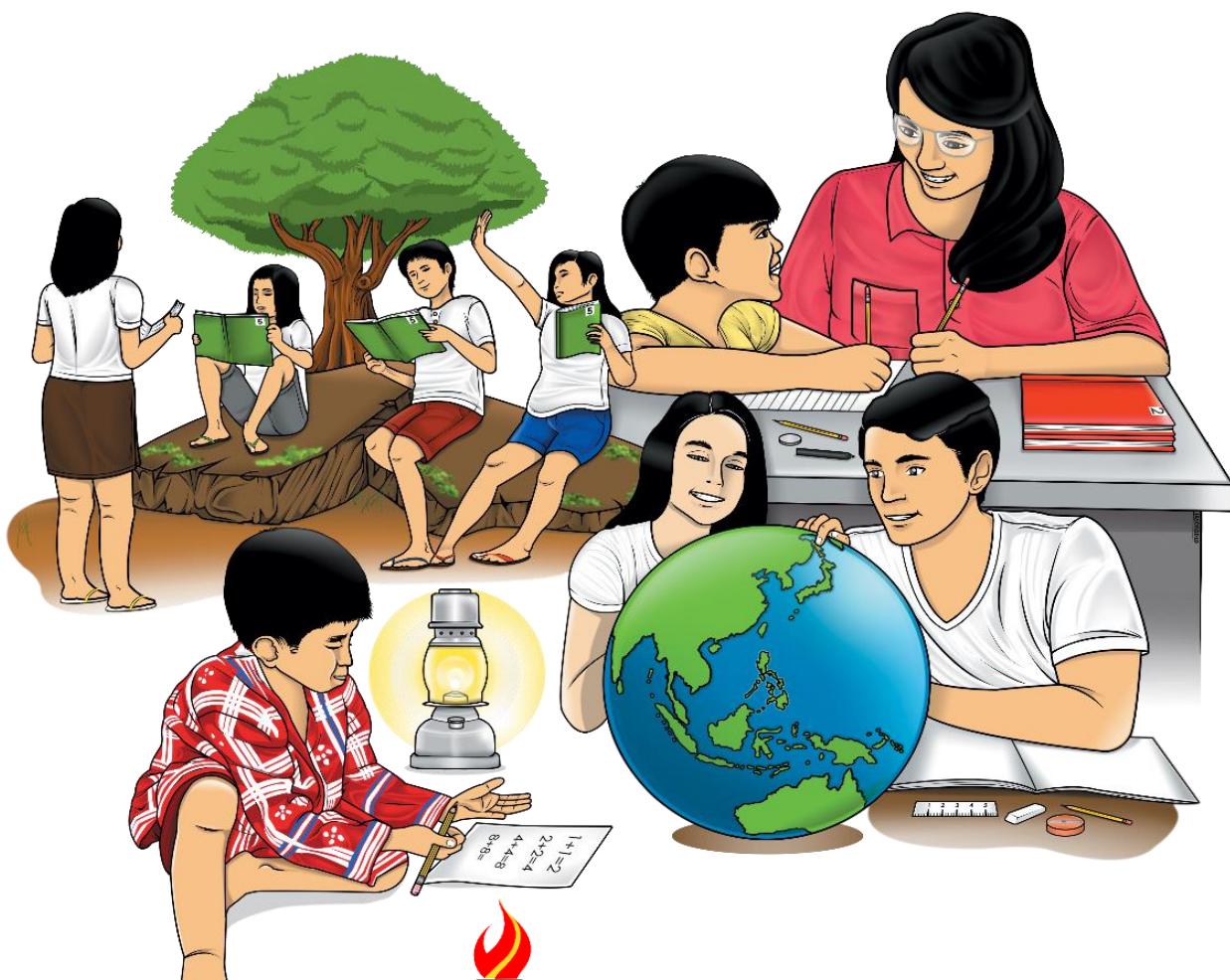


# Music

## Quarter 3 – Module 1: The Beauty and Elegance of the South Vocal Music of Muslim Filipinos



**Music – Grade 7**

**Alternative Delivery Mode**

**Quarter 3 – Module 1: The Beauty and Elegance of the South (Vocal Music of Muslim Filipinos)**

**First Edition, 2020**

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**Development Team of the Module**

