

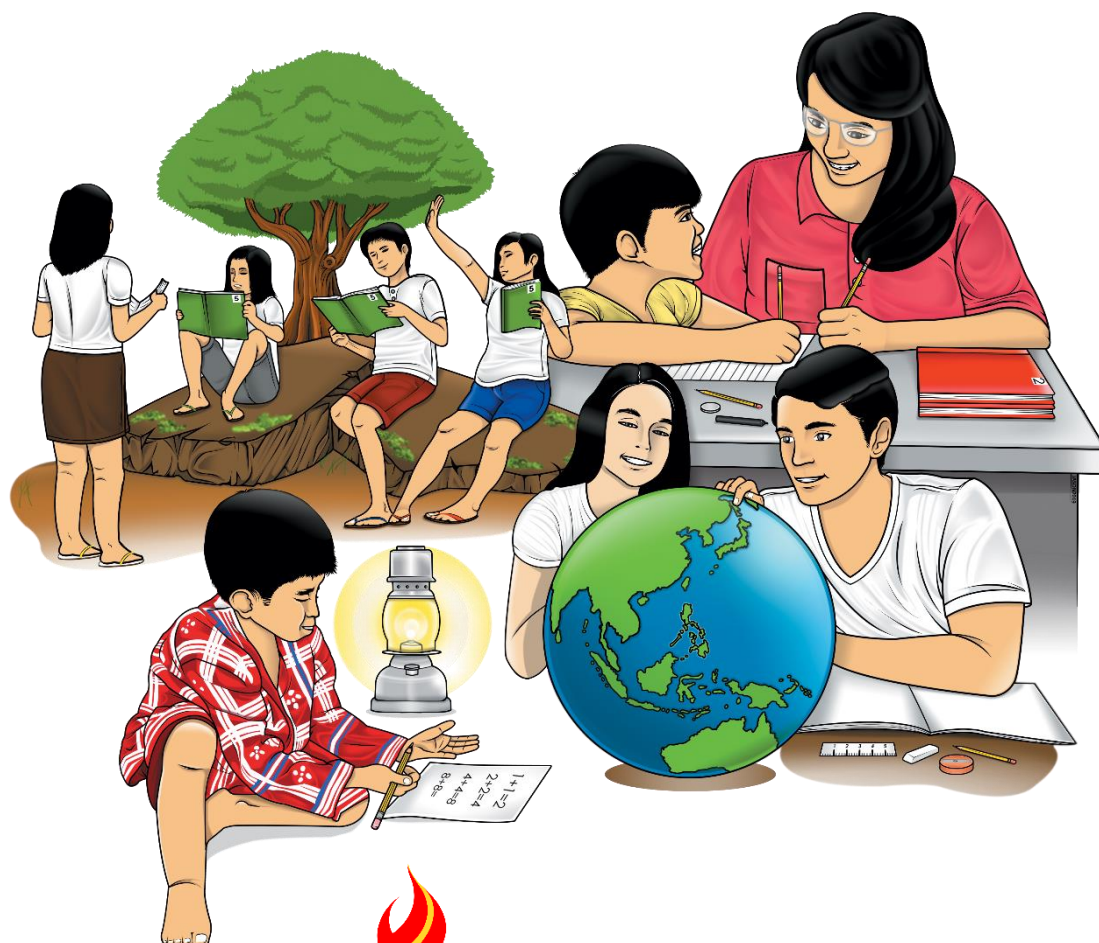
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Music

Quarter 2 – Module 1:

Music of the Indigenous People of Luzon and Visayas

Music of Cordillera, Palawan, Mindoro, and the Visayas



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Music – Grade 7
Alternative Delivery Mode
Quarter 2 – Module 1: Music of the Middle Isles of the Philippines
(Music of Cordillera, Palawan, Mindoro, and the Visayas)
First Edition, 2020

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Music

Quarter 2 – Module 1:

Music of the Indigenous People of Luzon and Visayas

Music of Cordillera, Palawan, Mindoro, and the Visayas

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.

Lesson

1

Music of the Middle Isles of the Philippines (Music of Cordillera, Palawan, Mindoro, and the Visayas)

Learning Competencies

The learner:

1. describes the musical characteristics of representative selections of Cordillera, Mindoro, Palawan and of the Visayas after listening; (MU7LV-IIa-f-1)
2. Explains the distinguishing characteristics of representative music from Cordillera, Mindoro, Palawan and of the Visayas in relation to its culture and geography; and (MU7LV-IIb-f-3)
3. performs music from Cordillera, Mindoro, Palawan and of the Visayas with accompaniment.



