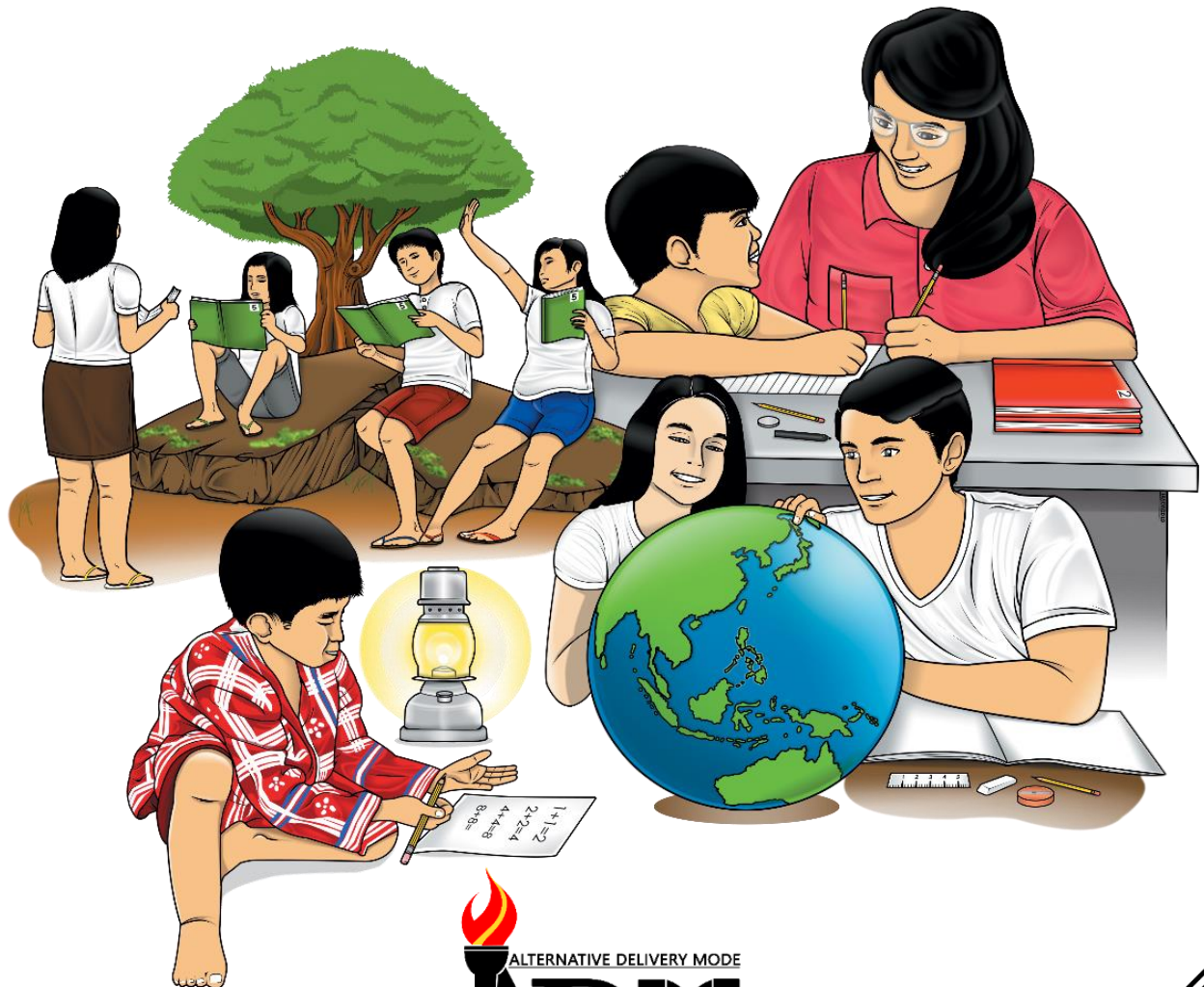


7

Music

Quarter 3 – Module 3: ISLAMIC MUSIC OF MINDANAO Bamboo Ensemble Instrumental Music



ALTERNATIVE DELIVERY MODE
ADM

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Music – Grade 7

Alternative Delivery Mode

Quarter 3 – Module 3: Islamic Music of Mindanao (Bamboo Ensemble – Instrumental Music)

First Edition, 2020

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Music

**Quarter 3 – Module 3:
ISLAMIC MUSIC OF MINDANAO
Bamboo Ensemble
Instrumental 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.



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); (MELCs)
3. explains the distinguishing characteristics of representative music selections of Mindanao in relation to its culture and geography. (MU7MN-IIIa-g3);
4. evaluates music selections and music performances applying knowledge of musical elements and style. (MU7LV-IIIb-H10);
5. explores ways of producing sounds on a variety of sources that is similar to the instruments being studied. (MU7MN-IIIb-h4);
6. improvises simple rhythmic/melodic accompaniments to selected music from Mindanao. (MU7LV-IIIc-h5);
7. performs instruments/improvised instruments from Mindanao, alone and/ or with others. (MU7LV-IIIc-h6);
8. provides accompaniment to selected music of Mindanao. (MU7LV-IIIc-h9) and
9. creates appropriate movements or gestures to accompany the music (MU7LV-IIIc-h8).

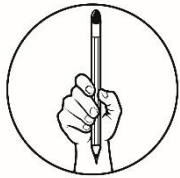
This module introduces you to Islamic bamboo ensemble of Mindanao including its functions and distinct characteristics. You will discover how the performers express their feelings towards each other and how the environment, their history, and their supernatural beliefs through the medium of instrumental music are related to their way of living. A variety of activities and performances such as improvisation and creations of simple 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 Islamic people of Mindanao. It is expected therefore that you will take/do all the activities seriously and responsibly. Have fun and enjoy your journey!

Learning Objectives

Music is an important part of the culture and celebrations of Islamic people in Mindanao. They carefully observe various rituals and practices and celebrate great festivals like the end of Ramadan, Muhammad's birthday, his ascension to heaven, and Muslim New Year (first day of the month of Muharram).

Moreover, as you finish going through this lesson, you are expected to:

1. determine the musical instruments and characteristics of Mindanao's Islamic bamboo ensemble in relation to its cultural and geographical influences
2. assess the selected musical performances of Mindanao's Islamic bamboo ensemble by applying knowledge of musical elements
3. make an improvised bamboo instrument and perform rhythmic accompaniment to selected music of Mindanao's Islamic bamboo ensemble.