<b>Author:</b>	Howard Bong M. Abao
<b>Content Editor:</b>	Emmanuel C. Alveyra
<b>Language Editors:</b>	Cherrie Rose L. Desaliza, Gladys F. Cantos
<b>Reviewer:</b>	Emmanuel C. Alveyra
<b>Illustrator:</b>	Reymark L. Miraples, Louie J. Cortez, Richard Amores, Pablo M. Nizal, Jr., Jan Christian D. Cabarrubias
<b>Layout Artist:</b>	Reymark L. Miraples
<b>Management Team:</b>	Benjamin D. Paragas, Mariflor B. Musa, Freddie Rey R. Ramirez, Danilo C. Padilla, Annabelle M. Marmol, Florina L. Madrid, Norman F. Magsino, Dennis A. Bermoy, Emmanuel C. Alveyra

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**Department of Education – MIMAROPA REGION**

Office Address	: Meralco Avenue, Cor. St. Paul Road, Pasig City, Metro Manila
Telephone	: (02)863 - 14070
E-mail Address:	: clmd.depedro4b@gmail.com

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# Music

**Quarter 3 – Module 1:  
The Beauty and Elegance of the South  
Vocal Music of Muslim Filipinos**

# **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. describes 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. identifies the musical instruments and other sound sources of representative music selections from Mindanao. MU7MN-IIIa-g3

Are you fond of singing different kind of music? Have you tried to sing foreign songs? or are you an avid fan of Filipino songs?

This module will help you know and experience the different features and characteristics of songs particularly that of the Mindanao music. Before you start discovering what this module is all about, try to read its overview for you to know what awaits you upon exploring this module.

Ready. Get set. Go! Let yourself be informed about this simple yet very important concept about music.

Here in the Philippines, we usually listen to different OPM or Original Pilipino Music. As we know, these are popular music (pop music) that our radio network and television channels play every day. So popular these songs are popular that even a 2-year-old child tries to sing its lyrics of these songs. Enjoyment beyond expectation normally results to the Last Song Syndrome or LSS, which is evident whenever we love a song and repeatedly sing its melody.

On the other hand, Genuine OPM is also an Original Pilipino Music but unlike the first type, this one is not that popular. We rarely hear these songs being performed on TV or radio. These songs are deeply rooted on the culture and tradition of its composer. Every region in the country has its own Genuine OPM using their own musical elements, which remains the same from the time of their ancestors until the present time. This kind of music is created with the highest form of artistry; that even professional musicians cannot write exactly its equivalent to western music.

One concrete example of this kind of music is the Islamic Music of Mindanao. Our Muslim brothers were able to preserve their unique musical style from the time Islam came to the Philippines until now. Scholars said that some of the Islamic music were already existing before Islam came to Mindanao. Darangen, for example, is a pre-Islamic art form which literally means to narrate in a song. This 72,000 - line epic was awarded in 2005 UNESCO as one of the Masterpiece of the Oral and

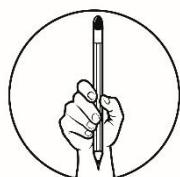
Intangible Heritages of Humanity. In fact, this Maranao epic has been chosen among 90 proclamations by international organizations around the world which evidently shows how rich Mindanao culture is!

This time, you will find out the enthralling music of Mindanao and this is what this module has prepared for you!

## **Learning Objectives**

After working on this module, you should be able to:

1. Identify the musical characteristics of Mindanao Islamic vocal music and its relation to the cultural and geographical background of the region.
  2. Distinguish the different musical elements found in the Islamic vocal music of Mindanao
  3. Compare the vocal music of Mindanao to the vocal music of the Luzon and Visayas lowlands and other ethnic groups in the Philippines.



## ***What I Know***

You have almost reached the end of the module and you have explored so far in this journey of exploration and discovery of insights from the concepts you previously had. It is a good way to think that after all the challenging activities you have answered, you can now have practical applications of concepts and skills.

This time, you are tasked to answer the following questions.

**Directions:** Read the questions carefully and choose the letter of the best answer.  
Write your answers on your activity notebook.

3. Why is Mindanao music different from Luzon and Visayas folksongs?
  - A. Because the Spaniards were not able to penetrate Mindanao during their era.
  - B. Because Mindanao has a different set of instruments for their songs
  - C. Because most recording companies are situated in Luzon and Visayas.
  - D. Because their way of life is different.
4. Aside from rituals, which of the following is the other purpose of Islamic music?