What I Need to Know

Activity #1: A Journey to Luzon and Visayas

Directions: Imagine that you are on a journey to each of the images below. Write a journal of your supposed experience as you visit each of the locations depicted on the images. Write your answers on a separate sheet of paper.



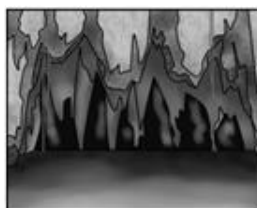
*Banaue Rice Terraces
(Cordillera Region)*



*Mt. Halcon
(Oriental Mindoro)*



*Panglao Island
(Bohol)*



*Underground River
(Puerto Princesa City,*

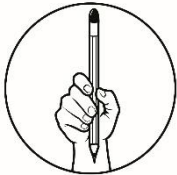


Do you like to travel? Have you ever dreamt of going into far off places and experiencing the culture different from your own? For most people, being able to experience new things is a luxury. Lucky for you, we will be able to experience different kinds of culture in this grading period. From the lowlands of Luzon, we will experience the different culture of Mindoro, Palawan, and Visayas as we unravel their music.

Learning Objectives

In this module, we will focus on the elements and characteristics of music that define the culture of their respective areas. Therefore, at the end of this module, you are expected to:

1. identify different forms of music (vocal, instrumental, ensemble) as well as the similarities and differences in the musical characteristics between the music of Cordillera, Palawan, Mindoro, and Visayas; (MU7LV-IIa-f-1)
2. explain the distinguishing characteristics of the music of Cordillera, Palawan, Mindoro, and Visayas; and (MU7LV-IIb-f-3)
3. sing select songs/chants from the music of Cordillera, Palawan, Mindoro, and Visayas. (MU7LV-IIa-f-8)



What I Know

Directions: Read and analyze the following statements. Choose the letter of the correct answer. Write your answers on your activity notebook.

1. The Ibaloi Badiw is a vocal genre considered to be the signature form. Where does Ibaloi Badiw belong?
 - A. Mindoro
 - B. Palawan
 - C. Cordillera
 - D. Visayas
2. Which of the following is an epic poetry sang only in four major instances – rice harvests, weddings, funerals and wakes?
 - A. Owiwi
 - B. Bua
 - C. Ibaloi Badiw
 - D. Hudhud

3. What is the term for a lullaby song of Kalinga tribe?
 - A. Owiwi
 - B. Bua
 - C. Ibaloi Badiw
 - D. Hudhud

4. Which of the following characteristics best defines the Cordilleran Music?
 - A. Melismatic
 - B. Free Meter
 - C. None of the above
 - D. All of the above

5. Which of the following is a chant music popular to the Hanunoo Mangyans of Southern Mindoro?
 - A. Ambahan
 - B. Marayaw
 - C. Alangan
 - D. Surat

6. Which of the following is a lute with a bow made of human hair common among the Mangyan tribes?
 - A. Ratagnon
 - B. Gitgit
 - C. Kalutang
 - D. Kudyapi

7. What Mangyan musical instrument is plucked with two strings?
 - A. Ratagnon
 - B. Gitgit
 - C. Kalutang
 - D. Kudyapi

8. What instrument is consisting of a pair of sticks that are struck together to create a rhythm?
 - A. Ratagnon
 - B. Gitgit
 - C. Kalutang
 - D. Kudyapi

9. Which of the following songs from Palawan is a lyrical poem that expresses love?
 - A. Basal
 - B. Bagit
 - C. Tultul
 - D. Kulial

