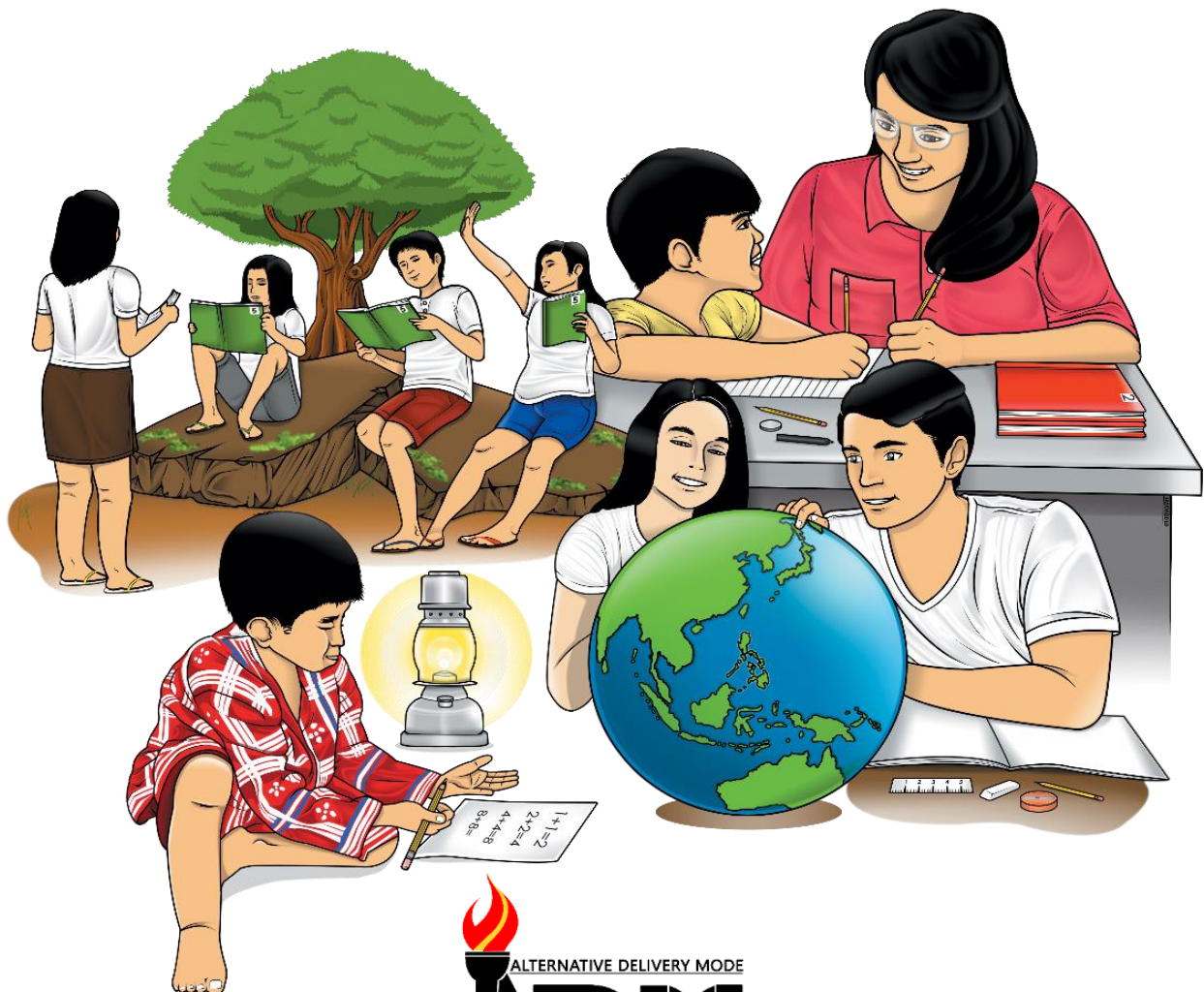


7

# Music

## Quarter 3 – Module 8: Music of the South West Sultanate

### Music of the Tausug of Sulu



**Music – Grade 7**

**Alternative Delivery Mode**

**Quarter 3 – Module 8: Music of the South West Sultanate Music of the Tausug of Sulu  
First Edition, 2020**

**Republic Act 8293, section 176** states that: No copyright shall subsist in any work of the Government of the Philippines. However, prior approval of the government agency or office wherein the work is created shall be necessary for exploitation of such work for profit. Such agency or office may, among other things, impose as a condition the payment of royalties.

Borrowed materials (i.e., songs, stories, poems, pictures, photos, brand names, trademarks, etc.) included in this book are owned by their respective copyright holders. Every effort has been exerted to locate and seek permission to use these materials from their respective copyright owners. The publisher and authors do not represent nor claim ownership over them.

Published by the Department of Education  
Secretary: Leonor Magtolis Briones  
Undersecretary: Diosdado M. San Antonio

**Development Team of the Module**

<b>Author:</b>	Jedidiah L. De Leon
<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>	Rey mark L. Miraples, Louie J. Cortez, Richard Amores, Pablo M. Nizal, Jr., Jan Christian D. Cabarrubias
<b>Layout Artist:</b>	Rey mark L. Miraples, Jedidiah L. De Leon, Jhunness Bhaby A. Villalobos
<b>Management Team:</b>	Benjamin D. Paragas, Mariflor B. Musa, Melbert S. Broqueza, Danilo C. Padilla, Annabelle M. Marmol, Florina L. Madrid, Norman F. Magsino,

Printed in the Philippines by \_\_\_\_\_

**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 8:  
Music of the South West  
Sultanate**

**Music of the Tausug of Sulu**

# **Introductory Message**

This Self-Learning Module (SLM) is prepared so that you, our dear learners, can continue your studies and learn while at home. Activities, questions, directions, exercises, and discussions are carefully stated for you to understand each lesson.