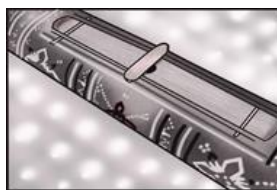


What I Know

MULTIPLE CHOICE

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

1. Which statement supports the idea of the Tausug people using bamboo as the main material for instrument production?
 - A. Tausug people create bamboo instrument because it is their hobby.
 - B. Bamboo is the best replacement for metal instruments.
 - C. In terms of industrial arts, most farm and household items are made of bamboo.
 - D. Bamboo is the only material available in their area.
2. How would you classify instrument below? It is classified as _____.



- A. Idiophone
 - B. Aerophone
 - C. Chordophone
 - D. Xylophone
3. Which of the following criteria can be included in assessing a performance for rhythmic accompaniment?
 - A. Melody, rhythm, and sound quality.
 - B. Beat, rhythm, dynamic and rhythmic content.
 - C. Harmony, melody, rhythm and tempo.
 - D. Style of performances, quality of sound and melody.

4. Which of the following statements best describe/s the uses of *Suling* among the Yakan?
- It is used to lull a baby to sleep.
 - It is used in courting women.
 - It is used to express different sentiments
 - It is A, B, and C
5. This instrument is also called *inci* among the Maranao.



- Suling*
 - Tumpong*
 - Gabbang*
 - Seronggagandi*
6. Which of the following tribes use *Palendag* as symbol of sorrowing soul from departed love ones?
- Maguindanao, Manobo, and Bagobo
 - Banuwaen, Lumundeg, and Mansaka
 - Tausog, Yakan and Sama Badjao
 - A and B
7. How is *Palendag* described?
- It is a ring flute.
 - It is a bamboo reed flute.
 - It is a lip valley flute.
 - It is a transverse flute.
8. Which of the following should be considered in evaluating melodic accompaniment performance?
- Tempo, rhythm, and sound quality
 - Beat, rhythm, dynamic and melodic content
 - Harmony, melody, rhythm and tempo
 - Style of performances, quality of sound and melody
9. Which of the following music is known to be the Tausug instrumental repertoire and is also called *tiawag kasi*?
- Saunay* music
 - Suling* Music
 - Gabbang* music
 - Serogaganding* music

10. The following statements describe *Kubing* or Jaws harp of the Tagalog, Mangyan, Manobo, Negritos and Yakans EXCEPT:
- A. The instrument is made of bamboo with a plain or more ornate design.
 - B. The sound is produced by blowing air into the resonator.
 - C. The sound is produced by placing the instruments between lips while plucking the bamboo tongue.
 - D. A and C.
11. How will you distinguish *Gabbang* that is used by Tausug from other *Gabbang* instruments?
- A. Tausug *Gabbang* has 14 to 24 bamboo keys played with a wooden mallet.
 - B. Tausug *Gabbang* has five bamboo splits arranged like xylophone.
 - C. Tausug *Gabbang* is played either solo or a dou (or duet) with a *biyula*.
 - D. It is A and C.
12. Which of the following groups of people use *Tagutok* to accompany simple dance rhythm during social gatherings?
- A. Maguindanao and Visayas
 - B. Maguindanao and Bukidnon
 - C. Maranao and Yakans
 - D. Bukidnon and Maranao
13. Which of the following statements shows the practices of the Islamic people of Mindanao and that eventually forms part of Malay tradition?
- A. The use of bamboo idiophone and bamboo flute
 - B. The use of wooden log xylophone
 - C. The use of *Kulintang*
 - D. The simple singing in guttural enunciation
14. Which of the following statements best explains improvisation in Islamic music?
- A. The artist is given a high degree of artistic freedom.
 - B. The artist is restricted from following a preconceived plan.
 - C. The artist is restrained in expressing the music genuinely.
 - D. It is A and C.
15. What kind of rhythm overrules Islamic music?
- A. Its rhythmic mode is in cyclical pattern of strong and weak beats.
 - B. It consists of a single line melody with the absence of harmony
 - C. It is played by a single instrument player.
 - D. Its beat patterns vary every measure

Lesson

1

The Bamboo Ensemble of the Islamic People Of Mindanao



What's New

Welcome to the first part of your lesson about the bamboo ensemble of the Islamic people of Mindanao. 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.

According to 2015 Census of Population, Islam is the second largest religion in Mindanao. They make up about 23.39% of the island's entire population of which more than half of them is concentrated in the five provinces of ARMM and SOCCSKSARGEN region. Among the 28 provinces in Mindanao, Lanao del Sur has the highest percentage of population practicing Islam while Caraga has the least.

Moros, the name given by the Spaniards to the Mohammedans encompass more or less thirteen ethnic groups. The Maguindanaon of North Cotabato, Sultan Kudarat, and Maguindanao provinces; the Maranao of Lanao provinces; and the Tausug of Sulu Archipelago make up the majority while the Banguingui, Samal, and the Badjao of the Sulu Archipelago; the Yakan of Basilan and Zamboanga del Sur; the Illanun of Lanao provinces and Davao; the Sangir of Davao; the Molbog of Southern Palawan; and the Jama Mapuns of Cagayan de oro and Tawi-Tawi island comprise the smaller groups.

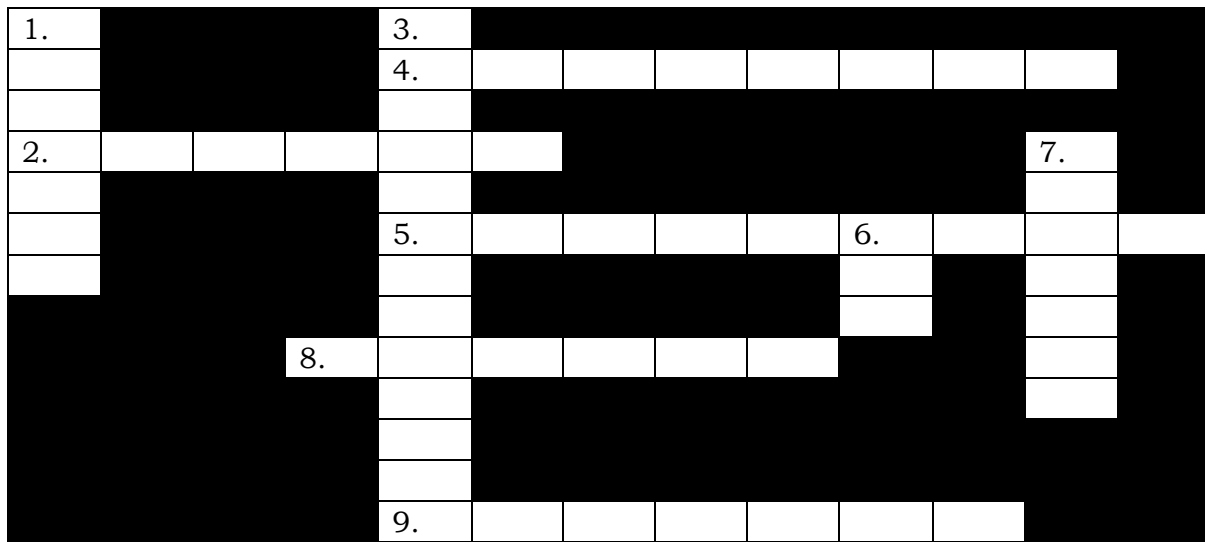
In the 13th to 14th century, traders from the Persian Gulf, Southern India and several sultanate governments in Borneo, Indonesia and Malay Archipelago introduced Islam in the Philippines. They facilitated the formation of Sultanate and conquest of Mindanao and Sulu region and the conversion of the people from Buddhist and Hindu to Islam with renewed zeal.