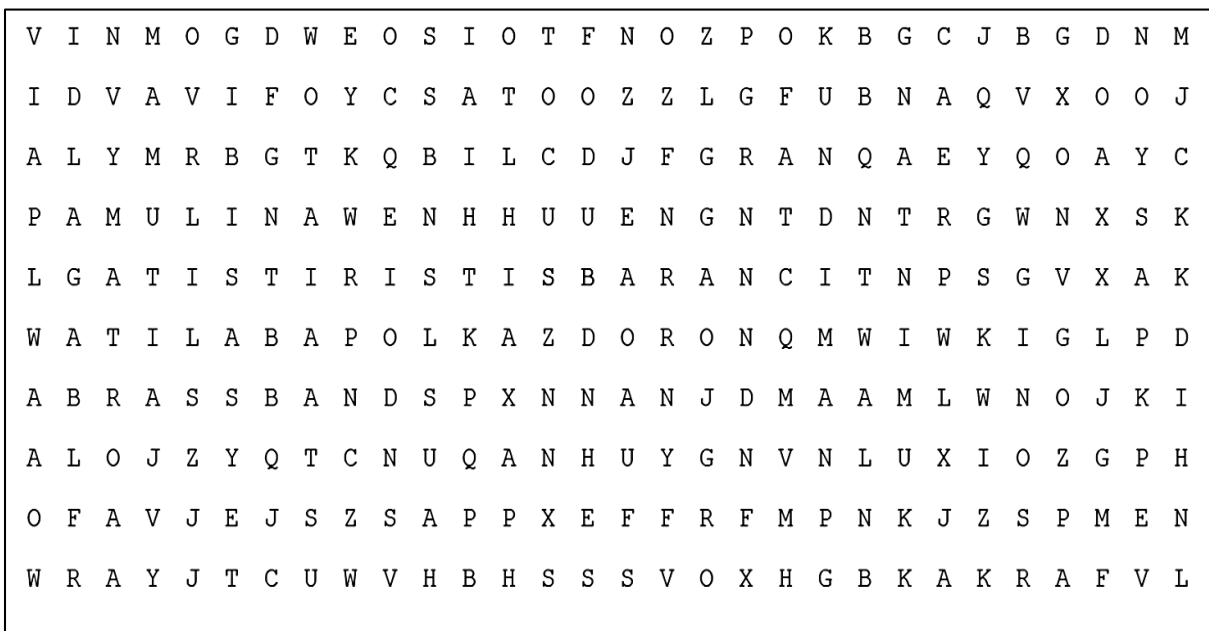
10. What chanted music of Palawan is usually sung at night until morning?
- A. Basal
 - B. Bagit
 - C. Tultul
 - D. Kulial
11. What is the term for a gong ensemble of the Palawan tribes?
- A. Basal
 - B. Bagit
 - C. Tultul
 - D. Kulial
12. Which of the following instruments does not belong in Rondalla?
- A. Banduria
 - B. Trompeta
 - C. Bajo de Arco
 - D. Octavina
13. What string ensemble originally came from Spain?
- A. Rondalla
 - B. Tultogan
 - C. Mariachi
 - D. Laud
14. What bamboo and drum ensemble came from the natives' original way of communicating to others?
- A. Kulingtangan
 - B. Tultogan
 - C. Rondalla
 - D. Mariachi
15. Which of the following is a Visayan love song?
- A. Condansoy
 - B. Matud nila
 - C. Ilo nga bata
 - D. Si Pelimon



What's In

Activity #2: Word Hunt

Directions: Below are the music of Luzon, your task is to look and find the words in the puzzle presented below. To accomplish this, the facilitator will give you a copy of this activity for you to underline the words in the puzzle.



ALAY

BANNATIRAN

HARANA

ANGKLUNG

BRASSBAND

KUMINTANG

BALITAW

DOREDO

KUNDIMAN

PAMULINAWEN

SITSIRITSIT

SALUBONG

PANDANGGO

PASYON

POLKA

To further analyze our present learning, please answer the following questions below.

1. What particular music, either vocal or instrumental, did you find pleasing? Why did you like it?
2. Can you provide any modern song/music which has any similarity with the music of Luzon? What made them similar?
3. Why do you think it is important to learn and experience the music of Luzon?

Music is a dynamic art form. It evolves and changes ever so slightly as you move from region to region. Topography, culture, and history contribute to this dynamic musical trend. This is greatly evident in Philippine music. Its topography consists of 7,107 islands and multiple mountain ranges separate culture, thus, creating various forms of music. Therefore, from the lowlands of Luzon, we will now be focusing on the music from the mountains of Cordillera as well as the islands of Mindoro, Palawan, and Visayas Region.