Each SLM is composed of different parts. Each part shall guide you step-by-step as you discover and understand the lesson prepared for you.

Pre-tests are provided to measure your prior knowledge on lessons in each SLM. This will tell you if you need to proceed on completing this module or if you need to ask your facilitator or your teacher's assistance for better understanding of the lesson. At the end of each module, you need to answer the post-test to self-check your learning. Answer keys are provided for each activity and test. We trust that you will be honest in using these.

In addition to the material in the main text, Notes to the Teacher are also provided to our facilitators and parents for strategies and reminders on how they can best help you on your home-based learning.

Please use this module with care. Do not put unnecessary marks on any part of this SLM. Use a separate sheet of paper in answering the exercises and tests. And read the instructions carefully before performing each task.

If you have any questions in using this SLM or any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator.

Thank you.



## ***What I Need to Know***

### **Learning Competencies**

The learner:

1. identifies the musical characteristics of representative music selections from Mindanao after listening; MU7MN-IIIa-g1
2. analyzes the musical elements of some Mindanao vocal and instrumental music; MU7MN-IIIa-g2
3. Identifies the musical instrument and other sound sources of representative music selections from Mindanao; MU7MN-IIa-g-3
4. improvises simple rhythmic/melodic accompaniments to selected music from Mindanao; MU7LV-IIIc-h5
5. evaluates music selections and music performances applying knowledge of musical elements and style MU7LV-IIIb-h10
6. Perform music from Mindanao with own accompaniment MU7LV-IIIc-h-6.
7. Discover ways of producing sounds on a variety of sources that is similar to the instruments being studied. MU7MN-IIb-h-4

Last time, we had immersed ourselves in the wonderful culture of Lumad Music from Zamboanga. We learned about their rich non-religious musical culture and how geography and culture surpassed ethnical boundaries. Today, we will learn about the distinct musical styles of the Tausug of Sulu – their cultural and religious history as well as both their vocal (Lugu) and instrumental (Paggabang) musical forms. Before we rush though, we will have a trip down memory lane. Let's look back at what we learned last time, shall we?

Below is a Caesar Cipher that coded the words from your previous lesson. Using the decryption key, decode the words below and write down what you remember about them from your past lesson.

Example:

1 - Regular Alphabet

2 - Decryption Key

1	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
2	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	A	B

Coded word:           O W U K E   K U   H W P

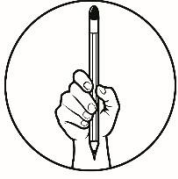
Decoded word:       M U S I C   I S   F U N

1. OCOCPYC           - \_\_\_\_\_
2. OCPQDQ           - \_\_\_\_\_
3. MWDKPI           - \_\_\_\_\_
4. RGPFCI           - \_\_\_\_\_
5. UCICIQPI          - \_\_\_\_\_
6. QYCIKPI          - \_\_\_\_\_
7. PCNKKV           - \_\_\_\_\_
8. OCPFCVC          - \_\_\_\_\_
9. MQIQV             - \_\_\_\_\_
10. IKODCN           - \_\_\_\_\_

### Learning Objectives

Great job! Today, we will look upon the tribal music of the Tausug. ~~Therefore,~~ By the end of this module, you should be able to:

1. Identify the characteristics of music of Tausug Music through listening different samples of Vocal and Instrumental Tausug music
2. Create a comparative analysis of Tausug Music in comparison with those from other tribes in Mindanao by evaluating sample music from both regions in terms of elements, characteristics, as well as the effects of culture and geography to the music.
3. Sing melodic sequences in line with the characteristic of Tausug Music.
4. Imitate sounds produced by Tausug musical instruments using everyday objects.



## ***What I Know***


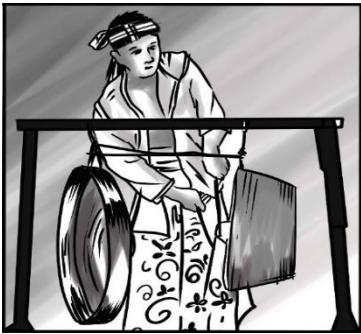
Before you totally embark on your journey, try to answer this activity to determine how much you already know about the lesson that you are about to discover.

A. **Directions:** Read the questions carefully. Identify the concepts being described in each item. Copy the letter and statement or the words of your choice. Write your answers in your activity notebook.




1. Which is not a category of Tausug Music?
  - A. Baat
  - B. Paggabang
  - C. Lugu
  - D. Taqtaq
  
2. Which pair of instruments comprises the Gabbang Tahtah?
  - A. Gabbang and Kulintang
  - B. Gabbang and Biyula
  - C. Gabbang and Suling
  - D. Gabbang and Kulaing
  
3. Which is NOT included in the Taqtaq?
  - A. Maulud
  - B. Tiawag kasi
  - C. Gabbang Tahtah
  - D. Tahtah
  
4. Which instruments comprise the Sinug Kiadtu-Kari?
  - A. Ganddannng, Tunggalan, Duwahan, Kulintangan
  - B. Kulaing, Suling, Ganndang, Kulintangan
  - C. Biyula, Kulaing, Duwahan, Kulintangan
  - D. Kulintangan, Tunggalan, Ganbbang, Biyula
  
5. Which set of characteristics best describes Tausug Lugu Music?
  - A. Includes arpeggios and trill notes with melismatic overtures and set motifs.
  - B. Comprises of a set motif accented with trills, mordents and melisma.
  - C. Is built on motifs based on the chromatic scale and sung in a melismatic manner.
  - D. A set of well-notated motifs often sung in melismatic way, and accentuated with mordents and trills.
  
6. Which of the following describes Suling correctly?
  - A. A set of eight to eleven small gongs laid on top of a platform.
  - B. A bamboo xylophone consisting of bamboo blades of different lengths resting on top of a wooden resonator.
  - C. A cylindrical drum with two heads made of animal skin stretched over a sculptured and hollowed wood secured into place with rope.
  - D. A bamboo flute with six finger holes used to create varying notes.

