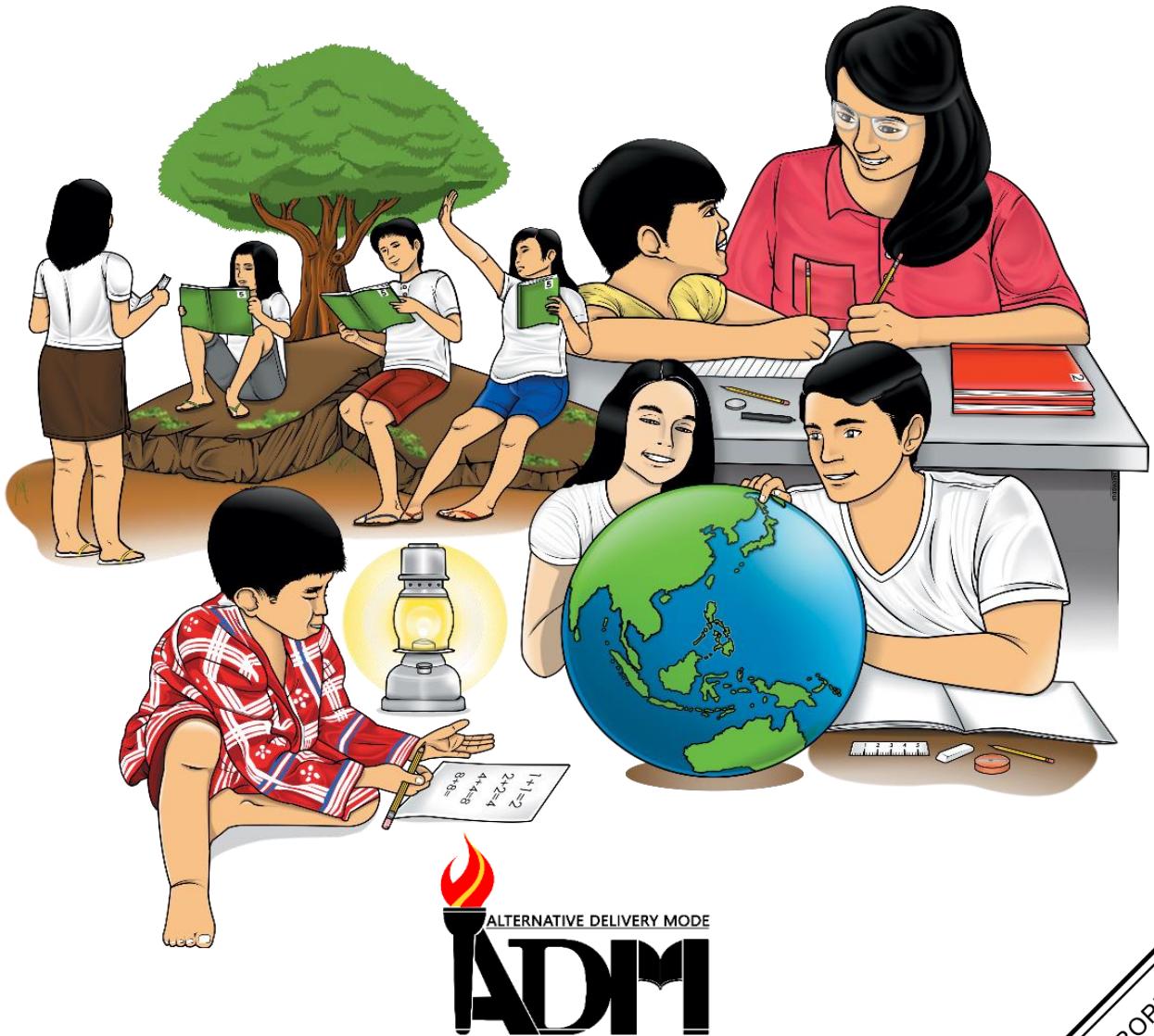


Music

Quarter 3 – Module 6: NON-ISLAMIC MUSIC (Subanen-Lumad of Zamboanga)



Music – Grade 7

Alternative Delivery Mode

Quarter 3 – Module 6: Non-Islamic Music (Subanen-Lumad of Zamboanga)

First Edition, 2020

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Music

**Quarter 3 – Module 6:
NON-ISLAMIC MUSIC**

Subanen-Lumad of Zamboanga

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. sings songs from Mindanao; MU7LV-IIId-h7

This module introduces you to Lumad music specifically the Subanen of Zamboanga including its functions and distinct characteristics. You will also discover how the Lumad tribes in Zamboanga express their feelings towards each other and how their environment, their history, and their supernatural beliefs through the medium of vocal and instrumental music relate to their way of living. A variety of activities and performances such as improvisation and creations of simple melodies and/or rhythmic pattern and the like, will be provided to stimulate your creativity and resourcefulness. You will also analyze and evaluate performances which will in turn, lead you to a greater understanding of the culture and traditions of Lumads in Zamboanga. It is expected therefore that you will undertake all the activity seriously and responsibly. Have fun and enjoy your journey!

In the previous module you have learned the characteristic of vocal music, representative music and/or repertoire and the performance practices from the non-Islamic people (Christians) in Mindanao.

This time, a test is provided to assess the understanding you have acquired on Christian music of Mindanao. Answer this on your activity notebook. Good luck!

Activity 1: Modified True or False

Direction: Read each statement carefully. Write **TRUE** if the statement is a description of Christian music from Mindanao. However, change the underlined word/s if the statement is incorrect. Do this on your activity notebook.