Map of Cordillera

Let us talk about these areas which are inhabited by different tribes and cultures. The mountains of Cordillera lie almost in the center of the northern part of the mainland, separating the Ilocos and Cagayan Regions. It almost created a natural divide between the eastern and western coast of the largest island in the Philippines. In fact, it greatly contributed to the variations in music found in Ilocos, Cagayan, and Southern Tagalog regions.

Mindoro and Palawan are islands situated at the southern part of Luzon. The island of Mindoro is a home to multiple indigenous tribes collectively known as the Mangyans. Like the tribes of Cordillera, the Mangyans reside on the mountains, while the Tagalogs live in the lowlands after the latter migrated to the island. Palawan, on the other hand, is a group of islands located at the easternmost part of the Philippines. It is also a home to several ethnolinguistic groups. This includes the tribes of the Tagbanwa, Palawano, Taaw't Bato, Molbog, and Batak. They are mostly coastal dwellers, though some reside in remote villages located in the mountains of the island.



Map of Mindoro and Palawan



Map of Visayas

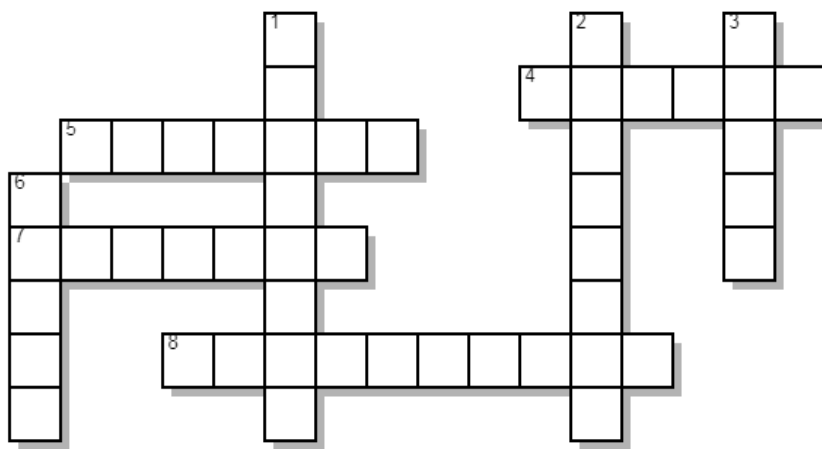
Moreover, the Visayas is the largest collection of islands located in the center of the country. The islands are the first places to be explored by the European Explorer Ferdinand Magellan, who arrived at the island of Samar on March 16, 1521. This led to their culture, and in turn their music, be heavily influenced by Spanish Culture. Their immediate acceptance of the foreign culture and religion greatly modified the culture and the islands from tribal to European, which can be noticeable in their music.



What's New

Activity #3: Multi-Regional Crossword Puzzle

Before we discuss the different songs, instruments, and ensembles which are part of the music of Cordillera, Mindoro, Palawan, and Visayas, let's check how much you already know about them. Below is a crossword puzzle with terminologies related to the music of the selected regions. Answer the crossword, then respond to the follow up questions below.



ACROSS

4. A lyrical poem that expresses love from the tribes inhabiting the island of Palawan.
5. The largest among the tribes that makes up the Mangyans of Mindoro.
7. A chant popular among the Southern Mangyan tribes.
8. Vocal and instrumental music of the Cordillera region whose themes revolve around nature.

DOWN

1. An ensemble comprising of stringed instruments that originated in Spain
2. A bamboo and drum ensemble originated from a form of communication used by the natives of the Visayan islands
3. A set of two gongs that consists of the Agung and the Kimbal
6. A series of metallic gongs that are popular in Cordilleran Music

Respond to the follow-up questions below. Write your answers on your activity notebook.

1. Are you familiar with the different types and styles of music from Cordillera, Mindoro, Palawan, and Visayas? How did you become familiar with them?
2. Have you ever watched or listened to a performance of any music from Cordillera, Mindoro, Palawan, and Visayas? If yes, how would you describe them?

3. Is there any element of music involved in the music of Cordillera, Mindoro, Palawan, and Visayas that is being used in any modern music today? If yes, can you provide some examples?

The Music of Cordillera, Mindoro, Palawan and Visayas are culturally diverse that discussing them in one module is not feasible. This module, therefore, serves as an overview for the entire grading period. We will be looking at some examples of music from each region and learn about the characteristics and elements of music that comprises them.



What is It

As aforementioned, this grading period focuses on the music of Cordillera, