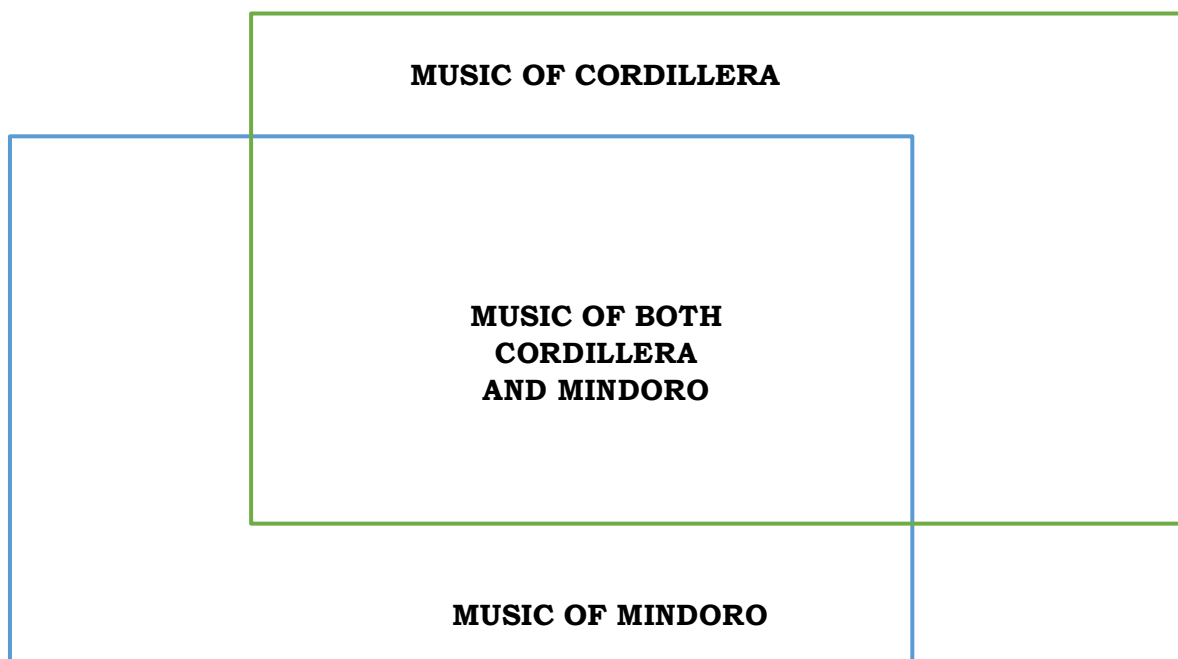


What's More

So far, we have learned about the different musical qualities that make up the Music of Mindoro. At this point, let us take some time to put that knowledge into action. You will be doing several activities that will utilize what you have just learned.

Activity #5: Compare and Conceptualize

Music is universal. No matter how far apart two cultures may have been, there will always be similarities in their music. In this activity, using a Venn diagram, identify the characteristics and elements of music that constitute the music of Mindoro alone, and the music of Cordillera, and those that they share together. Use the Venn diagram below to show your answers. Write your answers on a separate piece of paper.



Activity #6: Be the Judge!

In this activity, you will be watching multiple videos of Ambahan performances by other learners from all over the Philippines. However, other than judging their performances, you will also be constructing your own scoring rubric to evaluate their performances. You can use the scoring rubric that we used on your rap song earlier as a guide in making your own. Do this on a separate piece of paper.

METRICS	5	4	3	2	1
Criteria 1 –					
Criteria 2 –					

Well done! You have made your grading rubric! This time, watch at least three performances from the video clips with the links provided below. If there is no internet connection available in home, your facilitator may bring some video clips for you. Afterwards, answer the follow-up questions below.