Islam is not merely a religion but a way of life as well (Doi:1984). Islamized people/tribes had its own values system, common history and way of life as community whose cultural practices are connected with South East Asian heritage. Through music, (common cultural aspects of Moros /Muslim people) an elaborated cultural form, indigenous inheritance across centuries and cultural practices are established and preserved.

Today's lesson will help you fully understand and appreciate the people of Mindanao, their traditions, as well as the musical tradition as reflected in their culture, geography, and their way of living. Are you ready to learn more?

Activity 1: FILL MY SQUARE!

Directions: Carefully read the clues or descriptions to complete the puzzle. Copy the puzzle in your activity notebook and write the letter in each box to form the words being described. Choose your answer from the word pool below:



Bamboo	Tausug	Ensemble	Two	Islamic
Geometric		<i>Gabbang</i>	Bridges	<i>Seronggagandi</i>

ACROSS

- 2. It is considered the tallest grass on Earth which incidentally is the main material used in the instruments to be discussed in this module.
- 4. It consists of a group of musical instruments being played together in a single performance.
- 5. It is a pattern commonly used in Islamic arts, architecture and the like.
- 8. It is an ethnic group that is considered as one of the largest Muslim tribes that live primarily in Sulu archipelago.
- 9. It is a term relating to Muslims.

DOWN

- 1. It is a native wooden xylophone from Sulu that is made of suspended bamboo tone bars.
- 3. It is a Maranao musical instrument made from an ornamented bamboo tube and is classified as zither.
- 6. How many strings does a *Seronggagandi* have?
- 7. They are placed over the hole of *Seronggagandi* which makes its tube a resonator.

Processing Questions:

1. What do you think are the words in the puzzle about?
2. How are these words related to Islamic music of Mindanao?
3. What conclusion can you draw from the words regarding Islamic music of Mindanao?

Thank you for accomplishing the first task. Now fasten your seatbelt and start your journey on the exciting world of bamboo ensemble instrumental music of Mindanao.



What is It

This part of the module will help you understand the distinct characteristics of Islamic music particularly found at the musical instruments in the bamboo ensemble and at its cultural and historical significance. A lecture/discussion on this topic is provided to deepen your understanding. Carefully read the lecture and be ready to undertake the activities and answer the questions which will later be given to assess your learning.

READ AND ENRICH YOUR UNDERSTANDING

The Bamboo Ensemble

Bamboo (of the grass family) is known for its tall hollow stems and considered one of the fastest growing plants around the world. It has been used for everyday objects like dishes, chopsticks, furniture, flooring, decorative paneling, and musical instruments for over 4000 years. They are notable for their economic and cultural significance around Asia as raw products or materials for building, food source, accessories, paper and utensils/tableware.

In the Philippines, hundreds of species of bamboo are grown all over the country. They are used in various ways and purposes as timber substitute in building houses, fishing poles, water pipes and carriers. Because of their natural characteristics and abundance in the locality, variety of music -making devices also have been fashioned out of it. These instruments are either blown, plucked, or even struck.

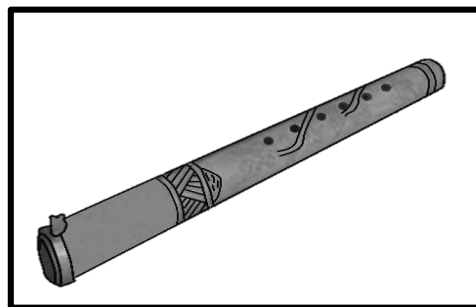
A. Aerophones

These musical instruments produce sound primarily by the vibration of the air within. They are divided into groups depending on how they are used to play music and how the vibration is generated. When performed together as an ensemble, they create astounding music. Flute music is associated with peace and travel.

This includes the following:

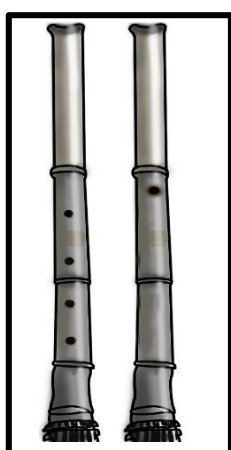
1. *Suling*

It is a generic term for flute in most Indonesian language and applied to the ring flute by the Muslim Jamamapun, Maguindanao, Sama, Tausug and Yakan. The Maguindanaon *suling* is the most common aerophone instrument and the smallest among the bamboo flutes. This variety of end blown flute has six finger holes and a ring surrounding the blowing end of the tube. The pitch of the instrument is controlled by the five - finger holes on the top and one finger hole at the bottom. The fingering position and the speed of the airflow blown by the mouth changes the wavelength of sound resonance and the tone frequency.



Suling

Among the Yakans, *suling* is used by men in courting women. This flute is also often used to lull a baby to sleep, imitate sounds of birds and insects and to express different sentiments.

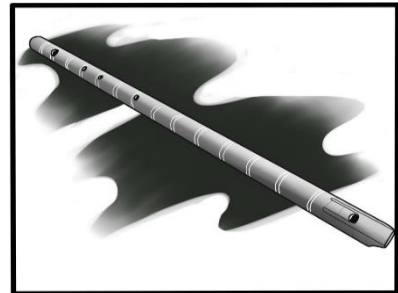


Palendag

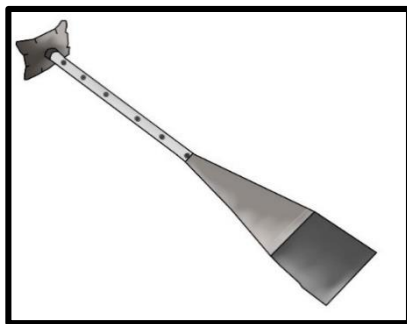
2. *Palendag* (also called *Pulalu* among the Manobos and Mansaka, *Palandag* among Bagobo, *Pulal* among Bukidnon, and *Lumundeg* among Banuwaen).