A. sports	C. entertainment
B. education	D. birthdays
5. The Paggabang are songs accompanied by a gabbang and byula. These songs are also said to be less serious in nature. What Islamic music tradition speaks of these practice?
  - A. The melismatic style of singing.
  - B. The vocal aspect must overpower the instrument.
  - C. The delicate patterns of melody and rhythm.
  - D. Songs for rituals must be sung in acapella while those for entertainment requires a musical instrument.
6. Why is singing important to Islamic music?
  - A. Because it is a form of expression of ideas.
  - B. Because the singers can do their vocal exhibitions.
  - C. Because it is like talking to Allah.
  - D. Because they lack musical instruments.
7. Islamic vocal music requires improvisation. How must a singer apply this characteristic when singing their native songs?
  - A. The singer must always sing the original tune.
  - B. The singer must always rely on the musical piece.
  - C. The singer's voice must be versatile.
  - D. The singer can also be a composer.
8. Which of the following characteristics is present in the vocal music of Islamic Mindanao?
  - A. the use of tremolo in singing.
  - B. the time signature.
  - C. a fixed ending for songs.
  - D. the observance of the instrumental accompaniment
9. What do you mean by Tausug?

A. Moro people	C. People of Mindanao
B. Muslim people	D. People of the current

10. The music of Mindanao has not changed for a very long time. What character traits does this show?

- A. The people of Mindanao are not open for changes.
- B. The people of Mindanao are only patronizing what is from them.
- C. The people of Mindanao value their culture and tradition.
- D. The people of Mindanao are not open-minded people.

11. What kind of song is the Pangantin?

- |             |            |
|-------------|------------|
| A. funeral  | C. baptism |
| B. birthday | D. wedding |

12. Which of the following songs can be accompanied by a musical instrument?

- |              |            |
|--------------|------------|
| A. Lugu      | C. langkit |
| B. pangantin | D. baat    |

13. Which of the following songs is usually performed by women in Mindanao?

- |                    |           |
|--------------------|-----------|
| A. Lugu            | C. baat   |
| B. langan batabata | D. sindil |

14. Which of the following terms is used for epic legends?

- |          |              |
|----------|--------------|
| A. Baat  | C. pangantin |
| B. kissa | D. sindil    |

15. Which of the following songs is characterized by high vocal tension, slow tempo long and sustained notes and melismatic and tremolo singing.

- |              |            |
|--------------|------------|
| A. Pangantin | C. langkit |
| B. kissa     | D. lugu    |

# Lesson 1

## The Beauty and Elegance of the South Vocal Music of Muslim Filipinos



### What's New

As you begin to embark on this learning module, don't forget to remember the most important concepts because these will surely be applied with full understanding at the end of the lesson.

Let start by getting to know the music of our Muslim brothers and sisters. Below is an illustration that shows different people. Now, your first task is to identify who among them are Muslims.

Try to draw them in your activity notebook and let us see if you are able to identify them correctly.



Were you able to find them? Well, it is obvious that you identified who among the people in the illustration are Muslims. That is great job. Now, read the text below so that you could have more understanding about them.

Historians say that there are evidences of early settlers in the southern part of the country as early as prehistoric times. Arab traders from Malaysia and Indonesia came in contact with the natives with their products, culture and religion. In 1280, the first Muslim community in the Philippines was established in Sulu by Tuan Masha'ika. In the middle of 14<sup>th</sup> century, a religious missionary in the name of Karim-ul-Makhdum also came to Sulu. But, it was during the time of Rajah Baginda (early 15<sup>th</sup> century) that Islam's political aspect was first introduced to the natives. The Sulu Sultanate was established by his son-in-law Abu Bakar. However, it was during the mid-15<sup>th</sup> century that Islam propagated to greater part of Mindanao through the effort of Sharif Kabungsuan. The word Mindanao is coined after the Maguindanaons who constituted the largest sultanate. The natives used this word to refer to their island at that time.



When the Spaniards came to the Philippines, Islam was well established in Mindanao, and they were not able to penetrate this Philippine region. That is why until now they were able to preserve their culture, traditions and identity as people.

In the Philippines, 93% of the entire Islamic population resides in Mindanao. Among this 93% are 13 ethno-linguistic groups situated in different places in the region. These are the Jama Mapuns of Cagayan de Tawi-Tawi; the Iranons of Cotabato; the Kaagans of Davao del Norte, Davao del Sur and Davao Oriental; the Kalibugans of Zamboanga; the Maguindanaons of Maguindanao; the Maranaos of Marawi; the Palawanons and Molbogs of Palawan; the Samas of Tawi-Tawi; the Sangils of Sarangani; the Tausugs of Sulu; the Yakans of Basilan, and the Bangingis of Tongkil and Zamboanga. Only five among this group can be found in Mainland Mindanao. They are the Iranon, Kaagan, Kalibugan, Maranao and Maguindanao. The Bangingis can be found in both mainland (Zamboanga) and island province Tongkil. These ethno-linguistic groups may have different literary art forms but they are all united to one culture - Muslim.

The table below shows the top ten provinces with the largest Muslim population. Let us see how large their population is as well the percentage of the provinces' population.

<b>Province</b>	<b>Muslim Population (2010)</b>	<b>% of Province's Pop.</b>
1. Sulu	706,229	98.32%
2. Tawi-Tawi	353,865	96.83%
3. Lanao del Sur	872,678	94.00%
4. Maguindanao (including Cotabato City*)	993,040	81.73%

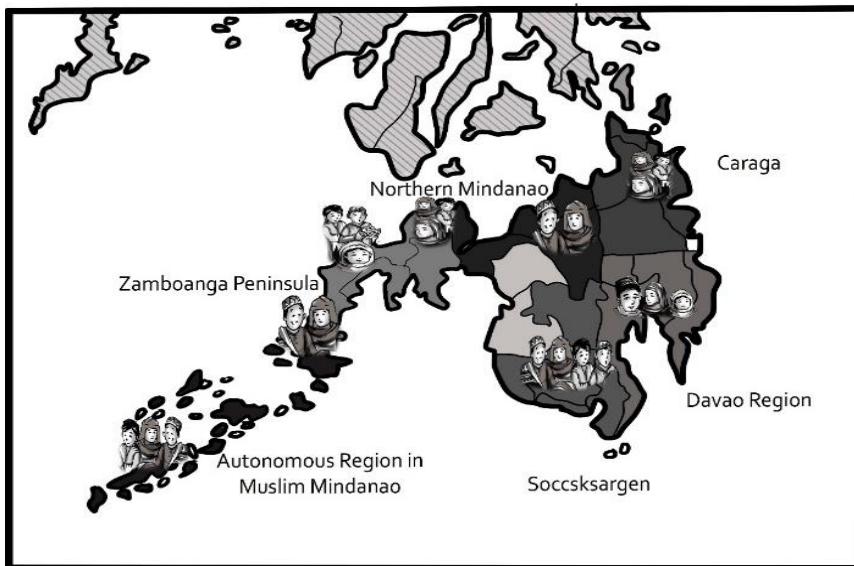
<b>Province</b>	<b>Muslim Population (2010)</b>	<b>% of Province's Pop.</b>
5. Basilan (including Isabela City**)	311,004	79.56%
6. Lanao del Norte	285,861	30.80%
7. Sultan Kudarat	209,917	28.13%
8. Cotabato	318,602	26.02%
9. Zamboanga del Sur	336,840	19.13%
10. Zamboanga Sibugay	84,835	14.53%

Source: 2010 Census, NSO

So, have you noticed their differences when it comes to their percentage and population? It seems that you are surprised how this happened, aren't you? Most of the people in Mindanao are composed of different Muslims. That is why, it is not already a surprise why Mindanao is really a home of our Muslim brothers and sisters.

Now, let us find out more about them. Accomplish the given activity as presented below.

**Directions:** Using the map below, locate the provinces mentioned in the table above. Afterwards, answer the following questions below. In accomplishing this activity, your facilitator will give you a copy of the map.



**Processing questions:**

1. In what part of the map do the majority of the provinces being located?
2. What do you think is the implication of this location to the preservation of their culture and tradition?
3. In your opinion, in what way do these places share common good?



## What is It

You are now in the section where a lot of ideas and concepts are discussed. As aforementioned, this module focuses on the Mindanao music based on its characteristics, musical elements, culture and geography.

So, prepare yourself as you discover them one by one! Let us find out!

Islamic Music in general is characterized by delicate patterns of melody and rhythm. To the Muslims, music is a vertical connection to Allah. That is why the Quran must be recited in a singing-like manner. In Islamic music, the vocal aspect must overmaster the instrumental. It is based on the skill of the artist which is given the freedom to improvise the piece. Here, the performer also becomes a composer. Using the traditional musical elements, the artist is encouraged to improvise with the guidance of a specific emotional or philosophical foundations of the music.

One of the literary art forms of our Muslim brothers and sisters are their epics. Epics are long, narrative poems telling about heroic deeds of significant characters. In Muslim culture in Mindanao, the epics may be narrated in a form of a poem or song. At present, only three of the 13 Muslim community groups have their epics identified. This is because of the lack of informants or researchers because of peace and order situation in some areas for research. The *Bantugan* and *Darangen* of the Maranao or People of the Lake, the *Indarapatra at Sulayman* of Maguindanao or People of the Flood Plains, and the *Parang Sabil hi Abdulla iban hi Isara* of the Tausugs People of the Current.