- <https://www.youtube.com/watch?v=znfLbyh2taA>
- <https://www.youtube.com/watch?v=-J16CnjIv9A>
- <https://www.youtube.com/watch?v=4rnAL4txw7s>
- <https://www.youtube.com/watch?v=rqrI3qPBvEE>
- <https://www.youtube.com/watch?v=iIDhRnjHB-E>

You can write your evaluation following this format. Do this on your separate piece of paper.

	Performance A	Performance B	Performance C
Criteria 1			
Criteria 2			
Total			

- What factors did you consider when grading the performances?
- Do you think the performers in the video were able to portray the Ambahan clearly and efficiently? Why?



What I Have Learned

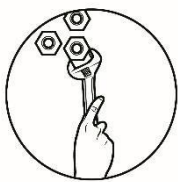
Activity #7

Directions: On a separate sheet of paper, write down your experience while answering this module titled “My Reflections.”

My Reflections

Today, I Learned that

I also learned that



What I Can Do

Activity #8: My Own Ambahan

Now that we have learned everything about Mindoro vocal music, it is time to put the theory into practice. You will perform an Ambahan of your choice. You can use the rap song that we made at the beginning of this module if you wish to. Simply rewrite it to fit more the characteristics of Ambahan that we highlighted and discussed. Write ten poetic lines for this activity. Rewrite the final version of the song on a separate piece of paper.

Your performance will be graded based on this rubric:

Criteria	5	4	3	2	1
Meter	The student followed a heptameter count for the entire song	The student followed a heptameter count for at least 7 out of 10 lines of the song	The student followed a heptameter count for at least 5 out of 10 lines of the song	The student followed a heptameter count for at least 3 out of ten lines of the song	The student followed a heptameter count with 2 lines and below of the entire song.
Rhyme	The student made all the lines in the song rhyme.	The student made at least most of the lines in the song rhyme.	The student made at least some of the lines in the song rhyme.	The student made at least few of the lines in the song rhyme.	The student did not make any of the lines in the song rhyme.
Relevance	The entire song lyrics are relevant to the chosen theme.	Most of the song lyrics are relevant to the chosen theme.	Some of the song lyrics are relevant to the chosen theme.	Few of the song lyrics are relevant to the chosen theme.	The entire song lyrics are irrelevant to any themes.



Assessment

TRUE OR FALSE

Directions: Read the statements carefully. Write TRUE if the statement is correct. If the statement is false, underline the word/phrase that makes it wrong and change it with the word/phrase that will make the statement correct. Write your answers on a separate sheet of paper.

- _____ 1. Ambahan is a popular song among the Mangyans normally sang to pass the time, much like modern pop music.
- _____ 2. An Ambahan is passed down whenever someone copies an Ambahan that they liked or is taught by parents to their children.
- _____ 3. There is no set tone or pitch for an Ambahan.
- _____ 4. Anyone who wants to write an Ambahan must follow three core rules: use a hexameter when writing each line, ensure that each last syllable rhymes, and write using topics that affect everyday life.
- _____ 5. In order to meet the required number of syllables per line, some writers of the Ambahan used contractions to shorten long words and extractions to extend short words.
- _____ 6. The Mangyans of Mindoro are of a single tribe which is formed through the unity of multiple clans - the Iraya, Alangan, Tadyawan, Tau-buid, Buhid, Hanunoo, Rataganon, and Bangon.
- _____ 7. The Mangyan tribes of Mindoro were originally lowland dwellers, primarily living along the coast.
- _____ 8. Singing the Ambahan is a deeply cultural activity, only performed and sung when the situation calls for it.
- _____ 9. The themes used in the Ambahan cover a wide array of topics that affects the Mangyan's daily life.
- _____ 10. Mindoro Vocal music cannot be sung outside of rituals and ceremonies.
- _____ 11. The Mangyans have their own lullabies called Igway which they use to put children to sleep.
- _____ 12. An Ambahan uses allegory to depict important life lessons to the members of the family and the tribe.
- _____ 13. Igway is the Mangyan word for music and is also the term for Mangyan Regional music.
- _____ 14. The themes used in contemporary Mangyan vocal music vary from lullabies to epics.
- _____ 15. There is an Ambahan for every threshold of a Mangyan's life – from childbirth to death.