It is a lip valley flute regarded as the toughest bamboo flute to play as the player must shape his or her lips against its tips to make a sound. To the Maguindanaon and other vernacular, *Palendag* literally means mourning, groaning and crying for grief. In Islam, this flute's lamentation is a symbol of sorrowing soul being parted from the Divine Beloved.

3. *Tumpong* (also called *inci* among the Maranao) is the most common flute played by the Maguindanao. It makes sound through a bamboo reed on top of the instrument and when the air stream produced is passed over an airhole atop of the instruments. Presently, this bamboo flute much smaller than *Palendag* that is sounded during family gatherings in the evening is the most common flute played by the Maguindanaon.



Tumpong



Saunay

4. *Saunay*

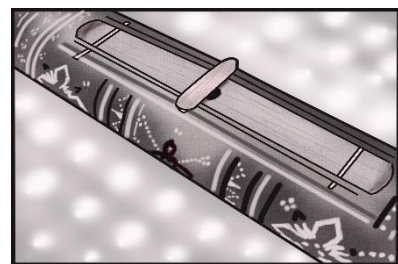
It is a six-holed bamboo reed (thin strip materials made from giant cane) flute capped by a *sampung simud* (mouth guard), wherein the house of the resonating chamber is made of palm leaves and the trumpet part is made of coconut leaf. *Saunay* music (*tiawag kasi*) is among the repertoire for Tausug instrumental music.

B. Chordophones

These are stringed instruments that produce sounds by plucking, striking, or bowing the strings attached to them.

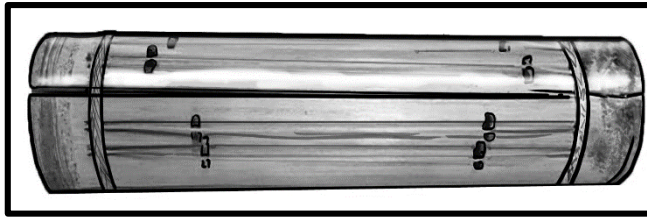
1. *Serongagandi* (Maranaw bamboo zither)

This is an embellished guitar-like instrument which is made of bamboo tube closed by a node at both ends. A hole is cut into the bamboo under the two chords' slit loose side from the outer skin fiber of the bamboo that serves as resonating part. The two strings lifted by bamboo sticks are given tension by means of a wooden bridge situated over a whole making the tube a resonator. Similar instruments are played by Tiruray of South-west Mindanao, Manobo of Agusan, East Mindanao (Takumbo) and the Isneg of Northern Luzon



Serongagandi

2. *Togo* or *Tangkal* (Polychordal tube zither)



Togo or *tangkal*

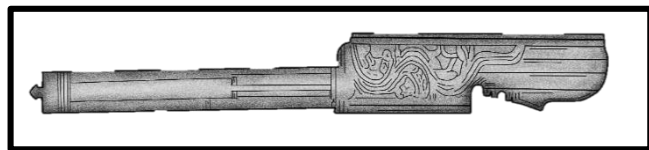
This instrument of Maguindanao is made from bamboo tube closed on both ends by nodes. It is approximately 50cm long with small opening for more resonance. It has strings etched out of the body attached at both ends. Small movable wooden frets are inserted beneath the near ends of the string (numbers vary five to eleven) to put more tensions. *Tangkal* or *Togo* is played upright with the musician's fingers plucking the string. It is often accompanied by boat lute.

C. Idiophone

These instruments have no definite pitch. Its sound is produced by striking or rubbing, plucking, or blowing the substance of the instruments itself.

1. *Kubing*

The *kubing* (Jew's harp/Jaw harp) is also known as barambaw among the Tagalog, Kinaban among the Mangyan, Kumbing among the Manobo and kollibaw among the Negritos.



Kubing

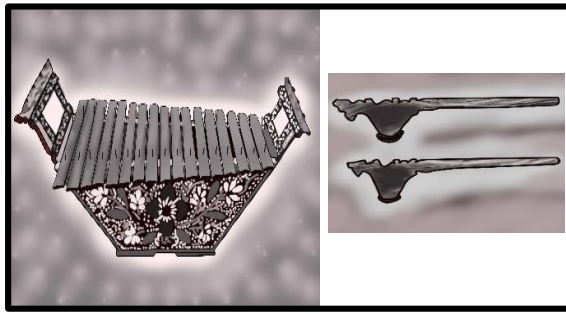
This instrument bearing different names is famous among Muslim and Non-Muslim tribes in the Philippines and Indonesia. It is made of bamboo with either plain or more ornate designs. It has dye-painted handles with accompanying bamboo containers. It produces various sounds by placing the instruments between lips while plucking the bamboo tongue. Traditionally, it is considered as an intimate instrument and believed to make words and tell stories. *Kubing* is played by both genders as communication between family and loved ones, including short distant courtship among males.

For the Yakan, *kulaing* or the *kubing* is used by men in expressing love and admiration among women.

2. **Bamboo xylophone**

These instruments have its sources in the Malay Archipelago. They are found throughout Palawan and the Southern Philippines in Mindanao and the islands in the Sulu Sea. It is commonly called *gabbang* across the different groups (Samal and Maranao, Tausog, Yakan and Maguindanao).

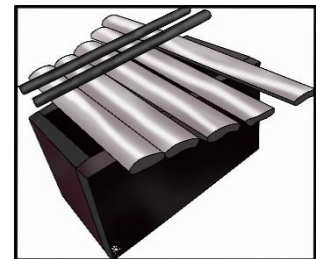
a. **Gabbang** (native xylophone of Sulu)



Gabbang

It is considered as an important and the most popular instrument in Sulu. It is used to accompany Tausug vocal music (songs for entertainment) *Sindil* (sung verbal competition), *Liangkit* (long solo pieces) and folk narrative song *parang sabil as kissa*. This instrument has 14 to 24 bamboo keys divided into seven-note scales played either solo (*tahtah*) by a man, a woman or a dou (*gabbang tahtah*). It is formed with a *biyula*, a native violin. The *gabbang* is played with the pair of sticks striking the surface of the blades.