1. Chavacano is a Spanish-based creole language most associated with the Zamboanga people.
2. Zamboanga people imbibed some of the American's trait like celebrating festivals/or fiestas.
3. *No Te Vayas de Zamboanga* is a Zamboangueno Spanish folk song written by Juan Cuadrado Sr.
4. Gregorian chant, polyphonic masses and motets, and hymns are used in the celebration of liturgy or masses.
5. Ecumenical music and services are performed in Spanish language and are gradually changed and performed in their own vernacular language.

Today's lesson will help you fully understand and appreciate the people of Southern Philippines (Subanen-Lumad of Zamboanga), their traditions, as well as their music as reflected in their culture, geography, and their way of living. Some of these musical cultures are now regarded as highly vulnerable facing several interrelated threats and constraints.

According to UNDP (United Nation Development Program), Philippines is composed of 14 to 17 million indigenous peoples (IPs) belonging to 110 ethnolinguistic groups. Sixty-one percent of them are in Mindanao, 33% are concentrated in the Cordillera region while the remaining percentage is found in other regions of the country. The Lumads of Mindanao are the largest indigenous group whose ancestors did not convert to Islam in pre-colonial times.

Lumad, a Bisayan term meaning “native” or “indigenous” are non-Muslim or non-Christian Austronesian (family of languages spoken in most South East Asia) people of Mindanao. The term is adopted and used to distinguish the ethnic communities other than the Mindanaons, Moro or Christians. Its usage is accepted in 1986 during the Cory Administration under R.A. 6734, which encompasses 15 groups like the Subanen, B'laan, Mandaya, Higaonon, Banwaon, Talaandig, Ubo, Manobo, T'boli, Tiruray, Bagobo, Tagakaolo, Dibabawon, Manguangan, and Mansaka. This tribe is generally known for tribal music produced by musical instruments it created.

Economically, Lumads practiced swidden agriculture and little trade. Communal sharing resources based on their belief of the sacredness of land and nature as divine endowments define their relationship with their environments.

Considered as the “vulnerable groups”, they lived in hinterlands, lowlands, forests, and coastal areas. They remained isolated and withdrawn from the hills and forests that were difficult to penetrate. In 1997, the “Indigenous Peoples Right Act” was enacted to protect the rights of the IPs and their ancestral domain.



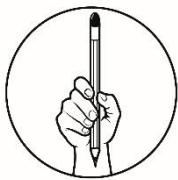
In particular, the Subanen tribe is patriarchal with the family as the basic unit of government. At the village, there is no political hierarchy as in the system of the government. *Timuay* or *gukom* meaning “head” or “leader” is a traditional title for a communal leader who acts as a village judge or chief of conflicts referees between community or confederate families. *Timuay* connotes civil and religious authority, and concerns for all communal matters to the title bearer. He is also an expert in tribe’s traditional mores as well as their indigenous belief.

LEARNING OBJECTIVES

In this module, you will be travelling to the enchanting world of Subanen music of Zamboanga people. You will be amazed of how their musical instruments reflect their way of life and its relationship to nature, their cultural traditions and geography. Through the lesson, you will also discover how the Subanen of Zamboanga expresses their feelings towards each other in the family community, their environment, their history, and their supernatural beliefs through the medium of the different rituals and instrumental music.

Moreover, at the end of this lesson, you are expected to:

- A. Recognize and explain the musical characteristics uniquely expressed in the Lumad (Subanen) music of Zamboanga after listening.
- B. Determine the distinct characteristics of Lumad (Subanen) music of Zamboanga in relation to culture and geography.
- C. Create and perform simple melodic accompaniment applying the elements and characteristics of music unique to Lumad's (Subanen) of Zamboanga.
- D. Appraise one's performances by taking into considerations the elements and characteristics distinct to the Music of Lumads (Subanen) in Zamboanga.



What I Know

Directions: Read the questions carefully. Identify what is being asked in each item. Write the answers on your activity notebook.

1. How are the Subanen (Lumad) people described?
 - A. They are the non-Islamic settlers of Zamboanga peninsula.
 - B. They are among the Islamic people of Mindanao.
 - C. They are the migrants from other region of the country.
 - D. They are the indigenous people of Palawan.
2. Where did the word Subanen originate?
 - A. It came from the word “banen” which means coastal people.
 - B. It came from the word “suba” which means river.
 - C. It came from the word “sunen” which means mountain and forest.
 - D. It came from the word “suben” which means tribe.
3. Which of the following group is NOT included in Subanen musical instruments?
 - A. Durugan, Gagong and g'lantoy
 - B. Agong, kulintang, dabakan
 - C. Agum , Guimba, Kubing
 - D. Kutyapi, suling, gabbang
4. How is *gagung sua* described?
 - A. It is an agung ensemble.
 - B. It is made up of five hollow bossed gongs of graduating sizes.
 - C. It is a part of kawatingan ensemble.
 - D. Both A and B.
5. The following are among the functions of Subanen music EXCEPT one. Which of these?
 - A. It is performed during birth ceremony.
 - B. It is performed as homage to the patron spirit of the place.
 - C. It is performed as agricultural ritual and wedding ceremonies.
 - D. It is a celebration of greatness.
6. Why is the Buklog ritual dance of the Subanen celebrated?
 - A. To pray for the bountiful harvest throughout the year
 - B. To pay veneration to the god of the land
 - C. To pray for good success
 - D. Both A and B.