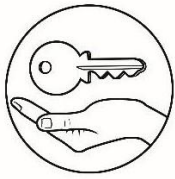


Activity #9: Writing in the Mangyan Style

ʌ	ʌ̃	ʌ̄	ʌ̅	ʌ̆	ʌ̇	ʌ̈	ʌ̉	ʌ̊	ʌ̋	ʌ̌	ʌ̍	ʌ̎
a	i	u	ka	ki	ku	ga	gi	gu	nga	ngi	ngu	
ʌ̏	ʌ̐	ʌ̑	ʌ̒	ʌ̓	ʌ̔	ʌ̕	ʌ̖	ʌ̗	ʌ̘	ʌ̙	ʌ̚	ʌ̛
ta	ti	tu	da	di	du	na	ni	nu	pa	pi	pu	
ʌ̜	ʌ̝	ʌ̞	ʌ̟	ʌ̠	ʌ̡	ʌ̢	ʌ̣	ʌ̤	ʌ̥	ʌ̦	ʌ̧	ʌ̨
ba	bi	bu	ma	mi	mu	ya	yi	yu	la	li	lu	
ʌ̩	ʌ̪	ʌ̫	ʌ̬	ʌ̭	ʌ̮	ʌ̯	ʌ̰	ʌ̱	ʌ̲	ʌ̳	ʌ̴	ʌ̵
ra	ri	ru	wa	wi	wu	sa	si	su	ha	hi	hu	

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Criteria	5	4	3	2	1
Transposition	The student followed the transposition chart and guide effectively and was able to transpose his entire poem.	The student had missed words for less than 25% of the time	The student had missed words for less than 50% of the time	The student had missed words for less than 75% of the time	The student had missed words for less than 25% of the time
Rhythm	The student was able to retain the heptameter rhythm of his Ambahan	The student was able to retain the heptameter rhythm of his Ambahan 75% of the time	The student was able to retain the heptameter rhythm of his Ambahan 50% of the time	The student was able to retain the heptameter rhythm of his Ambahan 25% of the time	The student was unable to retain the heptameter rhythm of his Ambahan
Artistic Quality	The paper is neat and free from dirt or smudges, the script was written perfectly, and the paper was presented in an artistically appealing manner	The paper contains few dirt or smudges, the script was written legibly but not perfectly, and the paper was presented in an artistically appealing manner	The paper contains few dirt or smudges, the script was written legibly but not perfectly, and the paper was presented in an artistically appealing manner	The paper contains a lot of dirt or smudges, the script was written legibly, and the paper was not presented in an artistically appealing manner	The paper is dirty and crumpled with a lot of dirt or smudges, the script was poorly written, and the paper was not presented in an artistically appealing manner



Answer Key

What I Know/Assessment	
1. <u>leway</u>	1. TRUE
2. TRUE	2. TRUE
3. TRUE	3. TRUE
4. heptameter	4. TRUE
5. TRUE	5. TRUE
6. multiple	6. TRUE
7. TRUE	7. TRUE
8. TRUE	8. TRUE
9. TRUE	9. TRUE
10. Can be / typically	10. TRUE
11. TRUE	11. TRUE
12. TRUE	12. TRUE
13. Song	13. TRUE
14. TRUE	14. TRUE
15. TRUE	15. TRUE

References

Lourdes R. Siobal et. al "Music of Cordillera, Mindoro, Palawan, and the Visayas" in Music and Arts Learner's Manual Grade 7, Department of Education 2017, page 67

Mangyan Heritage Center "Ambahan", Mangyan Heritage Center, 2000
<http://www.Mangyan.org/content/ambahan>

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