7. Which of the following is an ensemble that requires at least five musicians at performance?
- A. Gabbang Tahtah  
B. Maglugu  
C. Sinug Kiadtu-Kari  
D. Lugu pa duwa
8. What is a named piece?
- A. It is the main motif used in Tausug Lugu Music.  
B. It is when a singer improvises the tones on a given melody for a prescribed text.  
C. It comprises different music performed using the Sinug Kiadtu-Kari that includes seasonal and occupational dance music  
D. It is free improvisation in Tausug Lugu music wherein the singer depends on a main melody to create improvisation in singing.
9. What musical instrument is widely used among the tribes of Mindanao including the Maranao and Maguindanao?
- A. Kulintang  
B. Gabbang  
C. Gandang  
D. Kulaing
10. Which of the following is defined as a competitive technique wherein singers from two teams comprising of as much as 20 singers, sing alternately, all trying to follow the melody established by the singer before them?
- A. Lugu pa Duwa  
B. Magad  
C. Maglugu  
D. Baat

B. **Directions:** Match the names of the musical instruments on the left side with the correct images on the right side. Write the letter of the correct answer in your activity notebook.

Column A	Column B
1. Gabbang	
2. Kulintang	



Column A	Column B
3. Suling	
4. Kulaing	
5. Duwahan	





## What is It

The Tausug are one of the largest ethnic groups of Mindanao. They are a Muslim ethnic group that resides primarily in the Sulu Archipelago, mainly at the Jolo island Clusters. There are about 900,000 tribesmen in the Philippines during the early 20<sup>th</sup> Century, and some of their kinsmen can be found in the surrounding countries of Malaysia and Indonesia.

Their music can be classified into three distinct sections: the *Lugu*, a collective term for all vocal music; the *taqtaq*, their vocal-instrumental music; and the *paggabang*, the instrumental music of the Tausugs. Most of their music is associated with either the royal court or their observance of religious rites. However, it is to be noted that no system of musical notation exists among the traditional Tausug and most song text was documented using the Arabic script with which its use had declined among the Tausugs since the 1940's.

### Tausug Vocal Music

#### Characteristics of *Lugu*



There are many characteristics that describe *Lugu*, or the vocal music of Tausug. One of them is the importance and encouragement of the use of **improvisation**. Because of its non-written style and the lack of a notation system, most musicians, sometimes inevitably, includes slight alterations to the music. These improvisations are accepted and encouraged in the musical culture, which adds to the uniqueness of the music. *Lugu* is purely vocal – these are songs that are sung a capella – without musical or instrumental accompaniment.

#### Seven types of improvisation in *Lugu*

1. Maglugu / free improvisation – no prescribed melodies are used by the singer, rather, chooses to sing without preparation and planning, similar to what we call an Ad Lib.
2. Named piece – though improvised, the melodic sequence still follows a prescribed melodic sequence along with a prescribed text. The improvisation occurs because though there are prescribed melodic clusters, there is no set melody for the text, allowing the singer to choose the melody desired.

3. Lugu pa duwa / instantaneous replication – the Tausug term is translated literally as “a song for two”. It is a duet wherein the main singer improvises the melodic line while a second singer tries to follow the melody as close as possible starting a few pitch behind the main singer. It also has a taqtaq version when the second singer is replaced by an instrument, usually the *suling* (ring flute), *saunay* (reed pipe), or *biyula* (violin).
4. Simultaneous improvisation of a second part – another duo performance of the Tausug, wherein the main singer sings a “named piece,” while the second singer improvises a melodic line that contrasts as much as possible to the main melody sung by the main singer.
5. Magad /delayed replication – performed during the Maulad or the celebration of the birth of Muhammad, it is a competitive technique wherein singers from two teams comprising of as much as 20 singers, sings alternately, all trying to follow the melody established by the singer before them.
6. Embedding – this instance of improvisation includes the use of non-improvised materials, like recognizable tunes or melodies from another song, into their own music. This includes melodies and tones from Lowland Filipino folk songs, and even international tunes such as Malaysian pop songs and the second phrase of the song “Auld Lang Syne” by Dougie Mc lean. The phrase was added on a lullaby entitled “Langang bataqbataq”, which was heard in 1963.
7. Alternation of types one and two on a single performance – as described, is when a song is made using both free form and named piece improvisation methods alternately throughout the song.

Several notable characteristics of Lugu are **trills**, **mordents**, **melismas**, and **fixed melodic motifs**. In terms of Duration or rhythm, rather than the Western notions of time signature and steady beats, the Tausugs express the element using general proportions. For example, they use terms such as shorter than, longer than, or equal to, to denote duration. Therefore, Tausug Lugu can be considered as **free-meter**, unconstrained by time signatures and classic notions of beat and meter.

#### **DEFINITION OF MUSICAL TERMS**

**Trills** - A quavering or vibratory sound, especially a rapid alternation of sung or played notes.

**Mordents** - A rapid alternation of a note with the note immediately below or above it in the scale.

**Melisma** - A group of notes sung to one syllable of text.

**Motif** - A short succession of notes producing a single impression; a brief melodic or rhythmic formula out of which longer passages are developed.

There are two genres of the *Lugu* – the *Maulud*, or songs for the birth of Mohammed, prophet of the Muslim religion; and *Baat*, which are formal love songs.

### Activity 2– Musical Analysis

Before we continue discovering the Tausug Instrumental Music, listen and analyze two sample wedding songs performed by the Tausug. Take note of the different characteristics of lugu employed, and the song. Answer the questions that follow.