7. Which of the following instruments are used to accompany Subanen ritual dances?
- Drums and flutes
 - Drums and gongs
 - Gongs and kulintang
 - Kutyapi and Durugan
8. Which of the following signaled the upcoming celebrations of Buklog?
- The drums are sounded every morning a week before the celebration.
 - The balian sings and pours wine on the earth a day before the celebration.
 - The agung is constantly being played a week before the celebration.
 - The Timuay dances the traditional Subanen dance.
9. How is *Buwa* described?
- It is a love song.
 - It is a lullaby song.
 - It is a funeral song.
 - It is a courtship song
10. Which of the following ritual dances utilizes swing, a representation of mythical vessel used to travel?
- Sinalimba
 - Gukas
 - Pangalitao
 - Buklog
11. What is *gagonapu*?
- It is a working song referring to hunting and fishing.
 - It is a working song referring to mining.
 - It is a victory song for a bountiful harvest.
 - Both A and B
12. How is *giloy* described?
- It is a ritual dance for dead people of the tribe.
 - It is a funeral song for a dead chieftain.
 - It is a musical ensemble.
 - It is a song for a wedding ceremony.
13. What are the common features or stories of the chanted epic of the Subanen tribe?
- It features Diwata and myth.
 - It features legendary heroes and chief.
 - It features the history of the tribe.
 - Both A and B

14. The following are examples of the chanted epic of the Subanen tribe EXCEPT:

- A. Ag Tobeg nog Keboklagan
- B. The Guman of Dumalinao
- C. The Biag og Lam-ang
- D. Keg Sumba ne Sandayo

15. How is *segaron* described?

- A. It is used as the lead instrument of the ensemble.
- B. It is the smallest gong with a lower pitch.
- C. It is a log beaten drum.
- D. It is a lip valley flute.

Lesson 1

Non-Islamic Music: Subanen-Lumad of Zamboanga



What's New

Welcome to the first part of your lesson on vocal and instrumental music of Subanen people of Zamboanga. Various activities and challenges are on the way for you to uncover your previous understanding and knowledge of the lesson. Be reminded that you must accomplish all the activities before going to the next stage. Are you ready? You may now begin your search here. Feel free and have fun!

Activity 1: Agree or Disagree?

How are you familiar with the vocal and instrumental music of Subanen – Lumad? Have you ever watched videos of their performances? Have you seen performances of indigenous people? This task will activate your prior knowledge about vocal and instrumental music of the Subanen (Lumad) of Zamboanga. Feel free to take the challenge and check how familiar you are with their traditional music.

DIRECTIONS: Carefully read the sentences below. Write **AGREE** if you think the following are descriptions of the music of the non-Islamic groups (Subanen-Lumad) of Zamboanga and **DISAGREE** if you do not. After it, answer the processing questions that follow. Do this on your activity notebook.

1. *Gagonapu* is a work song of the Subanen referring to fishing and hunting.
2. Subanen music is often performed in different social events including agricultural rituals and wedding ceremonies.
3. The *g'lantoy* or *thulali* is a ring flute of the Subanun (Sindingan Zamboanga del Norte). It has three finger holes- one on the underside and the two on the opposite side.
4. *Durugan* is a hollow log beaten like drums and used to accompany dances.
5. Thumping is a type of flute with a V-shape duct cut on the edge of the mouthpiece and is covered by a piece of wood and glued into the duct with hardened wax from the house bee.
6. *Sigitan* is used to accompany a dance or to express human sentiments of love, sorrow, sadness, or joy.
7. *Gagong* is a single brass gong sounded a week before the celebration of buklog.
8. *Gagung Sua* is an agung ensemble (large hanging, suspended or held knobbed gongs) which act as a drone without any accompanying melodic instruments.
9. Drums and gongs are used to accompany ritual dances like *Pangalitao*, courting dance and *gukas*, ritual ceremony for the dead chieftain.
10. Subanen vocal music includes singing several types of song like Dionli – love songs and singing or chanting of epics.

Processing questions:

1. What are the vocal and instrumental music of the Subanen-Lumad?
2. What are the characteristics of non-Islamic music (Lumad) in relation to their culture?
3. What did you observe about their vocal and musical instruments? Is there a relationship with their culture and place of settlements?
4. In two to three sentences make a summary of your realizations about the vocal and instrumental music of the Subanen (Lumad).

Activity 2: Write Me A Message!

Directions: On your activity notebook, write a message to a friend about your prior knowledge, discoveries, or insights regarding vocal and instrumental music of the Lumad (Subanen) of Zamboanga. Take into consideration its relationship to environment and spiritual world, and its unique characteristics. You may also draw or paste picture related to it to make your letter more appealing and interesting. Do not forget to answer the questions that follow.

A letter to My Friend
Date: _____
Dear _____,

Truly Yours, _____

Processing Questions:

1. How did you find the activity? Why did you feel this way?
2. Cite a brief comparison of the music of the Lumad (Subanen of Mindanao) to the Islamic (Muslim) music discussed in Module 3 and 4.
3. What conclusion can you draw from the message you have written with regards to music of the Lumads' (Subanen) of Zamboanga?

Are you now ready to enjoy and be challenged by the next lesson? This time you will explore the other side of the rich cultural heritage of the Subanen (Lumads) of Zamboanga, mainly their vocal and instrumental music. Fasten your seatbelt, soar high and let us learn more about it!