Among the Yakan tribe, *gabbang* is composed of five bamboo splits arranged like a xylophone. It is played near the fields by small children to guard the crops against prying animals. The *kwintangan batakan* is an early form of *gabbang* with six to nine bamboo pieces. In the Palawan *gabbang*, the blades are suspended over a cloth rope.



gabbang bamboo splits

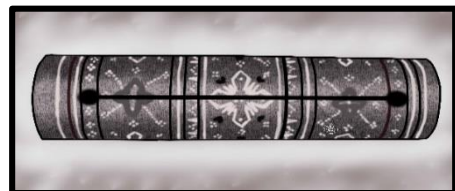


*Maguindanaon playing
Kulintang a Tamlang*

b. **Kulintang a Tamlang**

It is a different kind of bamboo xylophone of the Maguindanaon that uses a thick variety of bamboo. It produces a sound by hitting the ends of the blades. It is used as a practice instrument and takes the place of the brass *kulintang* in the ensemble. *Kulintang kayu* is the wooden version of brass *kulintang*.

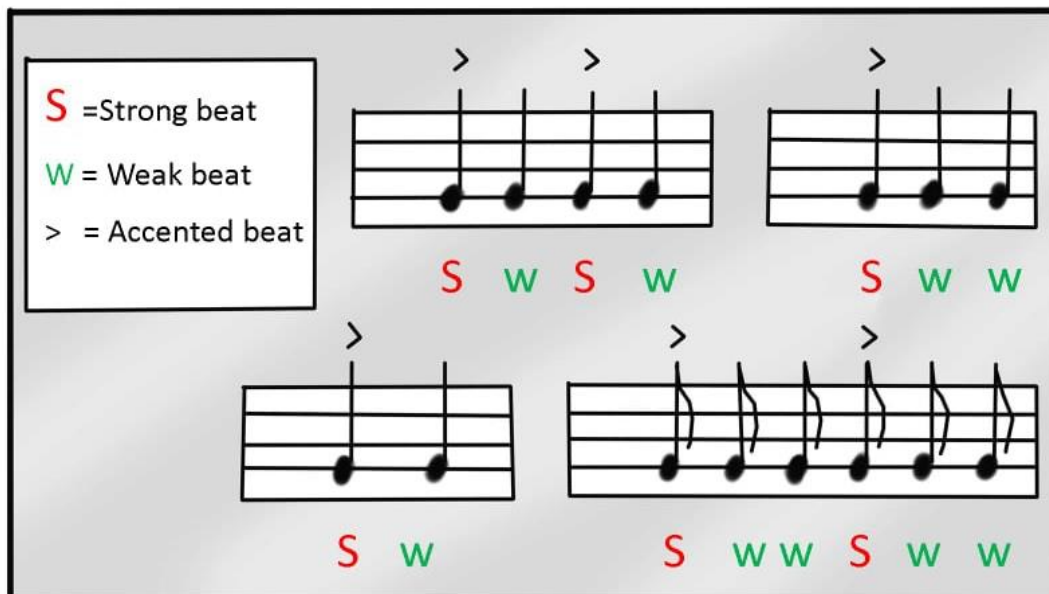
3. **Tagutok / Kagul** (also called *garakot* in Maranao, *tagutok* in Yakans and Bantula or *taguntong* in Bukidnon). This type of bamboo-scraper gong or slit drum of the Maguindanaon and Visayans is played in the rice paddies to guard against/scare away voracious birds. In Bukidnon and Maguindanao, this instrument is used to accompany simple dance rhythm during social gatherings. *Tagutok/Kagul* has a jagged edge on one side with two beaters, one scraping the jagged edge while the other one making a beat.



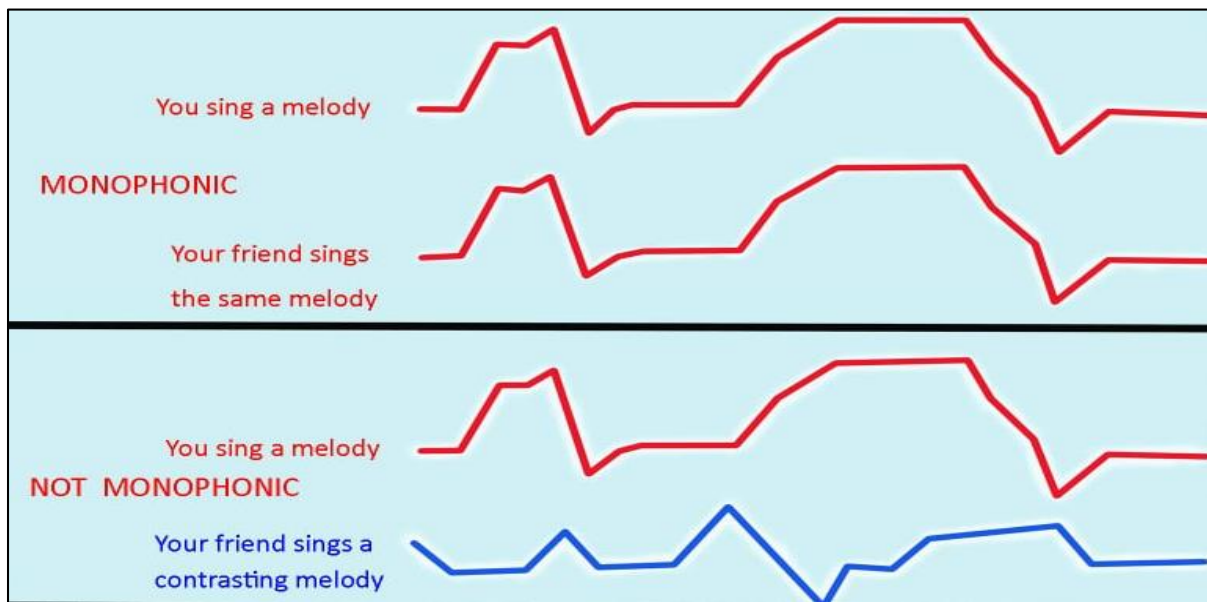
Tagutok / Kagul

Nature and Elements of Islamic Music

1. Islamic music for rituals (basically vocal) and music for entertainment are important parts of their culture. They are owned tradition across the centuries, an indigenous musical practice that forms part of Malay tradition within Southeast Asia (Usopay Cadar 1996). The use of bamboo idiochord (a cross between idiophones and chordophones; the strings of the instruments are the same materials as its resonating body and are raised by inserting sticks to serve as bridge), bamboo flutes and simple singing within a limited range in tetra chordal scale (ascending series of four notes, C,D,E,F and G,A,B,C) indicate practices that are common and very old in Malaysia.
2. Islamic vocal music predominates over the instrumental music. It displays an individual soloistic art of singing and vocal techniques, and small ensemble where the soloist is usually predominating.
3. Improvisation is highly encouraged and permitted. The artist is given a relatively high degree of artistic freedom; being free from following a preconceived plan, and allowing the music's structure to emerge genuinely from its details forming a work.
4. The rhythms are organized into rhythmic mode- (*iqa'at/iqa*) patterns of beats that repeat every measure, a cyclical patterns of strong and weak beats (stressed and unstressed beats)
5. Islamic music is transmitted orally.
6. Islamic music is monophonic, consisting of a single line of melody with the absence of harmony. It is played by a single instrument player without accompanying harmony or chords.