1. Lug’ Tau Sug by Neldy Jolo, January 26, 2017  
<https://www.youtube.com/watch?v=cO3GsgykGis>
2. Pagkawin Tausug by Triple H Tausug Channel, Mar 25, 2013  
<https://www.youtube.com/watch?v=Q1lIWGoBhgc>

Answer the question by filling up the table provided.

Identify the instance when each of the characteristics was used in each video. Use the table below to identify the time stamp (time the characteristic was used i.e 0:33 – 1:30) and the description of how it was utilized.

<b>SUPPLEMENTARY QUESTIONS</b>				
<b>VIDEO</b>	<b>TRILLS</b>	<b>MORDENT</b>	<b>MELISMA</b>	<b>MOTIF</b>
Lug’ Tau Sug by Neldy Jolo	Time Stamp:  Description:	Time Stamp:  Description:	Time Stamp:  Description:	Time Stamp:  Description:
Pagkawin Tausug by Triple H Tausug	Time Stamp:  Description:	Time Stamp:  Description:	Time Stamp:  Description:	Time Stamp:  Description:

## Tausug Vocal-Instrumental Music

### Taqtaq

The Taqtaq is the Tausug term that encompasses instrumental music that accompanies most Tausug songs. Tausugs are fond of music and singing, and had developed several vocal instrumental styles, namely:

- Kasi-lasa,– songs that are accompanied by the biyula
- Tiawag Kasi – songs accompanied by the saunay
- Gabbang Tahtah – songs accompanied by both the gabbang and the biyula
- Tahtah – songs accompanied by the suling

### Activity 3 – Karaoke Time!

Now that we have learned about the vocal(no musical accompaniment) and the vocal-instrumental (singing with musical accompaniment) music of the Tausugs, it is time to immerse ourselves in their vocal-instrumental culture.

Below are links to two songs of the Tausugs, the Hailaya na and the Baleleng. Sing along the karaoke videos and grade yourself using the rubrics provided. Answer the questions that follow. Write your answers in your activity notebook.

Hailaya na - <https://www.youtube.com/watch?v=JMFsGH-fSOA>

Baleleng - <https://www.youtube.com/watch?v=X7eplaKACYo>

Grading Rubrics:

Criteria	4	3	2	1
Pitch (Intonation)	All pitches were correct. Starting point was always on pitch and clear. Singing matched throughout the whole melody in the low and high parts and it stayed in a key.	The vocal line followed the melodic contour, but there were few off pitch parts, sometimes too high or too low.	Singing did not match the melody, but there were few vocal parts on pitch.	Pitches were not clear. It sounded almost like speaking.

<b>Criteria</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Steady Tempo/Rhythm	All rhythms were properly on the beat and of proper length	Most of the rhythms were on the beat and proper length, but there are too long or too short sounds..	Most of the rhythms were of the beat and proper length.	Rhythm was not clear.
Lyrics/Articulation	All the words were clear and lyrics were easy to understand.	The lyrics were understandable, but there was/were one or a few words that are not clear.	The words were not clear, but one or few parts are understandable	The words were not clear.

Supplementary questions:

1. Describe your experience singing the Hailaya na and the Baleleng.
2. Using the table below, describe the characteristics, use of elements of music, and the cultural aspects and influences portrayed in the Baleleng and the Hailaya na.

<b>Song</b>	<b>Characteristics Of the Song</b>	<b>Elements of Music used</b>	<b>Cultural aspects/influences</b>
<b>Guiding Questions</b>	Describe the mood of the song, does it sound happy or sad?  Is it accompanied by a single instrument or by multiple instruments?  What emotions did you feel when singing the songs?	Describe the way the following elements of music are used:  Rhythm Melody Timbre	Are the songs similar to any modern musical styles?  Does the music resemble other songs/music from the tribes of Mindanao (Maranao, Maguindanao, etc)?  Do you notice traces of influence from the music of neighboring Sabah, Indonesia, Malaysia, or from any other island?

Song	Characteristics Of the Song	Elements of Music used	Cultural aspects/influences
<b>Hailaya na</b>			
<b>Baleleng</b>			

Great Job you have just proved that you can really answer the challenging activities of this learning module. Let us now dive deeper as we discover more about the Tausug’s instrumental music.

### **Tausug Instrumental Music**

The Tausugs also have a rich instrumental music culture known as the *paggabang*. The *paggabang* is a tausug musical tradition that applies to more”mundane or common songs” that are accompanied by the Gabbang and the Biyula. Before we start discussing the different ensembles that they have, let’s talk about the musical instruments the Tausugs have developed over the years.

#### **Gandang**

It is a cylindrical drum with two heads made of animal skin stretched over a sculptured and hollowed wood secured into place with rope. Other than the Tausugs, the Samal, Badjao, Maranao, and Maguindanao tribes also uses this instrument.



*gandang*



*Tungallan*

#### **Tungallan**

The tungaalan is a large gong commonly made of bronze struck with hammers and is hanged on a platform.



### Duwahan

It is a set consisting of two gongs - a medium-sized deep rimmed gong, and a larger narrow rimmed gong. It is made of bronze and is hit with a hammer made of bamboo. It is believed to have been brought to the islands by Chinese traders on the beginning of the twelfth century.



*Duwahan*



*Kulintangan*

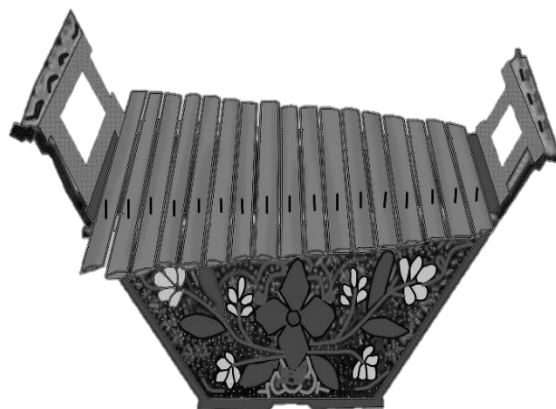
### Kulintangan

A set of eight to eleven small gongs laid on top of a platform makes up the Kulintangan. The gongs vary in size and is arranged from smallest to largest from left to right. Though other tribes normally place the Kulintang on an elevated platform, the Tausugs, as well as other Joloan Tribes and those in Sabah, lays the platform on the floor, and the musician sits behind the instruments while holding bamboo sticks that acts as hammers.

