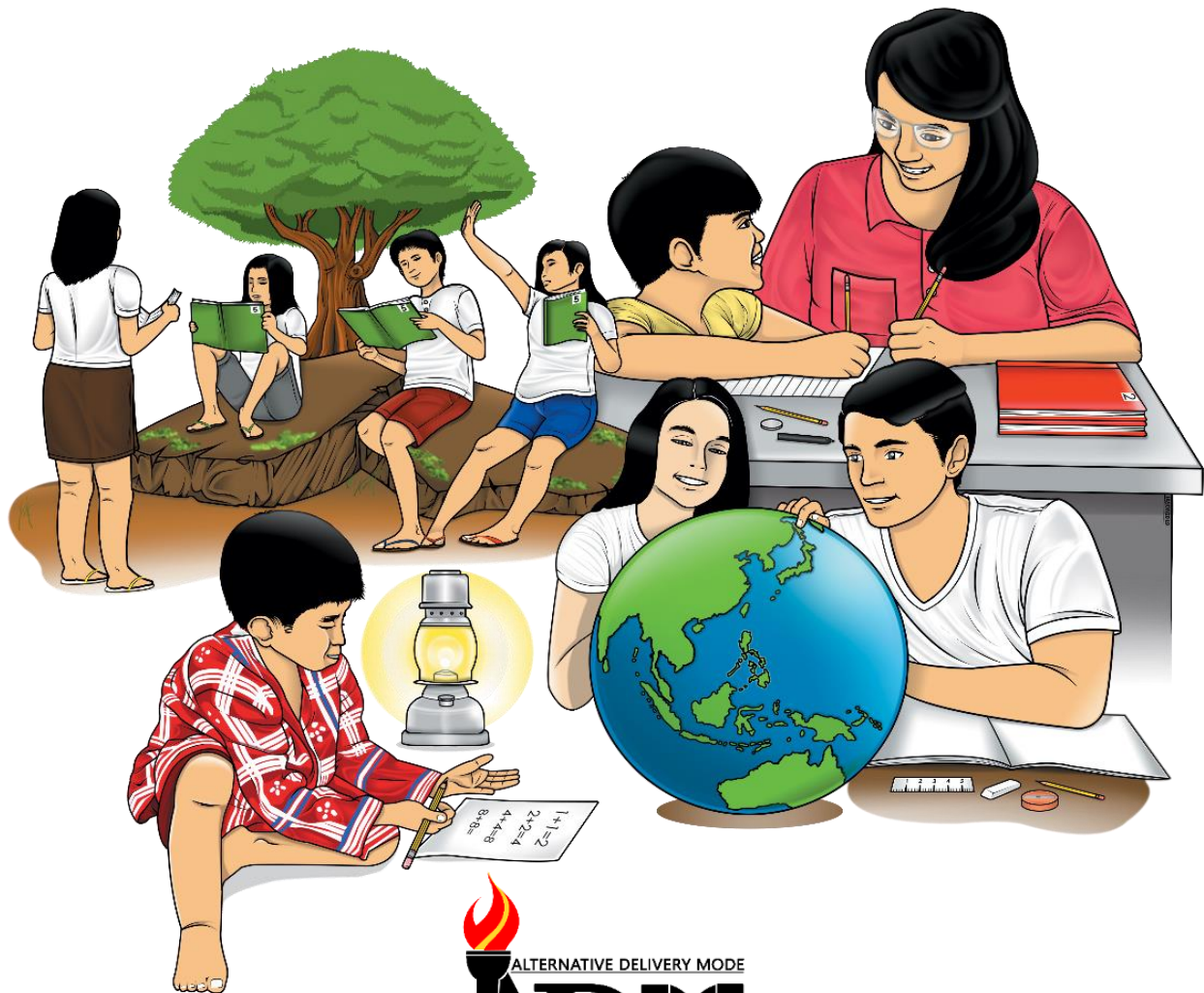


7

# Music

## Quarter 3 – Module 4: Music of Mindanao

### Islamic Music: Instrumental Music Solo Instruments from Mindanao



**Music – Grade 7**

**Alternative Delivery Mode**

**Quarter 3– Module 4: Music of Mindanao - Islamic Music: Instrumental Music  
(Solo Instruments from Mindanao)**

**First Edition, 2020**

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**Development Team of the Module**

<b>Author:</b>	April T. Garcia, 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, Jhunness Bhabby A. Villalobos
<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

# **Music**

**Quarter 3 – Module 4:**

**Music of Mindanao**

**Islamic Music: Instrumental Music**

**Solo Instruments from Mindanao**

# **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. evaluates music selections and music performances applying knowledge of musical elements and style. (MU7LV-IIIb-H10)
2. analyzes examples of Philippine music from Mindanao and describes how the musical elements are used (MU7MN-IIIa-g2)
3. Discovers ways of producing sounds on a variety of sources that is similar to the instruments being studied. (MU7MN-IIIb-h4)
4. improvises simple rhythmic/melodic accompaniments to selected music from Mindanao. (MU7LV-IIIc-h5)
5. performs music from Mindanao, with own accompaniment. (MU7LV-IIIc-h6)

In the previous module, you have learned about the Islamic music of Mindanao particularly the bamboo ensemble. You were taught with how the sounds were produced by the different bamboo instruments. Apart from that, you were also given a chance to make your own bamboo instrument which you really enjoyed.

This module is a continuation of Islamic instrumental music, but only this time, solo instruments will be given much emphasis.

In music, solo is simply a piece or section of a piece played or sung featuring a single performer, who may be performing completely alone. Through this module, take a few moments to engage in different activities that will provide you with a lot of learnings and eventually will help you grapple with the difference between an ensemble and a solo instrument.

At this point, here is an activity to refresh your memory about the bamboo ensemble discussed in the previous module. In that way, it would be easier for you to identify its difference from the solo instruments but of the same type of music from Mindanao.