MINDANAO MUSICAL TRADITION AND CULTURE



Mindanao, the second largest island group next to Luzon is surrounded by the Bohol, Philippine, Celebes, and Sulu seas. It has a narrow coastal plains, broad, fertile basins, rugged mountains and extensive swamps formed by the Mindanao and Agusan river systems. The island is dubbed as the country’s “Land of Promise” because of its rich biodiversity and natural resources. Among the resources found within its forest lands are bamboos. Its endless uses affect them from birth through their life.

Bamboos are found everywhere. It forms a part of the country's history and cultural heritage. Various instruments be it wind (bamboo Jew’s harp, and ring flutes), string or percussion (xylophones, suspended beams) are made out of bamboo while split and unsplit bamboo are used in Philippine folk dance “*singkil*”- famous and the elegant dance where dancers weave in and out of bamboo poles pounded together rhythmically.

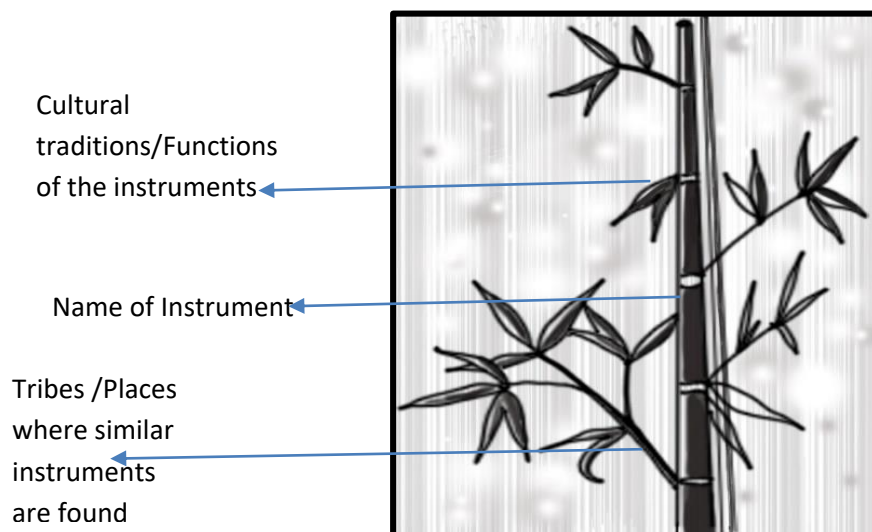
Mindanao cultures are diverse, are combined influences from the Visayans, the Muslims (Moro influence), and the nearby Indian and Majapahit empires. Coastal settlements in Mindanao are very similar in culture with the Visayans from dress and worship to language and other aspects of culture. On the other hand, those people who resisted Spanish incursion exercises Islamic or Moro Influence - one of the most distinct elements in Mindanao culture.

Southeast Asian musical tradition - a “southern tradition” found in the immediate islands in insular Southeast (Asia Malaysia, Singapore, Brunei, Indonesia, East Timor, and the Philippines is practiced by people in Mindanao and the Sulu group of islands in the extreme south. These musical traditions are frequently related to ceremonies connected with religion, the state, community festivals, family affairs, social, political and economic life of the people, and to their spiritual beliefs and relationship to the natural environment.

Let us see if you really understood the lecture about Islamic music of Mindanao. This time, your knowledge will be assessed on the different characteristics of Mindanao Islamic bamboo ensemble and musical instruments in relation to its cultural and geographical influences including the cultural tradition from which it is derived.

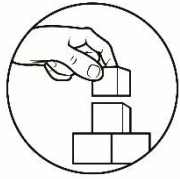
Activity 3. Trace My Footprints!

Directions: Below is a “Bamboo Plant Bank” that aims to determine what you realized and learned about Islamic bamboo ensemble music. Choose three bamboo instruments and trace the extent of geographical influences and cultural tradition embedded in the use of the instruments. Copy the illustration below and fill out each part of the bamboo with appropriate information (**trunk** – name of the instrument, **branches** – tribes/places where similar instruments are found; **leaves** – cultural tradition of the people/function of the instruments). Do this in your activity notebook.



Processing Questions

1. How did you find the activity? Why did you feel that way?
2. In relation to geographical influences and cultural heritage or appreciation, to what extent (great, moderate, or less) did you learn the musical instruments in the bamboo ensemble of the Islamic people of Mindanao? Support/ explain your answer.
3. How did culture (belief, way of life or practices) and geography (where they live) shaped the music (bamboo ensemble) of the Islamic people of Mindanao?
4. Make a summary or conclusion about the nature, characteristics of bamboo ensemble in relation to culture and geography.



What's More

In this phase, you will apply the insights that you have learned about the unique characteristics of bamboo ensemble music, the geographical influences, and the traditional/cultural practices of the Islamic people of Mindanao 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 group. Feel free to undertake the activity and enhance your imagination as you apply, analyze, and evaluate their music.

Activity 4: The Wonder of Me!

Listen to the sample music found at the links below. They are videos that feature the bamboo ensemble music of the Islamic people of Mindanao. Evaluate their music performances using the different elements of music listed in the table below. Focus your attention on how the performers express their feelings through performance, on the techniques they use, and on how they relate themselves to the music. Write in your notebook your observations, reactions, and evaluation using the table below. Remember to answer the questions that follow.