### **Darangen**

The *Darangen* is an epic song about Maranao people. The story, together with the Qur'an , the central religious text of Islam, serves as a cultural foundation on their community. Although it is used by a Muslim community, scholars said that most of its content dates back before the arrival of the first Muslims in Mindanao. Therefore, it is a mixture of both Islamic and non-Islamic way of life, and for the Maranao people, this *Anonen A Rawaten* or The Way of the Ancestors is worth imitating.

Only 18 out of 25 song cycles of the Darangen has been recorded and studied. The epic deals not only about relationships and adventures but also ancestral political laws like kingship and succession. Even today elders of the community still refer to the text of the epic in dealing with various laws.

Literally this epic means “to narrate in song”. For this, it will require specialized male and female performers a good memory, a skill to improvise, an imaginative and creative mind, knowledge on customary laws and traditions, a good,

clear voice, and the ability to get the audience attention for long hours of performance. Like most of our ethnic literary art forms, it is passed down from generation to generation by oral tradition but some parts have ancient transcriptions based on Arabic writing system.

An *Onor* plays the lead role in a Darangen performance. Her responsibilities include singing the traditional songs, being a dancer, and playing the *Kulintang*, a set of eight small gongs. She is also expected to portray the characteristics of a Maranao princess, setting a royal standard for Maranao women. This epic is usually performed in weddings and lasts up to several nights of performances.

Below is the link that you can use to listen to the Darangan Epic Song.

<https://youtu.be/ROqbx9VptIA>

### **Ballads**

Most ballads (poem that tells a story) in Muslim Mindanao are religious and historical. But would you believe that these two types of ballads are related to each other? Religious because they talk about Islamic faith. Historical because they talk about historical personality and their works - mostly to propagate or to defend the Islamic faith. And like most of their literary art forms, they are handed down from generation to generation by oral tradition. These art works are usually done in song form and accompanied by instruments like the *gabbang kulintang* and *byula*.

Islamic Music retains its original form and style. There are two main uses of Islamic music. The first one is for rituals and the other is for entertainment. Music for rituals is mainly vocal with no instrumental accompaniment. Various Islamic tribes still possess the same vocal music style like the ones used by their early ancestors. Music with musical instruments attached to its performance are normally for entertainment purposes only.

### **Tausug Vocal Music**

The Tausug vocal music called the “Palangan” can be categorized into narrative and lyrical songs. Narrative songs tell a story which include the Kissa or epic legends and the lyric songs which both deal with their normal and daily way of life. Lyric songs are also sub-categorized into Lugu and paggabang types. The lugu is a religious chant usually done by women. This song is related to Muslim rituals like wedding, funeral, birth, and the pagguntung (traditional cutting of an infant boy’s hair during baptism.) The lugu is characterized by high vocal tension, a slow tempo, long and sustained notes, and with a tremolo at some parts of the phrase. Since this type of song is for rituals, it is sung in acapella.

The paggabang, on the other hand, are songs usually accompanied by the gabbang or bamboo xylophone and the byula or violin. These songs are less serious in nature.

Lyric songs consist of the *langan bata-bata* or Children's song, the Baat or occupational song. This form includes the Baat callaw or Funeral song which has a very sad melodic line, pangantin or the wedding song which the newly-wed couple dances while the singer or a modern band performs it. Traditionally, this song has a soothing melody. Another example of the Baat is the song of fishermen or farmers which has a happy melody.

Moreover, *sindil* is another form of vocal music. It is their local version of the balagtasan wherein a man and a woman exchange ideas for a certain topic. It is usually done in weddings.

Here are the links of the songs to further deepen your understanding about the different types of vocal music, please visit the following YouTube links below for the audio and video samples of the specific type of the songs.

- |                    |   |
|--------------------|---|
| 1. Kissa           | <a href="https://youtu.be/K_dm_-f7Vik">https://youtu.be/K_dm_-f7Vik</a> |
| 2. Langan Batabata | <a href="https://youtu.be/X_W4A6i4Ti4">https://youtu.be/X_W4A6i4Ti4</a> |
| 3. Sindil          | <a href="https://youtu.be/Lut7EZzOduE">https://youtu.be/Lut7EZzOduE</a> |
| 4. Liangkit        | <a href="https://youtu.be/FkiM14YlGNU">https://youtu.be/FkiM14YlGNU</a> |
| 5. Luguh           | <a href="https://youtu.be/Nr7FIY3ePgY">https://youtu.be/Nr7FIY3ePgY</a> |

Another forms of vocal music of Mindanao are the *Diker* or death song of Maranao and the *Dekil* or Maguindanaon mournful song. All of these songs regardless of its tribe of origin have some common characteristics:

1. **Melismatic style of singing.** Melisma means a group of notes sung in one syllable of the text.