### Review (Bamboo Ensemble)

Bamboo ensemble of Mindanao was highlighted in the previous module wherein different bamboo instruments of the ensemble were presented to you. You were taught of the different manners of playing it. Let us know see if you learned something from our previous module. For the following activity, write the letter of the correct answer in your notebook.

1. Tausugs are mostly sailors, pearl divers and traders. Thus, \_\_\_\_\_.
  - a. Weaving is the most important industry since they have high fashion sense.
  - b. Electronics is the most important industry since its bamboo instruments are powered by a battery.
  - c. Steel is the most important industry because most of their instruments are made of steel.
  - d. Fishing is the most important industry since the Sulu Sea is one of the richest fishing grounds in the country.
  
2. Tausugs are not allowed to create artworks that show human or animal form. Why is that so?
  - a. Because most of them are Islamic.
  - b. Because human or animal form is sacred for them.
  - c. Because other people are doing the artworks for them.
  - d. Because they value function rather than design.
  
3. There are repeated patterns of rhythm with the touch of dynamics. The best statement to support this is:
  - a. Rhythmic pattern is irregular.
  - b. The volume is never changing.
  - c. Rhythms are organized into cyclical patterns of strong and weak beats.
  - d. Rhythms are of strong beats only.
  
4. It is a group of bamboo instruments played together in a single performance.
  - a. Kulintang ensemble
  - b. Bamboo ensemble
  - c. Brass band
  - d. Orchestra
  
5. Which statement supports the idea of Tausug 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 of their farm and household items are made of bamboo.
  - d. Bamboo is the only material available in their area.

That's a job well done. You were able to surmount the first activity which has been rounded up for you. From ensemble, you are now going to discover more about the other instruments that can be played alone or in a solo performance. Not only that, you will also get to know the distinctive characteristics of solo instruments of Mindanao.

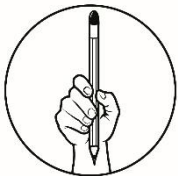
In this module, you will also discover the uniqueness these instruments will be offering you. This module will unleash your knowledge about the elements of music and your creativity in doing the activities provided for you.

This time you are about to know and experience solo instruments of Mindanao.

### **Learning Objectives**

In this module, you will be able to:

1. Determine the musical instruments and characteristics of Mindanao's solo instruments in relation to its cultural and geographical influences,
2. Assess the selected musical performances of Mindanao's solo instruments applying knowledge of musical elements, and
3. Make an improvised instrument and perform rhythmic accompaniments to selected music of Mindanao's solo instruments.



### ***What I Know***

A. **IDENTIFICATION.** Read each of the statements carefully. Write your answers in your activity notebook.

- \_\_\_\_\_ 1. This instrument is also called Kudlong.
- \_\_\_\_\_ 2. It is a two-string pluck lute instrument made of wood which resembles an elongated guitar.
- \_\_\_\_\_ 3. Suling is made mainly of \_\_\_\_\_ bamboo, a long, thin-walled bamboo tube.
- \_\_\_\_\_ 4. Kudyapi's rattan plectrum is also called \_\_\_\_\_.
- \_\_\_\_\_ 5. It is the smallest bamboo flute of the Maguindanaon and the only one classified as a ring flute.

B. **MULTIPLE CHOICE.** Choose the letter of the correct answer. Write your answer in your activity notebook.

\_\_\_\_\_ 1. There are two factors that affect a fine suling's tone. What are the two factors being referred to?

- A. the size and the string
- B. the hole and the size
- C. fingering position and airflow blown by the mouth
- D. fingering position and the size

\_\_\_\_\_ 2. How is air passed through the suling?

- A. via a blowing hole found at the bottom of the instrument
- B. via a blowing hole found at the top of the instrument
- C. through mouthpiece located in its body
- D. through striking its body

\_\_\_\_\_ 3. These are the tree bamboo flutes of the Maguindanaon. Which of the following is being pertained by the statement?

- A. suling, kudyapi, babendil
- B. suling, gabbang, kudyapi
- C. suling, kudyapi, seronggagandi
- D. suling, tumpong, palendag

\_\_\_\_\_ 4. How is kudyapi being played?

- A. It is placed in between the neck and chin played by bowing
- B. It is held in the performer's lap like a guitar, the left hand slides back and forth between the frets, the middle finger on the right plucks the melody and strings
- C. It is held in the performer's lap like a guitar and is played through strumming
- D. It is held vertically in the performer's lap and is played through plucking

\_\_\_\_\_ 5. The fingering position changes the wavelength of sound resonance inside the suling's body. Which statement best supports this?

- A. Depending on the distance of nearest hole to the suling's head, different notes can be produced.
- B. No matter where you place your fingers, the pitch will remain the same.
- C. The fingering position is just use for aesthetic value
- D. The sound changes even if you remain in the same finger positions.



C. **MODIFIED TRUE OR FALSE.** Write true if the statement is correct. If it is false, pick the word that made it incorrect and replace it with the right answer. Write this in your activity notebook.

- \_\_\_\_\_ 1. Suling is the smallest bamboo flute of the Maguindanaon.
- \_\_\_\_\_ 2. Air is passed through via a blowing hole found at the top of the instrument.
- \_\_\_\_\_ 3. Kudyapi is held on the performer's lap like a guitar.
- \_\_\_\_\_ 4. Solo instruments cannot be played alone.
- \_\_\_\_\_ 5. Kudyapi is a four-string plucked lute instrument made of wood which resembles an elongated guitar.

## Lesson

# 1

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



### *What's New*

Muslim culture speaks of the multiple Muslim cultural groups that have a variety of customs and traditions.

Talking about the culture, it also has an impact to the music of a certain place or origin. In this module, you are going to know more about the Islamic instrumental music of Mindanao. Before that, let your mind be refreshed by this simple activity about musical instruments provided for you. Are you excited? Let us begin.