Other than the Tausugs, this instrument is also used by the tribes of Maranao and Maguindanao. Their version of the Kulintang, as they call the instrument, sits on top of a wooded frame called *antangan* by the Maguindanao and *langkogna* by the Maranao. It is as common as crude bamboo poles or highly decorated with okir motifs or arabesque designs. The tribesmen consider it rude to step over the ensemble while the gongs are being placed.

### **Gabbang**

The Gabbang is a bamboo xylophone consisting of bamboo blades of different lengths resting on top of a wooden resonator, commonly trapezoidal in shape. It includes cloth padding both in between the blades and on the sides of the trapezoid. The Tausug version of the Gabbang has as much as 16 graduated blades each having its own pitch. It is made up of keys whose lengths range from 31 cm (shortest) to 58 cm (longest), and has an 82-cm long resonator in its upper edge.



*gabbang*



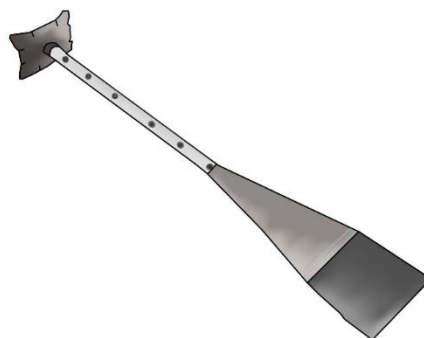
*biyula*

### **Biyula**

It is a stringed instrument similar to the modern violin, albeit larger. It has four strings played with a bow made of horsehair. It is commonly played along with the gabbang and the sindil as an ensemble.

### **Saunay**

It is a wind instrument made of bamboo with six holes of about 1.5 mm in diameter. It is capped by a mouthguard called *simud* as well as a resonating chamber made of palm leaves.



*saunay*



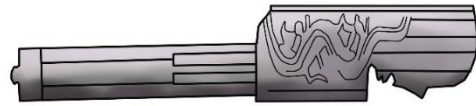
*suling*

### **Suling**

It is a bamboo flute with six finger holes used to create varying notes. It is about 60 cm in length and 2cm in diameter.

### **Kulaing**

A jaw's harp made from a bamboo strip, oftentimes carved and colored with ornate designs.



*Suling Kulaing*

### **Activity 4 – Picture Puzzle**

Let's see how familiar you are with the instruments of the Tausug.

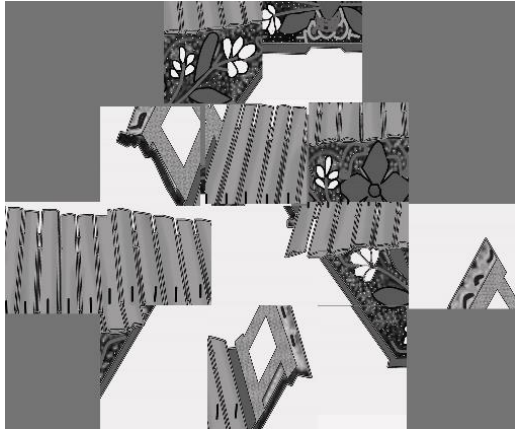
**Directions:** Below are jumbled pictures. Analyze them and identify the name of the instruments revealed in the puzzle. Write your answer on in your activity notebook.



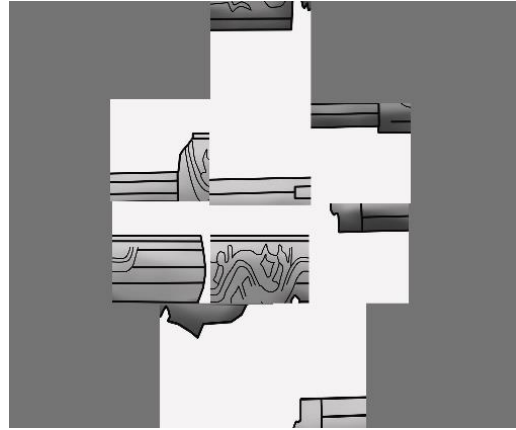
1.



2.



3.



4.

### **Paggabang, Tausug Instrumental Music**

Unlike the Taqtaq, which is a combination of singing and playing musical instruments, the Paggabang is the Tausug equivalent of a classical orchestra. It is a musical ensemble of different musical instruments that plays together not to accompany a singer but to accompany ritual and secular dances. There are several musical ensembles among Tausugs. These ensembles include the Sinug Kiadtu-kari and the Gabbang Tahtah.

### **Sinug Kiadtu-kari**

The Sinug Kiadtu-kari, also known as the Kulintangan ensemble, is the most widespread musical ensemble in Mindanao. Variations of the music and the instrument exists both in the tribes of the Maranao and the Maguindanao. The instruments used in the Sinug Kiadtu-kari are as follows:

- Two gandingan drums
- One tunggalan
- One duwahan set
- A set of Kulintangan

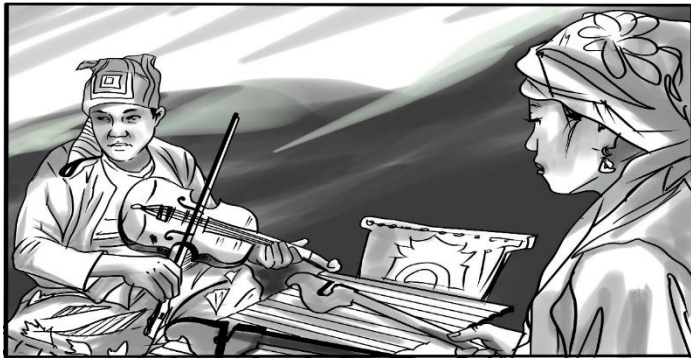


The ensemble requires at least five musicians at performance. It is usually used to accompany social, religious and occupational dances such as the pangalay, daling-daling, linggisian, taute, and the suwa-suwa. Click on the link below to watch a pangalay danced with music from the Sinug Kiadtu-kari.