The following YouTube links will help you understand the melismatic style of singing. Listen to these two songs as you answer the two questions below. Write your answers on your activity notebook.

Queen of Melisma. (<https://youtu.be/6qTnKl5yUFw>)

Luguh (<https://youtu.be/Nr7FIY3ePgY>)

1.1. What are the commonalities of the two songs?

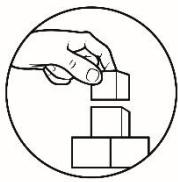
1.2. How does it differ from the Luzon and Visayas folk songs?

2. **Use of tremolo** (rapid reiteration of a single note). The tremolo produces a musical effect which resembles a shaky sound of notes.

3. **Long and slow melodic phrase.** Unlike the regular song which has a fixed meter or number of syllables for each line in stanza, these songs have indefinite length of lines which results from the singer's improvisation of the tune of the song.

4. **Strained or throaty voice.** This style of singing is very common to ethnic groups wherein the singer uses his/her speaking voice to execute the song.

5. **Free rhythm.** Vocal music of Mindanao uses the free rhythm style. It means there are no fixed measures in the song. You cannot distinguish if the song you are hearing is done in duple, triple or quadruple. And because the singer has always the freedom to improvise the piece, one cannot predict the length of each line of the song.



## What's More

Congratulations! You have just finished knowing important concepts about the lesson of this learning module. Do not forget that Mindanao Islamic vocal music has very distinct characteristics that you cannot find in any other ethnic group in the country.

This time, try to extract the most valuable details among the concepts that you have learned about the Vocal Music of Muslim Filipinos. Below is a table that you need to complete and accomplish. So, together, let's do it.

### Activity 1: Check the Music!

**Directions:** Compare the Sulu vocal music from various ethnic groups in the Philippines through accomplishing the table below and find its distinct characteristics from other music samples. Put a check mark on the corresponding space where the musical element practices are observed. Please write your answers on your activity notebook. Make sure to copy the table.

MUSICAL ELEMENT PRACTICES	BONTOC (Ifugao - Hudhud) <a href="https://youtu.be/H_INh21NMpU">https://youtu.be/H_INh21NMpU</a>	MINDORO (Mangyan song) <a href="https://youtu.be/bfN4qgWn_r0">https://youtu.be/bfN4qgWn_r0</a>	PALAWAN (Cuyunon - Kulial Ni Ligal) <a href="https://youtu.be/QBNM8HtDzCY">https://youtu.be/QBNM8HtDzCY</a>	SULU (Tausug - Lugu) <a href="https://youtu.be/Nr7FIY3ePgY">https://youtu.be/Nr7FIY3ePgY</a>
Long melodic phrases				
Melismatic style of singing				
Throaty				
Uses tremolo				
Uses vocal harmony				

Now, try to respond to the following questions below. Write your answers on your activity notebook.

1. What performance practices are observed in the ethnic group samples? Write them with their corresponding ethnic groups.
2. What performance practice is present only in Sulu ethnic group? How would you describe its performance?

## **Activity 2: Ethnic vs Folk**

**Directions:** Make an analysis of the vocal music of Mindanao and vocal music of the lowlands of Luzon and Visayas then, write your observations for each element based on the samples from the YouTube links provided. Copy and complete the table in your activity notebook.

### **Luzon and Visayas samples:**

1. Mabuhay singers Folk songs collection  
[https://youtu.be/T\\_OQNpyNcgY](https://youtu.be/T_OQNpyNcgY)
2. Ili-ili Tulog Anay  
<https://youtu.be/reffH9YQzXk>
3. Si Pilemon  
<https://youtu.be/irydqcYOY5c>
4. Rosas Pandan  
[https://youtu.be/PU8gKA\\_LLsc](https://youtu.be/PU8gKA_LLsc)

### **Mindanao samples:**

1. Kissá [https://youtu.be/K\\_dm\\_-f7Vik](https://youtu.be/K_dm_-f7Vik)
2. Langan Batabata [https://youtu.be/X\\_W4A6i4Ti4](https://youtu.be/X_W4A6i4Ti4)
3. Sindil <https://youtu.be/Lut7EZzOduE>
4. Luguh <https://youtu.be/Nr7FIY3ePgY>

MUSICAL ELEMENT	LUZON AND VISAYAN SAMPLES	MINDANAO SAMPLE
Melody		
Tempo		
Dynamics		
Texture		
Harmony		
Meter		

Please answer the following questions on your activity notebook.