What is It

This part of the module will help you understand the distinct characteristic of the folk music of Lumad (Subanen) of Zamboanga, their cultural practices and some of their musical instruments. A lecture/discussion on this topic is provided for you to gain profound knowledge and understanding about their musical traditions. Different activities are provided to enhance your skills, and talents. Carefully read the lecture and be ready to take the challenge by answering the questions that will assess your learning.

READ AND ENRICH YOUR UNDERSTANDING

The Folk Music of Subanen (Lumad of Zamboanga) The Subanen (Lumads) People



Subanen playing kudyapi

The Subanen is a group of Lumads or non-Muslim indigenous cultural community in Mindanao. They are the first settlers of Zamboanga peninsula who are also known as Subanen or Subanun, taken from the word “suba”, a Bisayan word meaning river, from which they distinguish themselves from their roots or origin. They are slash-and-burn farmers, as most of their settlements are near river or mountain streams who fish, hunts, gather, and practice little trade.

This cultural group originally lives in low-lying areas and once roamed the seas in great numbers. However, they have been pushed to the hinterlands, mountains and forest upon the arrival of Muslims who often attack the group to collect taxes and capture slaves, by the Spaniards in the 16th century, and with the migration of the different groups of people in the area. The destruction of the forests, the building of the towns and cities, and the efforts of the lowland majority of people to assimilate them into Christian culture, forced the Subanen community to struggle in protecting their ancestral domain and cultural identity.

The tribe embraces no religion although it is believed that they have scripture at one time. They believe in the supreme being called “Diwata Migbebaya” and in spirits that are part of nature. The spirit and gods are said to inhabit the most striking features of nature such as the unusual large trees, the balancing large rock in small bases, the oddly shaped mounds of earth, the isolated caves and the very high peaks.

Subanen Music

1. Traditional Musical Instruments include:



Subanen man playing Gagong

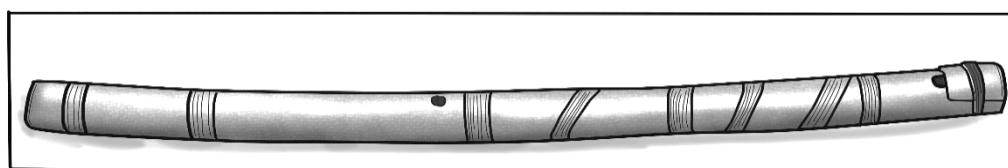
Gagong – single brass gong



Subanen tribe playing Durugan

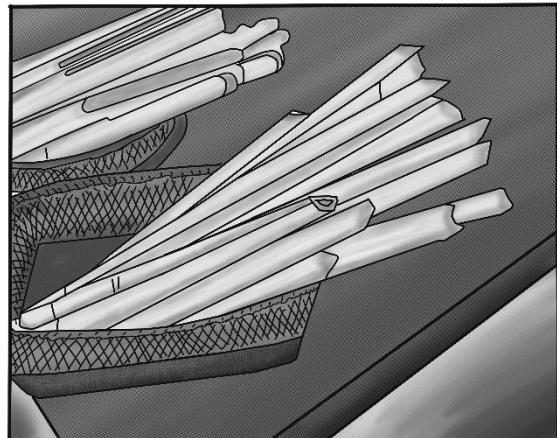
Durugan – hollow logs beaten like drums

g'lantoy or thulali – is the ring flute of the Subanun (Sindingan Zamboanga del Norte). It has three finger holes- one on the underside and the two on the opposite side. This flute is played by both men and women mainly for entertainment. The melodies express different sentiments—love, joy, grief—or imitate sounds of birds and insects. It is often used to lull babies to sleep.

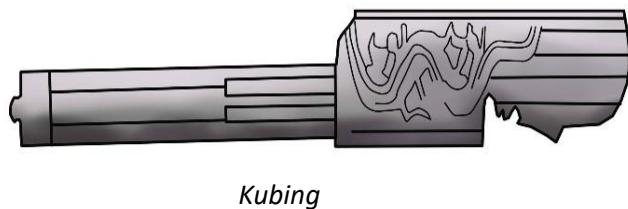


g'lantoy / thulali

Thumping – is another type of flute with a V-shape duct cut on the edge of the mouthpiece and is covered by a piece of wood and glued into the duct with hardened wax from the house bee. The flute has five or six holes, all situated on the frontal side of the tube. It is played mostly by women for self-entertainment, usually heard in the early morning, early evening or while keeping over the rice field.

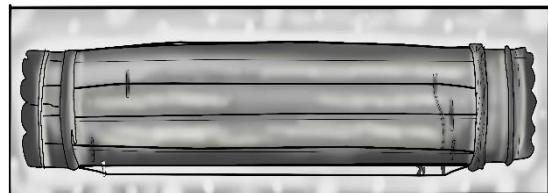


Thumping



Kubing

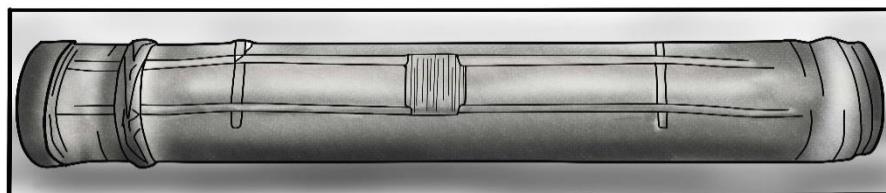
Kubing or the Jaw's harp – made from bamboo either plain or with more ornate designs dye-painted on the handles with accompanying bamboo containers.



Sigiton

Sigiton – is a five-string-polychordal tube zithers made from bamboo tubes which is closed on both ends by nodes with a small opening for resonance. It is played by plucking the strings by the player and by tapping the body of the instrument with two bamboo sticks by another player to produce drone. It is used to accompany a dance or to express human sentiments of love, sorrow, sadness, or joy.

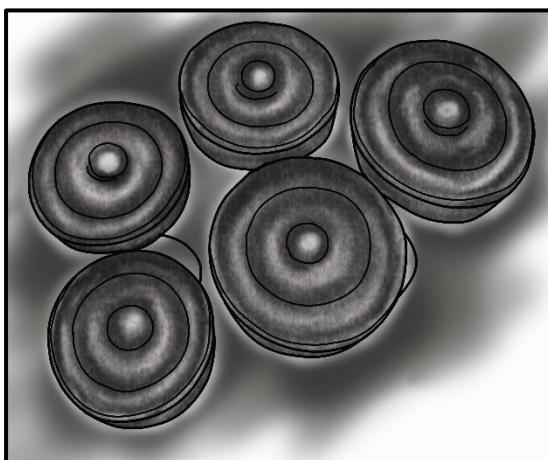
Subanun tabobok, thambabok – is a parallel stringed tube zither made from a heavy bamboo tube closed at both ends with a node. The upper node has opening which the player covers or uncovers while performing. They play this instrument mainly for self-entertainment and relaxation.



Subanun tabobok, thambabok

2. Subanen has a musical ensemble same with the *Tiruray Karatun*.

Gagung Sua – is an agung ensemble (large hanging, suspended or held knobbed gongs which act as a drone (continuous musical note of low pitch) without any accompanying melodic instruments like *kulintang*) same with the *Tiruray Karatung*. It is made up of five shallow bossed gongs of graduating size, each played by one person. The smallest, the *segaron* (high pitched) is used as the lead instrument providing a steady beat.



Gagung Sua



Subanen tribe playing Gagung Sua

3. Subanen music are often performed in different social events including:

- agricultural rituals
- wedding ceremonies
- victory celebrations
- curing rites
- rituals for the dead
- entertainment for visitors
- other community rituals.

4. Drums and gongs are used to accompany ritual dances like:

- Pangalitao* -is a courtship dance. It is played with courtship songs and is performed with an accompaniment of traditional instruments.





- b. *Sinalimba* - a dance that utilizes swing, a representation of a mythical vessel used to travel.

- c. *Buklog* - is a thanksgiving ritual performed at the start of planting and harvesting season to pray for the bountiful harvest throughout the year. It is also a thanksgiving festival among the Subanen involving several rituals. This is conducted to express gratitude to the spirits ensuring harmony among family, clan, and community members, as well as among the human, the natural and the spirit world.



The ritual includes dancing, to mark the renewal of relationship in the community on an elevated wooden structure called “Buklog” – a sacred and social space which resonate with a sound believe to please the spirits. They include asking permission to the spirits to gather material from the forest, presenting coin offerings, inviting spirits of the departed to feast, invoking spirits of water and land and music and dance. A constant sound of an agung or a single brass gong is produced a week prior to the celebration to signify the upcoming buklog.

- d. *gukas* - a ritual ceremony performed as a memorial for the death of a tribal chief. It is accompanied by ritual offerings of bottled drinks, canned milk, chocolate, margarine, sardines, grilled fish, chicken, and pork. The songs begin inside the house by the balian.

5. Subanen vocal music includes singing several types of song and chanting of epics.

A. Several types of song:

1. **Dionli** – love songs
2. **Buwa** – lullaby songs
3. **Giloy** – funeral song for dead chieftains. This is usually sung by two singers, one of which is a balian (who is believed to be able to visit the heavenly) during gukas. The balian and his assistant usually bring a bottle of pangasi (rice wine) and pour it to the earth to be followed by singing inside the house.
4. **Inadung** – the elders' way of conversing when having a visitor from another area, discussing matters with their children, when a maiden and a young man are given to marriage and people are drinking rice wine.
5. **Gagonapu** – work song referring to fishing and hunting.

B. Singing/chanting of epics

Epics feature *Diwata*, as well as myths, legendary heroes and chiefs who are partly divine and are told that it took one night to complete the story. Epics chanters must have strong memory and strong voice, pronouncing some syllables meaninglessly, giving them the tone and duration of the recital.

Examples of Subanen epics are:

- a. **The Guman of Dumalinao** – tells about Datu Pomb'nwa, his wife Bayslaga and their young daughter who were drowned in the rivers, and their sons venturing out in search of them but failed to return. The guman ends with the return of the missing children. A traditional “buklog” or feast is held to celebrate the union of the two kingdoms.

https://www.kapitbisig.com/philippines/english-version-of-epics-mga-epiko-the-guman-of-dumalinao-of-the-suban-on-tribe-of-northwestern-mindanao_1191.html

- b. **Ag Tobig nog Keboklagan** (Keboklagan kingdom) – contains 7590 verses which tells about the dream seen by Datu Tomitib Manon fighting alone in Keboklagan kingdom.

https://www.kapitbisig.com/philippines/english-version-of-epics-mga-epiko-the-kingdom-of-keboklagan-of-the-suban-on-tribe-of-northwestern-mindanao_1192.html