Pangalay by the Tausug Cultural Dance Troupe:

<https://www.youtube.com/watch?v=2cQmKlteQJ8&t=47s>

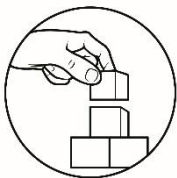
## Gabbang Tahtah



The Gabbang Tahtah ensemble consists of the Gabbang, a bamboo xylophone, and the Biyula, the western violin. Gabbang tahtah music can either be pure instrumental (as shown in example 1) or as accompaniment to the Sindil, a form of Tausug vocal music (as shown in example 2).

Link for example 1 - <https://youtu.be/vrrKR5q9D7Q?t=457>

Link for example 2 - <https://youtu.be/rKdElLzc6l4?t=49>



## *What's More*

### Activity 5 – Cross Cultural Music Analysis

The Tausug, Maranao, and Maguindanao tribes all share a love for Kulintang music. However, music evolves and changes depending on the cultures of the people who embraced it. In this activity, we will listen to Kulintang ensembles from all the three tribes. Our task is to see how much the music had evolved between them.

Video # 1 Tausug - Pangalay by the Tausug Cultural Dance Troupe

<https://www.youtube.com/watch?v=2cQmKlteQJ8&t=47s>

Video # 2 Maranao – Maranao Kulintang FT. Caironesa Capl Rimbang Dimatanday

[https://www.youtube.com/watch?v=cT\\_rbBOxE50](https://www.youtube.com/watch?v=cT_rbBOxE50)

Video # 3 Maguindano – Kulintang | BInalig a Mamayug & Sinulog a

Bagu <https://www.youtube.com/watch?v=Czh1oqx0Bpw>

**Directions:** Referring to the videos above, listen to the different ways in which each tribe use the kulintang in their music. Ensure that you list down their characteristics and musical qualities using the basic elements of music – Rhythm, Melody, Timbre. List down your observations on the graphic below by copying it in your activity notebook. Answer the questions that follow.

<b>MUSIC OF MINDANAO KULINTANGAN ENSEMBLE</b>	<b>01</b>	<b>Maranao-Kulintang Music</b>
	<b>02</b>	<b>Maguindanao-Kolintang Music</b>
	<b>03</b>	<b>Tausug-Kulintangan Ensemble</b>

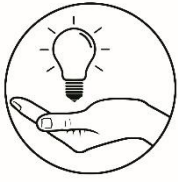
1. What unique characteristics did the Maranao kolangtang, the Maguindanao Kulintang, and the Tausug Kulintangan have over the other ensembles? What similarities do they share?
2. Considering how the music evolved between each culture, describe how geography and culture affected the creation of each tribe’s music.
3. Describe how the music of each culture influenced each other in terms of musicality.

**Activity 6 – My Own Ensemble**

For this activity, you will create your own kulintangan using different objects that you can find in your house. Ensure that you follow the qualities of a kulintangan ensemble specifically:

1. Objects should be made of metal, like pots,pans and tin cans, to emulate the sound as closely as possible.
2. Combine a set of at least 7 pieces of increasing sizes to create variance in pitch.

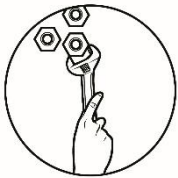
You can create your own rhythmic pattern for this activity. Record your performance and send it to your facilitator via electronic means.



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

### ***My Reflections***

A large, empty rectangular box with rounded corners and a scroll-like top edge, containing several horizontal lines for writing reflections.



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

Your learning journey has come to an end. That means, you are a great learner! To validate your understanding of the lesson, you need application wherein this would serve as a ticket as you traverse to another set of modules. Try to accomplish this fun-filled activity and let your skills and understanding be applied!

### **ACTIVITY: Make and Play Your Own Gabbang!**

In this Activity, you will try to replicate a Gabbang Tahtha performance to the tune of “Magtanim ay Di Biro” but you need to make your own localized or improvised Gabbang to replicate the said performance.

To do so, you can either use 8-16 bamboo pieces of different lengths, 8-16 bottles with different amount of water inside, or use this [video](#) as a guide in making a paper xylophone. Once you have your Gabbang, try to replicate the performance below as accurate as you can. Your performance will be graded using the rubrics provided. Record your performances using your cellphone or other media devices and submit it to your facilitator through messenger, e-mail or other media platforms.

Magtanim ay Di Biro Gabbang Tahtah Performance (0:00 – 1:25) –  
<https://www.youtube.com/watch?v=WRXkNkvk550>

<b>Criteria</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Beat	The student followed the beat on the video for the entire song.	The student had a missed beat for less than 25% of the time	The student had a missed beat for less than 50% of the time	The student had a missed beat for less than 25% of the time	The student did not follow a set rhythm for the song
Rhythm	Student followed the correct rhythm all the time.	Student followed the correct rhythm 75% the time.	Student followed the correct rhythm 50% of the time.	Student followed the correct rhythm 25% of the time.	Student did not follow any rhythm.
Melody	The student followed a consistent melody throughout the song.	The student followed a consistent melody 75% of the time.	The student followed a consistent melody 50% of the time.	The student followed a consistent melody 25% of the time.	The student did not follow a consistent melody.