- | | |
|-------------------------|---|
| 1. <i>Suling</i> | https://www.youtube.com/watch?v=sLUVRSdHPrs |
| 2. <i>Gabbang</i> | https://youtu.be/-AR0heXocsA |
| 3. <i>Kubing</i> | https://www.youtube.com/watch?v=Wz3MRp6bBes |
| 4. <i>Seronggagandi</i> | https://www.youtube.com/watch?v=u2-_WAhSe4Q |

Musical Characteristics/ Elements	<i>Suling</i>	<i>Gabbang</i>	<i>Kubing</i>	<i>Seronggagandi</i>
Melody				
Rhythm				
Timbre				
Texture				
Evaluation or Realization				

1. What instruments did you see in the video? How were you able to identify it?
2. Describe the instrument as well as the characteristics of the melody when played/sounded.
3. How were you able to identify the instruments according to their physical characteristics? Were they being played in the same manner? Why? Why not?
4. How was the instrument played?
5. If you were given a chance to showcase your talents, which of the instruments you have heard or learned in the discussion will you play/perform? Why?

My Realization

Now I learned that _____

To further enhance your knowledge about the topic, here is another activity especially made for you. This one is fun. Enjoy!

Activity 5: Dance It Out!

Direction: Watch the video clips again. Choose one bamboo ensemble music of the Islamic people of Mindanao and create simple body/dance movements. Practice the dance movements with your chosen musical piece. You may also ask your family members to perform with you. Use the rubric below to evaluate your performance.

Performance Rubrics

	4	3	2	1
Choreography and Artistic Expression	Performs the movements with high level of mastery, while creating several formations in the dance floor	Performs the movements with mastery while creating sufficient choreography on the dance floor	Performs the movements with low or no mastery and is not capable of creating formations in the dance floor	Performs the movements with no mastery and is not capable of creating formations in the dance floor
Execution and Mastery of Dance Movements	Demonstrates precise and skilful execution of the movements with high level of confidence	Demonstrates the movements with competence and confidence	Demonstrates limited coordination and competence in the execution of movements with low level confidence	Demonstrates very low coordination and competence in the execution of movements; with low level confidence

	4	3	2	1
Behaviour during Performances	Demonstrates appropriate behaviour toward the dance and group mates; dances harmoniously and gracefully with group mates	Demonstrates generally accepted behaviour toward the dance and group mates; dances harmoniously with group mates	Demonstrates accepted behaviour toward the dance but struggles to dance harmoniously with group mates	Behaves inappropriately toward the dance and group mates.

Activity 6: Me Obra!

Although it is important having knowledge on the technicalities of a certain topic, it is still not enough. To acquire more, it is best achieved when coupled with worthwhile experiences. Come and have fun creating your own instrument.

Directions: Having been familiar with the physical appearance and sound of a *gabbang*, improvise one using a bamboo or any available material in your place that will look and sound similar with the musical instruments discussed in this module.

Do It Yourself: Bamboo Xylophone

Materials:

Wood/Bamboo	Knife
Nails	Paint of different colors
Strings	2 bamboo sticks
Plywood	Rattan or rubber bands
Bamboo sticks	

Precautions:

If some of the tasks seem to be too hard for you, ask assistance from one of your adult and skilled family members. Organize your tools, wear gloves and work in a safe place to avoid unnecessary injury.

Procedure:

1. Gather all the materials needed.
2. Prepare 7 or 8 pieces of bamboo tubes (to serve as tone bars) cut in descending order of sizes.
3. Tune each piece to the scale of C (You may opt to use pitch tuner application for mobile phones)

4. Lay each piece of tone bar in descending height order and put strings to tighten it.
5. Make a box out of the plywood where you will place your bamboo xylophone.
6. Design the box using geometric patterns of shapes, lines and curves or simply paint it with floral patterns just like the *gabbang*.
7. For the beaters, cover each edge by rattan or rubber bands to serve as mallets.

CATEGORY	4 Above Standards	3 Meets Standards	2 Approaches Standards	1 Below Standard
Appearance	The instrument is decorated creatively with shapes, curves and lines. Used designs, colors that show the culture it represents	The instrument is decorated attractively but used lines only. Used some designs, colors that show the culture it represents	The instrument is messy-looking. The instrument is decorated but used a few designs, colors that show the culture it represents	The instrument is not decorated or is very messy at all.
Quality of Sound	The instrument offers a wide dynamic and/ or tonal contrast.	The instrument offers limited dynamic and/ or tonal contrast.	The instrument offers tonal contrast only.	The instrument offers no variety in sound.
Quality of Construction	The instrument shows considerable attention to construction. It is sturdy, neat and will stand up to repeat playing over a period of time.	The instrument shows considerable attention to construction. It is reasonably sturdy, neat and will stand up to being played more than once.	The instrument is neatly constructed but is fragile and will probably not stand up to being played more than once.	Some pieces are missing or falling off. The instrument seems slapped together in a hurry.

Answer the following questions after doing the above activity:

1. Is it easy to improvise *gabbang*? Why yes? Why not?
2. Are the materials used for your improvised instrument available in your locality? If not, what did you do?
3. Were you able to produce similar sound to the particular instrument you improvised?
4. How did you feel after finishing your improvised instrument? Why?
5. What were the things that you considered in coming up with the design of your *gabbang*?
6. Were the number of tone bars enough to create more variations of rhythmic patterns and pitches? If yes, how would you create more improvisations and variations of patterns on those tone bars? If not, what would you do to improve your performance?

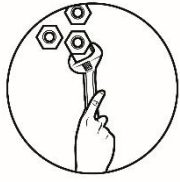


What I Have Learned

Good job! Let us see what learning had been retained in your mind through this test. Good luck!

My Reflections

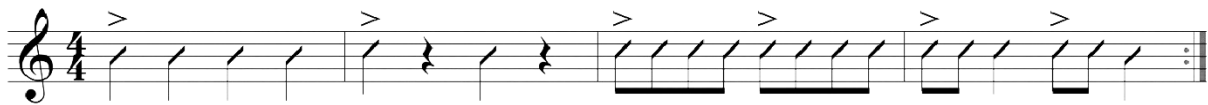
A scroll-like writing area with horizontal lines for text. The scroll is unrolled on the left and right sides, with a small loop at the top right corner.



What I Can Do

Activity 6: Play It!

With your improvised instrument, perform this simple rhythmic pattern. Make sure to apply the different characteristics and elements of Islamic music of Mindanao. You may opt to memorize this rhythmic pattern for better playing. Do it several times.



This time, create and play your own improvisation or variations of rhythmic patterns based on your creativity and expression. Record your performance using any gadget available or other media devices. Submit it to your facilitator through messenger, e-mail, or other media platforms.