#### **Activity 1:**

Suppose you will be asked to design a new musical instrument for Mindanao. Considering your previous knowledge about their way of life, culture and tradition, what do you think will your instrument look like? Your instrument may be a stringed instrument or a wind instrument, or other types may also do. Draw your idea on a separate sheet of paper. Be sure to color your drawing and make a name for your instrument.



## What is It

### SOLO INSTRUMENTS

Solo instruments are instruments that can be played alone or in a solo performance. This time, you will get an opportunity to get acquainted with three of the most popular solo instruments in Mindanao Islamic music, the **kudyapi**, **kubing**, and the **suling**.



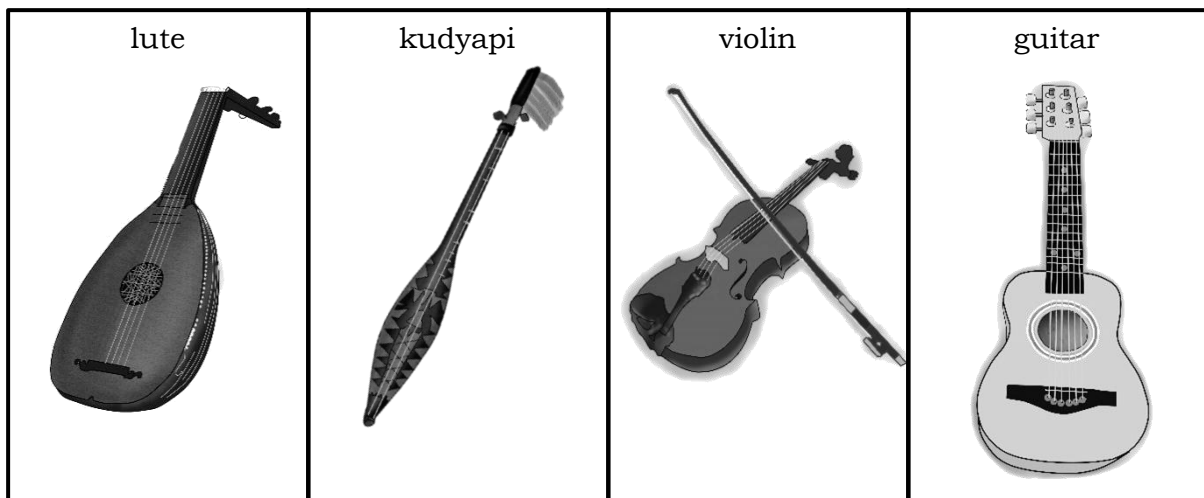
*kudyapi*

### Kudyapi

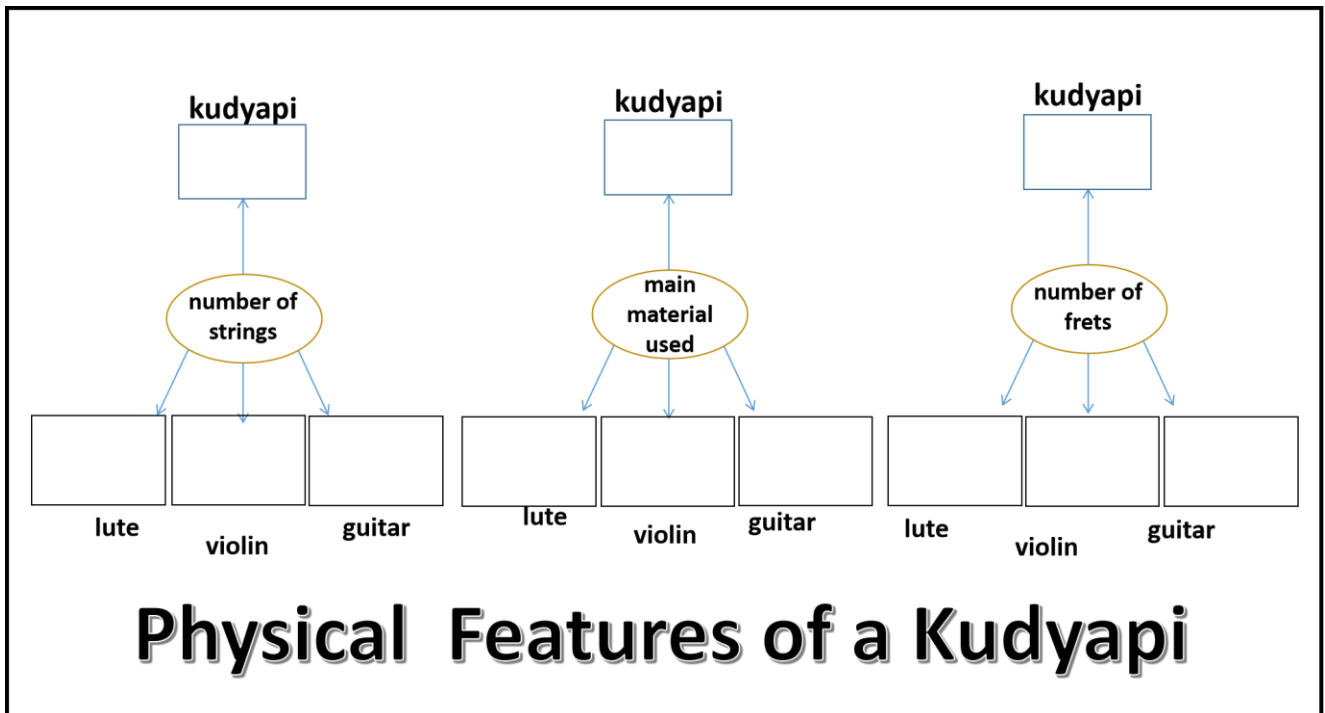
Kudyapi is a two-string lute. A lute is a wooden stringed instrument with long fretted neck, a pear-shaped body with an enclosed back. Lutes have different number of strings. For example, the guitar, which is also a member of the lute family has six strings, the violin has four, and the Philippine Banduria has 14 strings.