Congratuatiions! You made it! You are now ready to the next module!  
 Stay focused and let yourself discover a lot more!






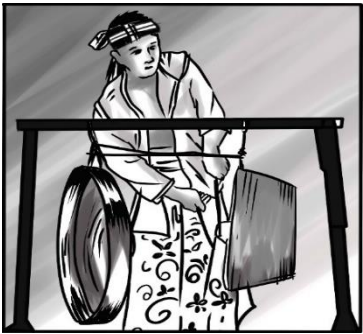
## Assessment




A. **Directions:** Read the questions carefully. Identify the concepts being described in each item. Copy the letter and statement or the words of your choice. Write your answers in your activity notebook.

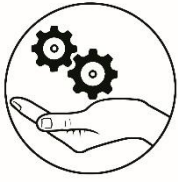
- Which is not a category of Tausug Music?
  - Baat
  - Paggabang
  - Lugu
  - Taqtaq
- Which pair of instruments comprises the Gabbang Tahtah?
  - Gabbang and Kulintang
  - Gabbang and Biyula
  - Gabbang and Suling
  - Gabbang and Kulaing
- Which is NOT included in the Taqtaq?
  - Maulud
  - Tiawag kasi
  - Gabbang Tahtah
  - Tahtah
- Which instruments comprise the Sinug Kiadtu-Kari?
  - Ganndang, Tunggalan, Duwahan, Kulintangan
  - Kulaing, Suling, Ganndang, Kulintangan
  - Biyula, Kulaing, Duwahan, Kulintangan
  - Kulintangan, Tunggalan, Ganbbang, Biyula
- Which set of characteristics best describes Tausug Lugu Music?
  - Includes arpeggios and trill notes with melismatic overtures and set motifs.
  - Comprises of a set motif accented with trills, mordents and melisma.
  - Is built on motifs based on the chromatic scale and sung in a melismatic manner.
  - A set of well-notated motifs often sung in melismatic way, and accentuated with mordents and trills.
- Which of the following describes Suling correctly?
  - A set of eight to eleven small gongs laid on top of a platform.
  - A bamboo xylophone consisting of bamboo blades of different lengths resting on top of a wooden resonator.
  - A cylindrical drum with two heads made of animal skin stretched over a sculptured and hollowed wood secured into place with rope.
  - A bamboo flute with six finger holes used to create varying notes.

7. Which of the following is an ensemble that requires at least five musicians at performance?
- A. Gabbang Tahtah  
B. Maglugu  
C. Sinug Kiadtu-Kari  
D. Lugu pa duwa
8. What is a named piece?
- A. It is the main motif used in Tausug Lugu Music.  
B. It is when a singer improvises the tones on a given melody for a prescribed text.  
C. It comprises different music performed using the Sinug Kiadtu-Kari that includes seasonal and occupational dance music  
D. It is free improvisation in Tausug Lugu music wherein the singer depends on a main melody to create improvisation in singing.
9. What musical instrument is widely used among the tribes of Mindanao including the Maranao and Maguindanao?
- A. Kulintang  
B. Gabbang  
C. Gandang  
D. Kulaing
10. Which of the following is defined as a competitive technique wherein singers from two teams comprising of as much as 20 singers, sing alternately, all trying to follow the melody established by the singer before them?
- A. Lugu pa Duwa  
B. Magad  
C. Maglugu  
D. Baat

B. **Directions:** Match the names of the musical instruments on the left side with the correct images on the right side. Write the letter of the correct answer in your activity notebook.

Column A	Column B
1. Gabbang	
2. Kulintang	

Column A	Column B
3. Suling	
4. Kulaing	
5. Duwahan	



## ***Additional Activities***

### **Activity 8– Tayo na Maglugu!**

Now that we have performed a Gabbang tahtah piece of the Tausugs, it's time for us to immerse on their vocal music as well. We will be creating our own version of Maglugu, or as previously described, free improvisation. Below is the lyrics of the verse of the Hymn “Pangutaran”. Using the rules of free improvisation, create your own melody or tune for the lyrics. Ensure that you use the four core musical characteristics of Tausug vocal music in your performance. Follow the directions below as a guide in creating your melody. Record your performances using your cellphone or other media devices and submit it to your facilitator through messenger, e-mail or other media platforms.

#### **PANGUTARAN**

Pangutaran, Hulah Kanung-nungan

Masambu in kabuhianan

Hulah wayruun na tawarun

Katilibut niya mahanung

Pamarinta sama sibuh

Saplag in kasi-lasa

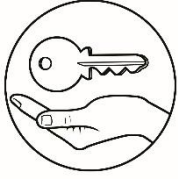
Pa ra-ayat way pinig

Bangsa agama

#### **Directions**

1. Create :a simple motif for your composition. You may check this video for more info on what a motif is and how to make it.  
- <https://www.youtube.com/watch?v=iys7Byk6xOw>
2. Apply your motif on the entire song.
3. Once you have memorized your melody, start adding trills, mordents, melismas to some parts of your song depending on your decision. You may check the links below as guide.
  - a. Trill - <https://youtu.be/CorKC4lzV0g?t=107>
  - b. Mordents - <https://youtu.be/CorKC4lzV0g?t=93>
  - c. Melisma - <https://www.youtube.com/watch?v=PRS2grauL4I&t=8s>
4. Record your performance and present it to your learning facilitator. Sing the verse twice in your recording.
5. You will be graded based on the following rubric.

<b>Criteria</b>	<b>3</b>	<b>2</b>	<b>1</b>
Use of core elements	The song have a recognizable motif for the entire song and the use of trills, mordents, and melismas are evident and used predominantly in the entire song	The motif is recognizable and may or may not have been used in the entire song. Use of other core elements are either missing or sparingly used.	No recognizable motif can be found in the song and/or did not use the core elements and/or used them very sparingly.
Performance quality	The student has a clear singing voice for the entire song and has clear pronunciation all throughout the song	The student has a clear singing voice for most of the song and has clear pronunciation all throughout the song	The student has a clear singing voice for the entire song but has several mispronunciation for most of the song
Execution	Trills, mordents, and melismas are executed perfectly in every instance.	Trills, mordents, and melismas are executed perfectly in most instances.	Trills, mordents, and melismas are executed perfectly in some instances.