Rubric

CRITERIA	4	3	2	1
Beat	A steady beat was maintained while performing the improvisation without the guidance of the teacher or use of visuals all throughout the presentation.	A steady beat was maintained while performing the improvisation with the use of visual aids all throughout the presentation.	A steady beat was maintained until first 2 measures only.	The beat was not maintained all throughout the piece.
Rhythmic Content	4 or more different rhythmic patterns were used/incorporated in the performance	2 or 3 rhythms were used/incorporated in the performance	There was only one known rhythm all throughout the piece. One rhythmic pattern is used all throughout the performance	No known or new rhythm was performed.

Use this rubric to rate your performance.

CRITERIA	4	3	2	1
Rhythm	The performer followed the quadruple meter and on point.	The performer followed the quadruple meter but was not consistent in 1-2 measures.	The performer followed the quadruple meter but was not consistent in 3-4 measures.	The performer did not follow the quadruple meter.
Dynamics	Different dynamics (softness and loudness) were evident/applied in all measures/all throughout the performance.	Different dynamics (softness and loudness) were evident/applied in almost all measures/ in some parts of the performance	Dynamics (softness and loudness) were evident/applied only in few parts of the performance.	Dynamics (softness and loudness) were not evident in all measures.
Mastery	The student demonstrates total mastery of the rhythmic accompaniment and showed great deal of confidence by showing no mistake during the whole performance.	The student demonstrates mastery of the rhythmic accompaniment and showed confidence by showing few mistakes during the whole performance. 2 evident mistakes were made.	The student demonstrates lack of mastery of the rhythmic accompaniment. 3 - 4 evident mistakes were made during the performance.	The student demonstrates no mastery of the rhythmic accompaniment and showed no confidence. It showed lack of practice prior to the performance.



Assessment

MULTIPLE CHOICE

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

1. Which statement supports the idea of the Tausug people using bamboo as the main material for instrument production?
 - A. Tausug people create bamboo instrument because it is their hobby.
 - B. Bamboo is the best replacement for metal instruments.
 - C. In terms of industrial arts, most farm and household items are made of bamboo.
 - D. Bamboo is the only material available in their area.
2. How would you classify instrument below? It is classified as _____.



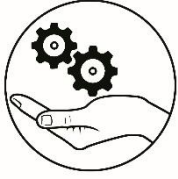
- A. Idiophone
 - B. Aerophone
 - C. Chordophone
 - D. Xylophone
3. Which of the following criteria can be included in assessing a performance for rhythmic accompaniment?
 - A. Melody, rhythm, and sound quality.
 - B. Beat, rhythm, dynamic and rhythmic content.
 - C. Harmony, melody, rhythm and tempo.
 - D. Style of performances, quality of sound and melody.
 4. Which of the following statements best describe/s the uses of *Suling* among the Yakan?
 - A. It is used to lull a baby to sleep.
 - B. It is used in courting women.
 - C. It is used to express different sentiments
 - D. It is A, B, and C

5. This instrument is also called *inci* among the Maranao.



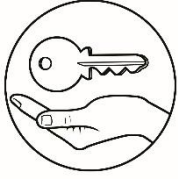
- A. *Suling*
 - B. *Tumpong*
 - C. *Gabbang*
 - D. *Seronggagandi*
6. Which of the following tribes use *Palendag* as symbol of sorrowing soul from departed love ones?
- A. Maguindanao, Manobo, and Bagobo
 - B. Banuwaen, Lumundeg, and Mansaka
 - C. Tausog, Yakan and Sama Badjao
 - D. A and B
7. How is *Palendag* described?
- A. It is a ring flute.
 - B. It is a bamboo reed flute.
 - C. It is a lip valley flute.
 - D. It is a transverse flute.
8. Which of the following should be considered in evaluating melodic accompaniment performance?
- A. Tempo, rhythm, and sound quality
 - B. Beat, rhythm, dynamic and melodic content
 - C. Harmony, melody, rhythm and tempo
 - D. Style of performances, quality of sound and melody
9. Which of the following music is known to be the Tausug instrumental repertoire and is also called *tiawag kasi*?
- A. *Saunay* music
 - B. *Suling* Music
 - C. *Gabbang* music
 - D. *Serogaganding* music
10. The following statements describe *Kubing* or Jaws harp of the Tagalog, Mangyan, Manobo, Negritos and Yakans EXCEPT:
- A. The instrument is made of bamboo with a plain or more ornate design.
 - B. The sound is produced by blowing air into the resonator.
 - C. The sound is produced by placing the instruments between lips while plucking the bamboo tongue.
 - D. A and C.

11. How will you distinguish *Gabbang* that is used by Tausug from other *Gabbang* instruments?
- A. Tausug *Gabbang* has 14 to 24 bamboo keys played with a wooden mallet.
 - B. Tausug *Gabbang* has five bamboo splits arrange like xylophone.
 - C. Tausug *Gabbang* is played either solo or a dou (or duet) with a *biyula*.
 - D. It is A and C.
12. Which of the following group of people use *Tagutok* to accompany simple dance rhythm during social gatherings?
- A. Maguindanao and Visayas
 - B. Maguindanao and Bukidnon
 - C. Maranao and Yakans
 - D. Bukidnon and Maranao
13. Which of the following statements shows the practices of the Islamic people of Mindanao and that eventually forms part of Malay tradition?
- A. The use of bamboo idiochord and bamboo flute
 - B. The use of wooden log xylophone
 - C. The use of *Kulintang*
 - D. The simple singing in guttural enunciation
14. Which of the following statements best explains improvisation in Islamic music?
- A. The artist is given a high degree of artistic freedom.
 - B. The artist is restricted from following a preconceive plan.
 - C. The artist is restrained in expressing the music genuinely.
 - D. It is A and C.
15. What kind of rhythm overrules Islamic music?
- A. Its rhythmic mode is in cyclical pattern of strong and weak beats.
 - B. It consists of a single line melody with the absence of harmony
 - C. It is played by a single instrument player.
 - D. Its beat patterns vary every measures



Additional Activities

Write a journal explaining how Islamic music relate to the culture of the people and geography. You may include pictures, drawings, other creative ideas, and important acquired concepts to make your journal interesting.



Answer Key

**Activity 1:
Remember Me**

1. Kulintang
2. Gandingan
3. Agung
4. Dabakan
5. Babandil

**Activity 2:
Fill My Square**

Across

2. Bamboo
4. Ensemble
5. Geometric
8. Tausug
9. Islamic

Down

1. Gabbang
3. Serongagandi
6. Two
7. Bridges

**What I Know/
Assessment**

1. C
2. C
3. B
4. D
5. B
6. D
7. C
8. B
9. A
10. D
11. C
12. B
13. A
14. A
15. A

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