<https://youtu.be/FqtEPoNEg-U>  
(Kudyapi - Master Samaon Sulaiman)

Below are the illustrations of a traditional lute, a guitar, a violin, and a kudyapi. Based on their physical appearance, can you identify the commonalities and differences between and among these instruments?



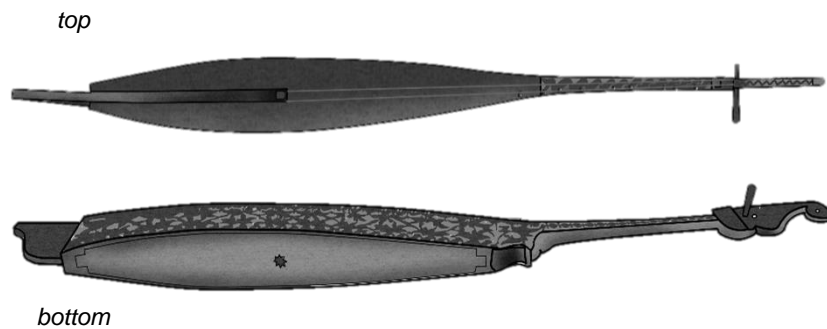
Write your observations in the diagram provided below.



The **kudyapi** is also called a boat lute because it resembles the shape of a river boat in Mindanao. Similar to the other instruments of Mindanao, this instrument is also called in different names depending on the tribe that uses it. For example, it is called Kutiapi by the Maguindanaons. Whereas, it was called Kotyapi by the Maranaos, Kotapi by the Subanons, Fegereng by the Tirurays, Faglong, Fuglung, Kitara, Kudlong by the B'Laan group, Kusyapi by the cultural groups in Palawan, Kudyapi and Katyapi by Bukidnon and Tagbanua, Hegelong by the T'Boli, Binarig and Binudyaan by the Mansaka, Piyapi by the Higaonon and Kuglong, Kadlong, Kudlong or Kudlung, Kudyung by the Manobo, Mandaya, Bagobo and Central Mindanao.

**PHYSICAL FEATURES OF KUDYAPI**

From top to bottom, the Kudyapi is carved from a single piece of log, usually from a jackfruit tree. It varies in sizes, but normally it is about one and a half meter long. Unlike the common lute like the guitar or violin, its sound hole is just a small circular hole located at the back cover of the instrument. This thin piece of wood board which covers the hollow body is attached by a rattan rope, a wire made of metal, or by a glue or small nails.



Kudyapi has only 2 strings: one which has frets underneath is for the melody and the other which has no fret under it is for the drone. A drone is a low, unchanging note sound heard all

throughout the musical piece. Modern kudyapi uses guitar strings or fishing wire. In olden times, kudyapi strings had to be made from abaka, rattan or other plant fibers.

Generally, kudyapi's frets are placed under the melody strings wherein players press the strings onto it to produce their different notes for the melody. These frets are usually made of bamboo, coconut shell, or carabao horn. The base of the kudyapi differs in the size of the instrument. Bees wax is used for the frets of a big-sized kudyapi while in the case of small-sized kudyapi, bees wax just serves as a fret glue.

The body of kudyapi is usually covered with carvings of different designs and color exclusive for the tribe using it. The Maranaos blanket their instruments with carvings painted in green, red, yellow, black and white. The T'boli and some Manobo colored their kudyapi with black and geometric designs.

Moreover, they also put thick bundle of horse hairs at the head of the instrument which shows the social status of the owner of the instrument. The richer the owner is, the more horse hair is put into the head of the instrument.

Additional carvings of animal heads are also used to decorate the kudyapi. The late kutiyapi master Samaon Solaiman, said that this carving represented a kind of peacock (*Pavo cristatus*) or a paradise bird (nuni), a bird that according to the tradition of the Maguindanaon, is said to have directly originated from heaven. It was then believed that in heaven, the souls of human were surrounded by the sounds of kutiyapi, which they can breathe in like the air. In that sense, the presentation of the paradise bird on the kutiyapi of the Maguindanaon and the playing of kutiyapi music during lifetime anticipates paradise.

Kudyapi is not just a musical instrument. It is a symbol of power. The lumads use animal images as a symbol of their status in the society. It is very evident in pre-Islamic versions of the Kudyapi which incorporated images of animals. The ethnic groups of Bukidnon and Maranao use the image of crocodile heads. Not only that, the Manobos use monitor lizard and the Maguindanaons usually use the head of the heron. Other tribes like the Manobo and Mandaya use the head of a rooster.

Furthermore, the arrival of Islam in Mindanao changed some of the physical features of this instrument. Some tribes such as the Maranao, after their conversion to Islam, used the design *panolong* instead of crocodile head in their kudyapi.

The *panolong* is a curved wooden decoration in houses of community leaders. This is because Islam prohibits the representation of living beings in certain properties such as musical instrument particularly the kudyapi.

Based on these physical features, kudyapi functions not just as a musical instrument but also a form of identification for a certain tribe. In gatherings such as festivals or other intercultural affairs, one can easily identify what cultural group the performer is based on the kudyapi used.

**How does each string sound?**

The upper string plays the drone which can be monophonic (a note) or harmonic (chord) continuously sounded all throughout the piece. If you play kudyapi, the drone melody is monophonic because it is a single low note heard throughout the musical piece. It gives a low buzzing effect to the music. On the other hand, the lower string plays the main melody and improvisations. Unlike the drone melody, the main melody provides movement of notes based on the single and sustained note of the drone. The kudyapi player is however given with the freedom to creatively make his own melodic lines and rhythmic patterns as long as these musically fit the whole piece. This entails that, the notes of the melody jive with the drone thus producing a unique tonal harmony. The complex rhythmic patterns push the kudyapi player’s musical creativity to its limit.

Here is a sample of a simple notation using Kudyapi. Can you identify which part is the melody? How about the drone?