## Answer Key

What I Know/ Assessment	What I Need to Know
A. 11. A or D 12. B 13. A 14. A 15. D 16. D 17. C 18. D 19. A 20. B	1. Mamanwa 2. Manobo 3. Kubing 4. Pendag 5. Sagagong 6. Owaging 7. Nalitt 8. Mandata 9. Kogot 10. Gimbab
B. 1. C 2. E 3. D 4. A 5. B	

## References

*Encyclopedia Britannica*, s.v. “Tausug,” accessed May 27, 2020,  
<https://www.britannica.com/topic/Tausug>

*Oxford Dictionary* s.v. “Mordents,” accessed May 27, 2020,  
<https://www.lexico.com/en/definition/mordent>

*Oxford Dictionary*, s.v. “Motif,” accessed May 27, 2020,  
<https://www.lexico.com/en/definition/motif>

Ricardo D. Trimillos, “*Time-Distancing and Melodic Models in Improvisation among the Tausug of the Southern Philippines*” *Yearbook for Traditional Music*, Vol 19 (1987) pp 23-35, Cambridge University Press.  
[https://www.jstor.org/stable/767875?read-now=1&refreqid=excelsior%3A7ae038cd43d84202265f8eb4bed46b40&seq=10#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/767875?read-now=1&refreqid=excelsior%3A7ae038cd43d84202265f8eb4bed46b40&seq=10#page_scan_tab_contents)

Faye Velasco, “*Performing Arts*” Tausug – by Faye Velasco,  
<https://tausugbyvelasco.wordpress.com/performing-arts/>

Terry Miller and Sean Williams, “*The Garland Handbook of Southeast Asian Music*” (Routledge Taylor and Francis Group, New York and London 2013), page 433-435

Terry Miller and Sean Williams, “*The Garland Encyclopedia of World Music: Southeast Asia*” (Routledge Taylor and Francis Group, New York and London 2008),  
<https://books.google.com.ph/books?id=Fh03DwAAQBAJ&pg=PT1670&dq=gabban&hl=en&sa=X&ved=0ahUKEwjKneTjtsrpAhWayIsBHYzEBWoQ6AEIMDAB#v=onepage&q&f=false>

“*What is Melismatic Singing*” VoiceCouncil, Published on July 6, 2012, YouTube Video 1:40, <https://www.youtube.com/watch?v=PRS2grauL4I&t=8s>

“*Piano Sight-reading Lesson 10: Trills, Mordents, and other Ornaments*” Jane, Published on February 4, 2015, YouTube Video 5:45,  
<https://www.youtube.com/watch?v=CorKC4lzV0g>

“*Instrumen Suling Hindi paling merdu*” OM Droid, Published on December 20, 2016 YouTube Video 3:02, <https://www.youtube.com/watch?v=eRSEnxnd2Jc>

“*Kal Ho Naa Ho – Title Track Flute Cover | Varun Kumar | The Wind Stories HD*” Varun Kumar Flute, Published on October 20, 2017, YouTube Video 3:09,  
<https://www.youtube.com/watch?v=Y6RzPqoEEJM>

“*Kulaing – alat music tradisional kaum bajau*” Nur Aziah Sabturali, Published on May 6, 2020, YouTube Video 0:23,  
<https://www.youtube.com/watch?v=fzKnre1aORg>

“*Gabbang live from Lupah Sug*” Triple H Tausug Channel, Published on June 23, 2013 YouTube Video 1:02:35, <https://www.youtube.com/watch?v=WRXkNkvk550>

“How to Make a Paper Xylophone” Scholastic, Published on April 25, 2017 YouTube Video 3:32, <https://www.youtube.com/watch?v=KxQOJja9XVM>

“Lugu’ Tau’sug” Neldy Jolo, Published on January 26, 2017 YouTube Video 0:53, <https://www.youtube.com/watch?v=cO3GsgykGis>

“Pagkawin Tausug” Triple H Tausug Channel, Published on March 25, 2013 YouTube Video 3:32, <https://www.youtube.com/watch?v=Q1IIWGoBhgc>

“What is a Motif in Music? - Music Theory” Music Matters, Published on July 19, 2018, YouTube Video 3:32, <https://www.youtube.com/watch?v=iys7Byk6xOw>

“Tausug Song = Kamis = Hailaya na? - Music Theory” Tausug Kalangan, Published on August 22, 2019, YouTube Video 3:52, <https://www.youtube.com/watch?v=JMFsGH-fS0A>

“Baleleng Tausug Folk Song | Tausug Song” Langan hi Akong Kong, Published on December 5, 2019, YouTube Video 3:22, <https://www.youtube.com/watch?v=X7eplaKACYo>

“Live on Bagong Pilipinas: Tausug Cultural Dance Troupe” PTV, Published on July 24, 2017, YouTube Video 3:30, <https://www.youtube.com/watch?v=2cQmKlteQJ8&t=47s>

“The Sulu Cultural Village” Mark Henry, Published on December 29, 2014, YouTube Video 11:25, <https://www.youtube.com/watch?v=vrrKR5q9D7Q&feature=youtu.be&t=457>

“Gabbang – Tausug Traditional Music from our ancestor – Binhi’ sin Kamaasan Vol 7 [FULL]” Triple H Tausug Channel, Published on April 30, 2013 YouTube Video 1:11:38, <https://www.youtube.com/watch?v=vrrKR5q9D7Q&feature=youtu.be&t=457>



**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)