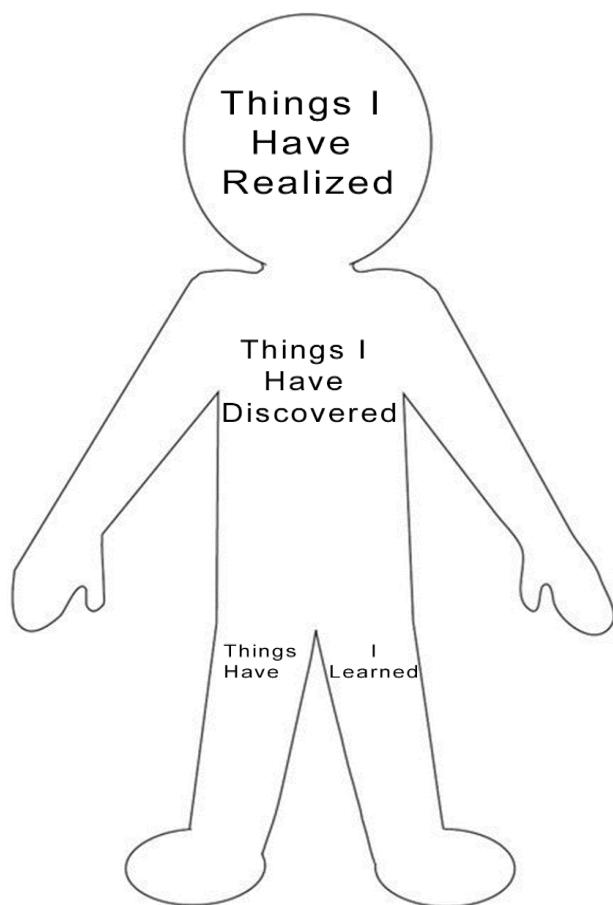
- c. **Keg Sumba neg Sandayo** (The Tale of Sandayo) – has 6577 verses. The story is about a young Datu who was born with outstanding feature that made him unique among other Datus. It also depicts his adventures and misadventures in life.

<https://jcrispino.carbonmade.com/projects/3878542>

Now that you are done exploring the characteristics of the vocal and instrumental music of the Subanen as well as their examples, it is now time to validate your understanding through various activities and performances. What are you waiting for? Go now and move on to the next level! Good luck!

Activity 3: Fill Me Up!

Direction: Below is a “Human Image Reflector” that aims to determine what you have realized towards learning, the things that you have discovered, and the things you have learned (the knowledge that serves as your foundation to stand and keep you going). Copy the illustration below and fill each part. Do this on your activity notebook.



Processing questions:

1. How did you find the activity? Why did you feel that way?
2. What is instrumental music? A vocal music?
3. How does music relate to the culture, nature and place of settlements of the Subanen?
4. Do you have similar instruments to those discussed in this module? If yes, what is it? If none, do you plan to have one next time? Why?
5. What can you say about the music of Subanen?

Activity 4: MEMORY CHECK!

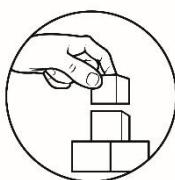
Let us see if you really understood the lecture about Subanen instrumental music. This time, your knowledge will be assessed on the different vocal and musical instrument of the Subanon (Lumads) of Zamboanga including the cultural tradition from which it is derived.

Direction: Arrange the letters to reveal the concept. A short description is given after the disarranged letters to facilitate easy recognition and recall. After it, answer the processing questions that follow. Do this on your activity notebook.

1. GOGNAG _____ a single brass gong
2. SAKUG _____ ceremony in memory to the death of the tribal chief
3. GOLKUB _____ thanksgiving ritual at the start of planting and harvest
4. NORAGES _____ smallest and high-pitched gong in the ensemble
5. OTALIGANAP _____ courting dance
6. UPANOOGAG _____ work song specifically for fishing and hunting
7. NAGURUD _____ hollow logs beaten like drum
8. NGUGAG ASU _____ an ensemble composed of five shallow bossed-gong.
9. ABMILANIS _____ a representation of a mythical vessel
10. AWUB _____ a lullaby song

Processing questions:

1. What are the distinct characteristics of Subanen music?
2. How would you describe the music of the Subanen (Lumads) of Zamboanga?
3. How does Subanen music relate to the way of life of the people as time passes?
4. In what way does music reflect the cultural tradition of the Subanen (Lumads) of Zamboanga?



What's More

In this phase you will apply the insights and learning about the unique characteristics of music and traditional/cultural practices of the Subanen (Lumad) of Zamboanga as reflected in their music. Try to embrace their musical culture and traditions for a moment and explore the simplicity yet enchanting music of the place. Feel free to undertake the activity and enhance your imagination as you apply, analyze, and evaluate their music.

Activity 5: Unleash My Music

Now try to open the link below where you can watch and listen how the music of the Subanen (Lumads) of Zamboanga is performed. Evaluate their performances as to the use of various elements of music to reveal their feelings and emotions. Focus your attention also on the techniques used by the musician and how he relates himself to the music. Write your observations, reactions and evaluation regarding the use of elements of music in their performances on your notebook. Do not forget to answer the questions that follow.

Musical elements	Observations / Analysis	
	Buklog (Thanksgiving ritual https://www.youtube.com/watch?v=e-T2Suod5RE	Subanen Dance https://www.youtube.com/watch?v=obC-Pzf8Sfs
Melody		
Rhythm		
Timbre		
Tempo		
Feedback / Evaluation		

Processing Questions:

1. What instruments are used in the musical video? What are they made off?
2. How are the music performed?
3. How are the varied musical elements used in bringing about the message of the music?
4. If given a chance, would you like to perform one of their traditional music/performances? Why?
5. In three sentences, write a summary of your observations.