**Activity 2 KUDYAPI MUSIC AT ITS FINEST**

**Directions:** Clap the rhythmic patterns below. Start slowly and increase your pace as you master the pattern.

1 2 3 & 4      1 & 2 & 3 & 4      1 2 3 & 4      1 & 2 & 3 & 4  
 tea tea cof-fee tea      cof-fee cof-fee cof-fee tea      tea tea cof-fee tea      cof-fee cof-fee cof-fee tea  
 ta ta ti-ti ta      ti - ti ti - ti ti - ti ta      ta ta ti-ti ta      ti - ti ti - ti ti - ti ta

1 & 2 3 & 4      1 & 2 3 & 4      1 & 2 3 & 4      1 & 2 3 & 4  
 cof-fee tea cof-fee tea      cof-fee tea cof-fee tea      cof-fee tea cof-fee tea      cof-fee tea cof-fee tea  
 ti-ti ta ti-ti ta      ti-ti ta ti-ti ta      ti-ti ta ti-ti ta      ti-ti ta ti-ti ta

Now, take a few moments to contemplate on the following questions regarding the activity you just accomplished.

1. Compare and contrast the two parts, what did you notice about the rhythmic pattern?
2. Which is easier to play? Is it the upper part or the lower part? Why?
3. Copy the musical score in your notebook. Write the pitch names (Do, Re, Mi...) below each note.
4. What did you notice about the movement of the notes on the upper part? How many notes were used?
5. How about on the lower part? How many notes were used?
6. Based on the number and movement of notes, which is the melody and which is the drone? How do you say so?

In the previous sections of this module, you were able to experience firsthand how to clap the rhythmic patterns of kudyapi music. This time, for you to have a deeper understanding of the Kudyapi music, there are useful videos on YouTube which you have been rounded for you, to help you with understanding the music that Kudyapi produces.

### **Activity 3. WATCH ME BEAT OUT!**

**Directions:** Watch the following suggested videos below. Follow the links provided for you to access the videos. After watching each of the videos, answer the questions in your notebook.

#### **A. *Beat out with Master Ismael Achmad***

This video of Master Ismael Achmad shows his musical creativity in creating complex rhythmic patterns and melodic improvisations. Find time to be amazed by how he manipulates the instrument and eventually creates a music you would not believe coming out of that piece of wood! Here is the link:

<https://youtu.be/cKp9nNT1fVk>

#### **B. *Master Samaon Sulaiman***

This video of Kudyapi Master Samaon Sulaiman shows the different playing techniques he employed while playing the kudyapi. Pin your ears back and never blink your eyes as you watch how he creatively employs the techniques in playing the kudyapi. Here is the link prepared for you:

<https://youtu.be/2OGHt50WhcI>

That was a good show! You were able to feed your curiosity through getting yourself engrossed with how the Kudyapi is played in many ways possible. At this point, let us contemplate on the following questions below to process what you have just done.

1. How did the musicians play the instrument?
2. Are the drone and the melody present in the music they played? Can you identify them?

## **HOW TO PLAY KUDYAPI**

Playing the kudyapi is much similar to playing the guitar. The left hand slides back and forth between the frets to produce the notes of the melody and the drone. While the right hand plucks the two strings with a rattan plectrum or *kubit* to produce the rhythmic pattern.

Kudyapi can be played in a sitting position in which the instrument is placed on the performer's lap. It can also be played while standing and dancing or while squatting on the floor. If a player is standing, he mostly uses a strap so that the instrument will hang in front of him.

The Palawan, Agusan Manobo and Subanen play their lutes with their bare fingers without using a plectrum. The small kudyapi of the Palawan is played with the bare index finger. The kudlung of the Batak, the kutapi of the Subanen and the kudyung of the Agusan Monobo are plucked by the bare thumb.

T'Boli players play these instruments in all kinds of weird positions: holding them far away from their body, behind their back, on their neck, while dancing, spinning round, and turning on their own axis. However, the Lumads (indigenous people) usually play spontaneously and "from the heart". That is why it is held close to the chest.

Kudyapi can also serve as a vocal accompaniment. Each ethnic group has its own style of using the instrument as a vocal accompaniment. Among the Lumad groups, the kudyapi player and the vocalist are separate performers and vocalists use a free-flowing method of singing on top of the rhythm of the instrument, whereas among the Maguindanao and Maranao, there are set rhythms and phrases connected with the melody of the kudyapi, with the player doubling as the vocalist (bayoka) if needed.

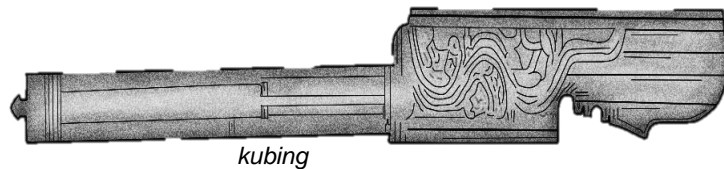
**Activity 4**  
**Beat It!**

Perform the following activity using the notes provided. You may ask someone to play these notes for you or you can play these notes by tapping your feet. While doing this, make your own beat by clapping your hands or using any material to be your instrument.

		θ	θ	θ	θ		ε	ε	θ	ε
ε	θ		θ	θ	θ	θ		ε	ε	θ
ε	ε	θ								

**Kubing**

<https://youtu.be/dB1Ewilufkg>



The kubing is a bamboo musical instrument under the Jew's harp (also called jaw harp) family. This group of instruments can be found all over the world and the earliest trace of its origin

dates back to the 4<sup>th</sup> century B.C. in Mongolia. Its origin, according to historians, came from Asia and spread all over the world by means of migration and trade. Through these inter-cultural activities, this instrument adopted the geographical features of the place and gradually developed its unique features - some have fixed reed, a metal attached, and were made of bamboo.

In the Philippines, this instrument can be found mostly in Mindanao, but small traces of it can also be found in Mindoro and other parts of northern Philippines. This instrument is called *kinaban* by the Mangyans of Mindoro. In the northern Philippines, the Ibaloys and Kalingas called this instrument *koding*, *kulibaw* or *ulibaw*. The Bontocs have a similar instrument made of metal called *afiw* or *abillaw*. The Cuyunon, Ilongo, and Bukidnon call this *subing*. Higaonon, Samal, Tausug, and Yakan call this *kulaing*. In the south, the Maguindanaons, the Maranaos, the Attas, and the Yakans are the people who commonly use this instrument.