1. Based on the samples, which element is the most obvious among the songs of Mindanao?
2. How do these elements affect the overall sound of the song?
3. Are those elements also present in the songs from Luzon and Visayas? Why do you say so?
4. How do the cultural, historical, and geographical backgrounds affect the musical elements present in vocal music of Mindanao? Explain and cite examples.

Cultural Background \_\_\_\_\_

Historical Background \_\_\_\_\_

Geographical Background \_\_\_\_\_

Good Job! It seems that you had a wonderful time answering the activities about the Vocal music of Mindanao. For sure, this had been really worth your while. Indeed, you have shown great performance in the previous sections of this learning module.



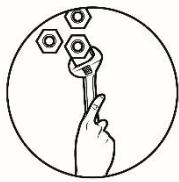
## ***What I Have Learned***

Now, for the record, treasure your experience through writing your most valuable insights and reflections about the lesson discussed. This section will determine how much you have learned from this learning module. Do your best and write with understanding.

Write your reflection on your activity notebook.

### ***My Reflections***

A large, empty rectangular area with ten horizontal lines, designed to look like a page from a spiral notebook. On the far left, there is a vertical line representing the spiral binding.



## What I Can Do

You deserve a commendation for reaching the end of the module. You have just proved that no matter what the challenging activities are, you can still answer those with flying colors. Great job!

Lastly, enrich your learning through accomplishing this activity.

### Activity 1: Sing Like, Sound Like

**Directions:** Using the Tausug lullaby lyrics, create your own tune and apply the vocal elements of Islamic vocal music in your performance. Your teacher facilitator will set the schedule for your face to face or online performance for this activity. The rubrics below will guide you in the preparation of the song. Record a 1-minute performances using your cellphone or other media devices and submit it to your facilitator through messenger, e-mail or other media platforms.

Criteria	4	3	2	1
<b>Voice quality</b>	The song was sung clearly and 3 to 5 elements were used.	The song was clearly heard but only 1 or 2 elements were used.	The song was clearly heard but the elements were not used.	The song was not clearly heard and the elements were not used.
<b>Creativity</b>	The tune was original and the manner of singing was as good as a genuine Tausug.	The tune was original but the manner of singing was not good.	Other parts of the melody were original and some were not.	The tune was not original and the manner of singing was not good.
<b>Mastery</b>	The song was flawlessly performed (memorized lyrics and tune and performance elements were properly executed.)	The lyrics were memorized but there were evident mistakes in the execution of the song.	The performer used a copy for the lyrics but the tune was mastered. There were mistakes in the performance.	The lyrics and the tune were not memorized (either sung without mistakes but with a copy or without a copy but mistakes were evident in the performance.)

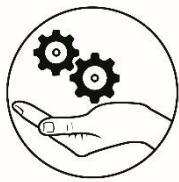


## ***Assessment***

**Directions:** Read the questions carefully and choose the letter of the best answer. Write your answers on your activity notebook.

- Which of the following is NOT a characteristic of vocal music of Mindanao?
    - throaty sound
    - melismatic singing
    - fixed rhythm
    - uses tremolo
  - In Islamic music, the vocal aspect must overpower the instrumental. What does the given statement mean?
    - Same volume for instrumental and vocal parts
    - More emphasis on the vocal parts than the instrumental part.
    - Musical accompaniment is required.
    - A full band must sing the song.
  - Why is Mindanao music different from Luzon and Visayas folksongs?
    - Because the Spaniards were not able to penetrate Mindanao during their era.
    - Because Mindanao has a different set of instruments for their songs
    - Because most recording companies are situated in Luzon and Visayas.
    - Because their way of life is different.
  - Aside from rituals, which of the following is the other purpose of Islamic music?
    - sports
    - education
    - entertainment
    - birthdays
  - The Paggabang are songs accompanied by a gabbang and byula. These songs are also said to be less serious in nature. What Islamic music tradition speaks of these practice?
    - The melismatic style of singing.
    - The vocal aspect must overpower the instrument.
    - The delicate patterns of melody and rhythm.
    - Songs for rituals must be sung in acapella while those for entertainment requires a musical instrument.
  - Why is singing important to Islamic music?
    - Because it is a form of expression of ideas.
    - Because the singers can do their vocal exhibitions.
    - Because it is like talking to Allah.
    - Because they lack musical instruments.