Activity 6: Play My Music

Direction: In this activity, you are going to apply your understanding of Subanen music. Imitate the playing of some representative musical instruments of the Subanen using any of the local materials that can be found within your community. You may also incorporate melodic accompaniment and some movements as you play the instruments. Make sure to apply the elements and characteristics of Subanen music while performing yours. Record your performances using your cellphone or other media devices and submit it to your facilitator through messenger, e-mail or other media platforms. Please refer to the link below for your reference.

Subanen Courtship Dance
https://www.youtube.com/watch?v=cntM_zrmrI4

Performance Rubrics

Criteria	Scores		
	5	4	3
Rhythm	The entire performance appropriately follows the correct rhythm and style of the Subanen performers.	The entire performance has 1-2 lapses in the rhythm and style of the Subanen performers.	The performance is evidently not in conformity with rhythm and style of the Subanen performers.
Movements	The movements are appropriate to the rhythm.	Some of the movements do not conform to the rhythm.	Inappropriate movements are used
Aesthetic Appeal	All the characteristics of the Subanen music are evident. The movements also compliment the music.	The music includes most of the elements and characteristics of Subanen music. Almost all the movements compliment the music.	The music includes only 1-2 elements and characteristics of Subanen music. Some of the movements do not compliment the music.

Activity 7: Complete Me

Direction: Now that you have learned all the concepts about instrumental and vocal music and how it reflects the culture and tradition of the place, it is now your turn to write it out. Complete the open-ended statement by providing the appropriate concepts needed.

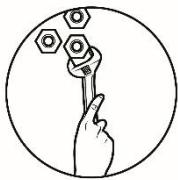
1. I learned that Subanen music is composed of _____.
2. I realized that the following are the distinct characteristics of Subanen music like _____.
3. I conclude that _____.
4. As an act of my appreciation I will _____.



What I Have Learned

My Reflections

A large rectangular area with horizontal ruling lines for writing. On the far left, there is a vertical column with a small circular icon at the top. On the far right, there is another small circular icon.



What I Can Do

In this phase, you will improvise, create, and perform a musical composition with simple rhythmic patterns of your own through an exciting activity. This will help you develop your awareness and appreciation of music from non-Islamic people of Mindanao.

Activity 8. SOUND EXPLORATION

Directions: Create a simple melodic accompaniment and/or instrumental music simulating the rhythm of Subanen music used in any of the following performances (wedding ceremony, funeral rites or religious ceremony, courtship, lullaby or working song). Improvise musical instrument or use any instrument similar to the sounds of the Subanen musical instrument like gagung, durugan, drums, etc. as an accompaniment. Record your performances using your cellphone or other media devices and submit it to your facilitator through messenger, e-mail or other media platforms. Ask feedback for improvement.

Performance Rubrics

Category	5	4	3
Materials used (Timbre)	The materials/instruments used are specified in the direction.	The materials/instruments used are not specified in the direction.	Only bare hands are used in the performance.
Rhythmic Pattern	There are no errors in the rhythmic pattern.	There are less than 3 errors in the rhythmic pattern.	Rhythmic patterns are mostly incorrect.
Sound Quality	There is a focused and clear tone throughout the performance.	There is a focused and clear tone in some part of the performance	There is an unfocused tone, unstable pitch and inconsistent dynamics in the performance.
Overall performance	Specific Performance practices are evident in the production of sounds.	Performance practices are sometimes evident in the production of sounds.	There is no evidence of performance practices in the production of sounds.



Assessment

Directions: Read the questions carefully. Identify what is being asked in each item. Write the answers on your activity notebook.

1. How are the Subanen (Lumad) people described?
 - A. They are the non-Islamic settlers of Zamboanga peninsula.
 - B. They are among the Islamic people of Mindanao.
 - C. They are the migrants from other region of the country.
 - D. They are the indigenous people of Palawan.
2. Where did the word Subanen originate?
 - A. It came from the word “banen” which means coastal people.
 - B. It came from the word “suba” which means river.
 - C. It came from the word “sunen” which means mountain and forest.
 - D. It came from the word “suben” which means tribe.
3. Which of the following group is NOT included in Subanen musical instruments?
 - A. Durugan, Gagong and g’lantoy
 - B. Agong, kulintang, dabakan
 - C. Agum , Guimba, Kubing
 - D. Kutyapi, suling, gabbang
4. How is *gagung sua* described?
 - A. It is an agung ensemble.
 - B. It is made up of five hollow bossed gongs of graduating sizes.
 - C. It is a part of kawatingan ensemble.
 - D. Both A and B.
5. The following are among the functions of Subanen music EXCEPT one.
Which of these?
 - A. It is performed during birth ceremony.
 - B. It is performed as homage to the patron spirit of the place.
 - C. It is performed as agricultural ritual and wedding ceremonies.
 - D. It is a celebration of greatness.
6. Why is the Buklog ritual dance of the Subanen celebrated?
 - A. To pray for the bountiful harvest throughout the year
 - B. To pay veneration to the god of the land
 - C. To pray for good success
 - D. Both A and B.