**Playing the Kubing**

Kubing is commonly used in courting and dancing and many other gatherings. The kubing may have different names and different physical features but the process of using it is the same. In playing the kubing, the skin of the bamboo which has the decorative features faces the audience. The player can hold the instrument using either the right or the left hand with the thumb and the forefinger generally applying the pressure to the base of the instrument. The middle part of the instrument which



has the “tongue” is placed between the lips in a horizontal manner. The mouth serves as the sound box which produces sound variations depending on the opening of the lips. The other hand applies pressure on the pointed small end of the instrument, either by pulling or pushing. The creativity of the player will dictate the tempo, the sound, the rhythmic pattern and the dynamics of the music.

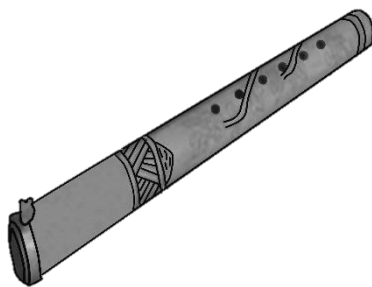
#### **Activity 4.1 EYES ON THE SCREEN**

Directions: The video below shows how you can play the Kubing. All you have to do is follow the link below, watch the video, and answer the questions in your notebook.

Link: <https://youtu.be/wNRqAmzRpFk>

#### **Activity 4.2 TIME TO PONDER**

1. What kind of sound does this instrument produce? Describe the timbre of the instrument.
2. How does it differ from the other wind instruments that you know?
3. What other musical elements did you notice in the music of kubing?



*suling*

#### **Suling**

Suling is (Maguindanao and Yakan’s) made mainly of “lamiang” bamboo, a long, thin-walled bamboo tube. This thin band is made of rattan, bamboo, or leaf wrapped around the blowing hole, with six fingerholes. Its mouth piece is circled with a thin band made of rattan near a small hole.

#### **How to Play Suling**

It is played through blowing a hole found at the bottom of it while pitch is controlled via five finger holes on the top and one finger hole located at the bottom. The different fingering positions and speed of the airflow blown by the mouth directly affect suling’s tone.

<https://youtu.be/vf8RLc2S9GU>

The Maguindanaon’s suling is the smallest bamboo flute of the Maguindanaon and the only one classified as a ring flute (the other two bamboo flutes of the Maguindanaon ,the paldong and the palendag are both lip-valley flutes).

Instrument	Type of Flute	Tribe	Purpose	Mouthpiece's Position	Melody	Timber	Mood
Palendag	Lip Valley	Maguindanaon	Yearning for union, sometime serenading	The lower end is cut diagonally accommodating the lower lip while the second diagonal is created for the blowing edge.	Continuous and soft	Wailing; crying for grief	Melancholic (sorrowful)
Paldong	Lip valley	Kalinga	Sometimes play by men to court women; for leisure; past time	From backside, its upper edge is obliquely cut away and then slightly cut away from the front side.	Improvisatory	Chirping of a bird, cry of an eagle, buzz of a wasp	Gentle sound

1. After reading the discussion, apply the knowledge you gained by listening to the following sample music below. Try to observe the characteristics of music mentioned in the discussion. Take note how the sounds are produced. Describe the timbre.

Master Samaon Sulaiman

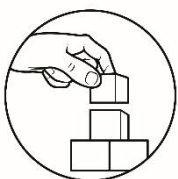
<https://www.youtube.com/watch?v=FqtEPoNEg-U>

<https://youtu.be/vf8RLc2S9GU> - Suling Instrument

<https://www.youtube.com/watch?v=CAzUcw2KdFk> - Palendag: Maguindanaon

<https://youtu.be/WaATBErVUIU> - Paldong Lip-Valley Flute

2. After listening, what other characteristics do you think you can add in relation to the musical elements present in the music?



## ***What's More***

You might be amazed by the facts about the solo instruments of Mindanao which you discovered by yourself. You have learned a certain instrument with different names according to its place or origin and also its purposes or functions. To know if you got something from this module, the following activities are prepared just for you.

### Activity 5. KNOW THE INSTRUMENT

Directions: Copy the table below in your notebook and accomplish the activity.

Name of Instruments/ Place	Type of Instrument	Purpose	How is it being played?
Suling/Maguindanao			
Palendag/ Maranao			
Paldong/ CAR			
Kudyapi			



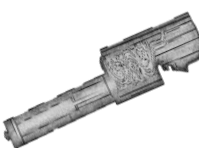
After filling out the table, try to answer the following questions:

1. Did each musical instrument differ when it comes to its functions or names? Why did you think so?
2. In which way are they similar?
3. Compare their musical timbres.

### Activity 6: KUDYAPI THE ONE? (Could You Be The One?)

Assess the music in terms of its musical elements. Listen to it and try to identify its characteristics by applying your knowledge of musical elements.

<https://youtu.be/FqtEPoNEg-U> (Kudyapi - Master Samaon Sulaiman)  
<https://youtu.be/vf8RLc2S9GU> Suling  
<https://youtu.be/iVCd1n2fXm8> Kubing

Instrument	Melody	Tempo	Texture	Rhythm	Pitch Timber
 Kudyapi					
 Suling					
 Kubing					

After filling out the table, write your answers in your activity notebook.

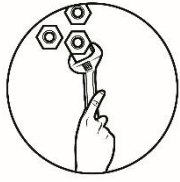
1. Were you able to identify the musical elements present in the sample music?  
How?
2. In what ways did the musical elements help in communicating the message of the music?
3. What do you think is the significance of knowing the music elements in assessing a particular type of music of a certain region/place?