7. Islamic vocal music requires improvisation. How must a singer apply this characteristic when singing their native songs?
- The singer must always sing the original tune.
  - The singer must always rely on the musical piece.
  - The singer's voice must be versatile.
  - The singer can also be a composer.
8. Which of the following characteristics is present in the vocal music of Islamic Mindanao?
- the use of tremolo in singing.
  - the time signature.
  - a fixed ending for songs.
  - the observance of the instrumental accompaniment
9. What do you mean by Tausug?
- |                  |                          |
|------------------|--------------------------|
| A. Moro people   | C. People of Mindanao    |
| B. Muslim people | D. People of the current |
10. The music of Mindanao has not changed for a very long time. What character traits does this show?
- The people of Mindanao are not open for changes.
  - The people of Mindanao are only patronizing what is from them.
  - The people of Mindanao value their culture and tradition.
  - The people of Mindanao are not open-minded people.
11. What kind of song is the Pangantin?
- |             |            |
|-------------|------------|
| A. funeral  | C. baptism |
| B. birthday | D. wedding |
12. Which of the following songs can be accompanied by a musical instrument?
- |              |            |
|--------------|------------|
| A. Lugu      | C. langkit |
| B. pangantin | D. baat    |
13. Which of the following songs is usually performed by women in Mindanao?
- |                    |           |
|--------------------|-----------|
| A. Lugu            | C. baat   |
| B. langan batabata | D. sindil |
14. Which of the following terms is used for epic legends?
- |          |              |
|----------|--------------|
| A. Baat  | C. pangantin |
| B. kissa | D. sindil    |
15. Which of the following songs is characterized by high vocal tension, slow tempo long and sustained notes and melismatic and tremolo singing.
- |              |            |
|--------------|------------|
| A. Pangantin | C. langkit |
| B. kissa     | D. lugu    |



## **Additional Activities**

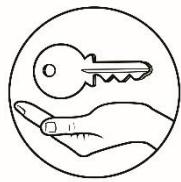
Below is the lyrics of the song Itadyak by Maan Chua. For your reference about the whole song please follow this link: <https://youtu.be/ET2md07sGrA>

Your task is to make an interpretation of the song through drawing. Accomplish this activity on a sheet of bond paper.

### **Itadyak**

- *Maan Chua*

Mindanao, Mindanao	Lumingon sa mga yapak ng tribo
Mindanao, Mindanao	Pakinggan mga pangaral nito
Itadyak ang mga paa	Awitin mga himig ng kalikasan
Iwagayway ang mga kamay	Sumabay sa indak ng kasaysayan
Papuri sa kalangitan, araw, buwan at kalikasan	Itadyak ang mga paa
Itadyak ang mga paa	Iwagayway ang mga kamay
Iwagayway ang mga kamay	Papuri sa kalangitan, araw, buwan at kalikasan
Papuri sa kalangitan, araw, buwan at kalikasan	Itadyak ang mga paa
Hanapin ang bukal ng buhay	Iwagayway ang mga kamay
Diligan ang lupang uhaw sa kaalaman	Papuri sa kalangitan, araw, buwan at kalikasan
Lumipad sa langit ng kamalayan	Iguhit sa mga ulap ng kaisipan
Tuklasin ang tunay na kalayaan	Mga pahina't Yugto ng nakaraan
Itadyak ang mga paa	Damhin ang dugo na dumadaloy sa kaugatan
Iwagayway ang mga kamay	Tungo sa ilog ng lupang kinagisnan
Papuri sa kalangitan, araw, buwan at kalikasan	Itadyak ang mga paa
Itadyak ang mga paa	Iwagayway ang mga kamay
Iwagayway ang mga kamay	Papuri sa kalangitan, araw, buwan at kalikasan
Papuri sa kalangitan, araw, buwan at kalikasan	Itadyak ang mga paa
Mindanao, Mindanao, Mindanao	Iwagayway ang mga kamay
Mindanao, Mindanao, Mindanao	Papuri sa kalangitan, araw, buwan at kalikasan



## ***Answer Key***

<b><i>What I Know/ Assessment</i></b>	<b>1. B</b> <b>2. B</b> <b>3. A</b> <b>4. C</b> <b>5. D</b> <b>6. C</b> <b>7. D</b> <b>8. A</b> <b>9. D</b> <b>10. C</b> <b>11. D</b> <b>12. C</b> <b>13. A</b> <b>14. B</b> <b>15. D</b>
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**For inquiries or feedback, please write or call:**

Department of Education - Bureau of Learning Resources (DepEd-BLR)

Ground Floor, Bonifacio Bldg., DepEd Complex  
Meralco Avenue, Pasig City, Philippines 1600

Telefax: (632) 8634-1072; 8634-1054; 8631-4985

Email Address: blr.lrqad@deped.gov.ph \* blr.lrpd@deped.gov.ph