7. Which of the following instruments are used to accompany Subanen ritual dances?
- Drums and flutes
 - Drums and gongs
 - Gongs and kulintang
 - Kutyapi and Durugan
8. Which of the following signaled the upcoming celebrations of Buklog?
- The drums are sounded every morning a week before the celebration.
 - The balian sings and pours wine on the earth a day before the celebration.
 - The agung is constantly being played a week before the celebration.
 - The Timuay dances the traditional Subanen dance.
9. How is *Buwa* described?
- It is a love song.
 - It is a lullaby song.
 - It is a funeral song.
 - It is a courtship song
10. Which of the following ritual dances utilizes swing, a representation of mythical vessel used to travel?
- Sinalimba
 - Gukas
 - Pangalitao
 - Buklog
11. What is *gagonapu*?
- It is a working song referring to hunting and fishing.
 - It is a working song referring to mining.
 - It is a victory song for a bountiful harvest.
 - Both A and B
12. How is *giloy* described?
- It is a ritual dance for dead people of the tribe.
 - It is a funeral song for a dead chieftain.
 - It is a musical ensemble.
 - It is a song for a wedding ceremony.
13. What are the common features or stories of the chanted epic of the Subanen tribe?
- It features Diwata and myth.
 - It features legendary heroes and chief.
 - It features the history of the tribe.
 - Both A and B

14. The following are examples of the chanted epic of the Subanen tribe EXCEPT:

- A. Ag Tobeg nog Keboklagan
- B. The Guman of Dumalinao
- C. The Biag og Lam-ang
- D. Keg Sumba ne Sandayo

15. How is *segaron* described?

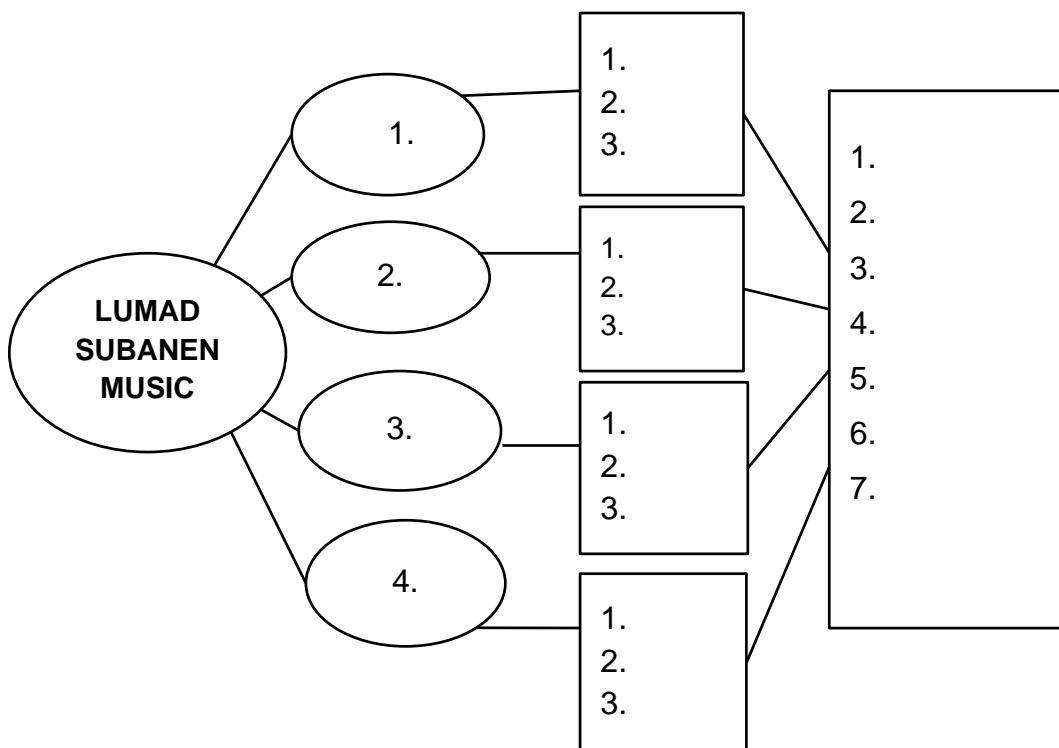
- A. It is used as the lead instrument of the ensemble.
- B. It is the smallest gong with a lower pitch.
- C. It is a log beaten drum.
- D. It is a lip valley flute.

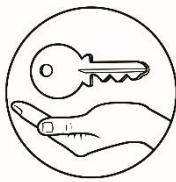


Additional Activities

FILL MY SHAPE!

Directions: Copy the graphic organizer and fill out the shapes with appropriate concepts regarding the vocal music of Lumad Subanen of Zamboanga. On the oval shape write the kind or type of music of the Lumad Subanen while on the squares give examples of each types of music. On the rectangle, enumerate the unique characteristics of Lumad Subanen vocal music. Do this in your activity notebook. Submit your output to your facilitator through messenger, e-mail, or other media platforms.





Answer Key

What's New	Activity 1: Agree/Disagree	Activity 4: Assessment	Memory Check
1. Agree	1. Gagung	1. Gagung	15.A
2. Agree	2. Gukas	2. Gukas	14.C
3. C	3. Bullog	3. Bullog	13.C
4. C	4. Segaron	4. Segaron	12.B
5. B	5. Pangalitao	5. Pangalitao	11.A
6. A	6. Gagongapu	6. Gagongapu	10.A
7. B	7. Durugan	7. Durugan	9. B
8. C	8. Gagongapu	8. Gagongapu	8. C
9. B	9. Simalimba	9. Simalimba	7. B
10. A	10. Buwaa	10. Buwaa	6. C
11. A			5. Agree
12. B			4. Agree
13. C			3. Agree
14. C			2. Agree
15. A			1. Agree

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