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

### ***My Reflections***

A large, empty rectangular box with rounded corners and a scroll-like border. The box is designed for writing reflections. It features a vertical scroll on the left side and a small scroll on the top right corner. The interior of the box is filled with horizontal lines for writing.



## ***What I Can Do***

### **Activity 7.1: IMPROVISE YOUR OWN SOUND**

You enjoyed listening and assessing the solo instruments of Mindanao in this module. You might be wondering how it feels to play one of those instruments. To make it possible, you are now tasked to look for available materials in your locality to improvise a kudyapi. For this activity, here are the materials that you might need.

String:

- preferably no.2 guitar string for the drone and no. 1 for the other string.

Fret:

- an old meter stick or
- a piece of wood preferably 4 to 5 cm wide and 2 cm thick or
- any material that looks very close to the first two examples

Body:

- empty bottle of 1.5 or 2 liters soft drinks or
- Piece of bamboo tube about 1 foot

Are you excited?

You became acquainted with the physical appearance and sound of a suling in the previous discussion and activities. Now, it is your chance to improvise one that will look and sound similar to the musical instrument particularly discussed in this module using a bamboo or any available materials in your place. Record your performances using your cellphone or other media devices and submit it to your facilitator through messenger, e-mail or other media platforms.

Your craft will be evaluated according to the following rubric.

<b>CATEGORY</b>	<b>4 Above Standards</b>	<b>3 Meets Standards</b>	<b>2 Approaches Standards</b>	<b>1 Below Standard</b>
Appearance	Instrument is decorated creatively and based on the elements and principles of Mindanao's art.	Instrument is decorated attractively but did not fully meet the elements and principles of Mindanao's art.	Instrument is messy looking.	Instrument is not decorated or is very messy at all.

CATEGORY	4 Above Standards	3 Meets Standards	2 Approaches Standards	1 Below Standard
Quality of Sound	Instrument offers a wide dynamic and/or tonal contrast.	Instrument offers limited dynamic and/or tonal contrast.	Instrument offers tonal contrast only.	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 repeated 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.	Pieces are missing or falling off. Seems slapped together in a hurry.

In the previous activity, you have improvised an instrument similar to kudyapi and suling. Great job! You were able to pull it off! Now, you are going to apply the skill of playing an instrument based on the given rhythmic patterns.

### Activity 7.2 PLAYING THE SULING/KUDYAPI

**Directions:** Perform this simple rhythmic pattern using your improvised instrument. You may opt to memorize this as well for better playing. After playing the given rhythmic patterns, perform your own improvisation (adlib) of rhythmic patterns in duple meter. Record your performances using your cellphone or other media devices and submit it to your facilitator through messenger, e-mail or other media platforms.

The image displays three rhythmic patterns with their corresponding musical notation and syllables:

- 4/4:** Four groups of notes. Group 1: four quarter notes (Ta Ta Ta Ta). Group 2: two half notes (Ta-a Ta-a). Group 3: two quarter notes, two quarter notes, two quarter notes (Ta Ta Ta-a Ta-a). Group 4: a whole note (Ta-a-a-a).
- 2/2:** Six groups of notes. Group 1: two quarter notes (Ta Ta). Group 2: a half note (Ta-a). Group 3: two quarter notes (Ta Ta). Group 4: a half note (Ta-a). Group 5: a half note (Ta-a). Group 6: two quarter notes (Ta Ta).
- 3/4:** Four groups of notes. Group 1: a half note, a quarter note (Ta-a Ta). Group 2: a half note, a quarter note (Ta-a Ta). Group 3: three quarter notes (Ta Ta Ta). Group 4: a quarter note, a dotted half note (Ta-a-a).

Great job! Be reminded that your performance will be evaluated through the use of this rubric.

<b>CRITERIA</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Rhythm	It followed the quadruple, duple and triple meter and was on point.	It followed the quadruple, duple and triple meter but is not consistent with 1-2 measures.	It followed the quadruple, duple and triple meter but is not consistent with 3-4 measures.	It was neither in quadruple, duple or triple meter.
Dynamics	Softness and loudness are evident in all the measures.	Softness and loudness are evident in almost all the measures except the first one.	Softness and loudness are evident only in the first sequence.	Softness and loudness are not evident in all measures.
Mastery	The rhythmic accompaniment was flawlessly performed.	The rhythmic accompaniment was memorized but there are 2 evident mistakes in its execution.	The rhythmic accompaniment was slightly memorized but there are 3-4 evident mistakes in its execution.	The rhythmic accompaniment was not memorized at all.
Creativity	<p>Improvised melodic patterns met the following requirements:</p> <ul style="list-style-type: none"> <li>a. used combination of eighth and sixteenth notes</li> <li>b. improvised melodic patterns were performed in a duple meter</li> <li>c. appropriate timing was evident</li> <li>d. improvised melodic patterns contain appropriate tonalities</li> </ul>	Only 3 requirements were met	Only 2 requirements were met	Only 1 requirement was met



## Assessment

A. **IDENTIFICATION.** Read each of the statements carefully. Write your answers in your activity notebook.

- \_\_\_\_\_ 1. This instrument is also called Kudlong.
- \_\_\_\_\_ 2. It is a two-string pluck lute instrument made of wood which resembles an elongated guitar.
- \_\_\_\_\_ 3. Suling is made mainly of \_\_\_\_\_ bamboo, a long, thin-walled bamboo tube.
- \_\_\_\_\_ 4. Kudiyapi's rattan plectrum is also called \_\_\_\_\_.
- \_\_\_\_\_ 5. It is the smallest bamboo flute of the Maguindanaon and the only one classified as a ring flute.

B. **MULTIPLE CHOICE.** Choose the letter of the correct answer. Write your answer in your activity notebook.

- \_\_\_\_\_ 1. There are two factors that affect a fine suling's tone. What are the two factors being referred to?
  - A. the size and the string
  - B. the hole and the size
  - C. fingering position and airflow blown by the mouth
  - D. fingering position and the size
- \_\_\_\_\_ 2. How is air passed through the suling?
  - A. via a blowing hole found at the bottom of the instrument
  - B. via a blowing hole found at the top of the instrument
  - C. through mouthpiece located in its body
  - D. through striking its body
- \_\_\_\_\_ 3. These are the tree bamboo flutes of the Maguindanaon. Which of the following is being pertained by the statement?
  - A. suling, kudiyapi, babendil
  - B. suling, gabbang, kudiyapi
  - C. suling, kudiyapi, seronggagandi
  - D. suling, tumpong, palendag



\_\_\_\_\_ 4. How is kudyapi being played?

- A. It is placed in between the neck and chin played by bowing
- B. It is held in the performer's lap like a guitar, the left hand slides back and forth between the frets, the middle finger on the right plucks the melody and strings
- C. It is held in the performer's lap like a guitar and is played through strumming
- D. It is held vertically in the performer's lap and is played through plucking

\_\_\_\_\_ 5. The fingering position changes the wavelength of sound resonance inside the suling's body. Which statement best supports this?

- A. Depending on the distance of nearest hole to the suling's head, different notes can be produced.
- B. No matter where you place your fingers, the pitch will remain the same.
- C. The fingering position is just use for aesthetic value
- D. The sound changes even if you remain in the same finger positions.

C. **MODIFIED TRUE OR FALSE.** Write true if the statement is correct. If it is false, pick the word that made it incorrect and replace it with the right answer. Write this in your activity notebook.

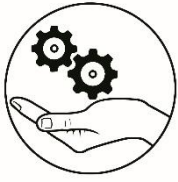
\_\_\_\_\_ 1. Suling is the smallest bamboo flute of the Maguindanaon.

\_\_\_\_\_ 2. Air is passed through via a blowing hole found at the top of the instrument.

\_\_\_\_\_ 3. Kudyapi is held on the performer's lap like a guitar.

\_\_\_\_\_ 4. Solo instruments cannot be played alone.

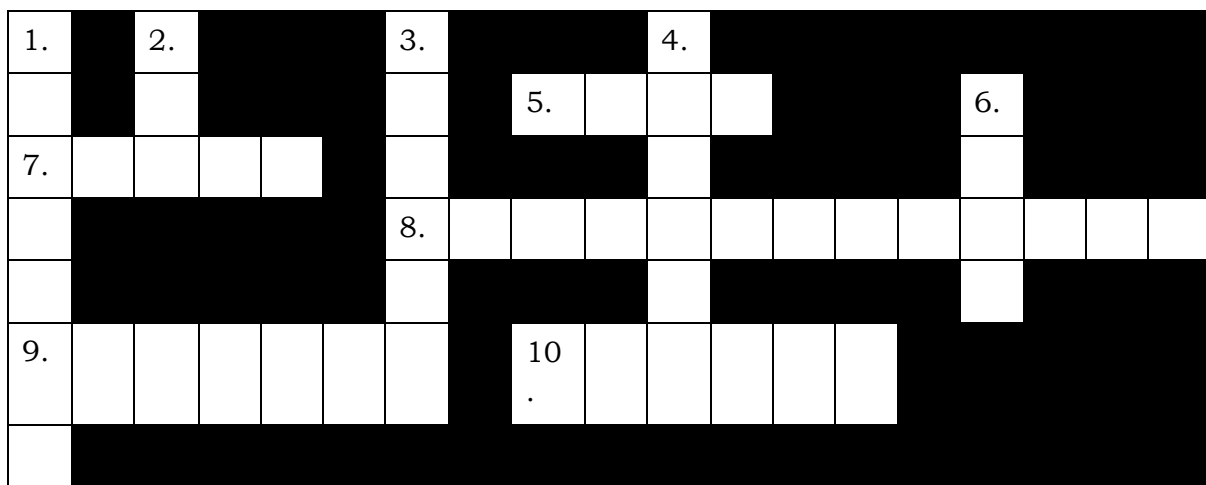
\_\_\_\_\_ 5. Kudyapi is a four-string plucked lute instrument made of wood which resembles an elongated guitar.



## Additional Activities

You already encountered these words in this module. Let us see if you still can recall all the things that you have learned in here. Submit your output to your facilitator through messenger, e-mail, or other media platforms.

Fill the white squares with letters forming words by solving the clues provided below, which lead to the answers.

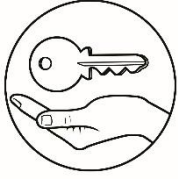


### ACROSS

5. It is a raised element on the neck of a stringed instrument usually extending across the full width of the neck.
7. It is a sustained tone usually low in pitch providing foundation for a melody.
8. It is the act of creating and playing new music without preparing it in advance.
9. It is a traditional lip-valley flute of the Kalinga usually used by men for serenades or courting women.
10. It is music's pattern in time.

### DOWN

1. It is a two-string pluck lute instrument made of wood which resembles an elongated guitar.
2. How many strings does a kudyapi have?
3. It is the smallest bamboo flute of the Maguindanaon and the only one classified as a ring-flute.
4. It is a series of pitches.
6. It is any plucked or bowed chordophone whose strings are parallel to its belly or soundboard running along a distinct neck or pole.



## Answer Key

**What I Know/  
Assessment**

A.  
1. Solo Instruments  
2. Kudiyapi  
3. Iamiang  
4. Kubit  
5. Suling

B.  
1. c  
2. a  
3. d  
4. b  
5. a

C.  
1. True  
2. False, top – bottom  
3. True  
4. False, cannot – can  
5. False, four – two

**Additional  
Activities**

**Across**  
5. Fret  
7. Drone  
8. Improvisation  
9. Paldong  
10. Rhythm

**Down**  
1. Kudiyapi  
2. Two  
3. Suling  
4. Melody  
6. Lute

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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](mailto:blr.lrqad@deped.gov.ph) \* [blr.lrpd@deped.gov.ph](mailto:blr.lrpd@deped.gov.ph)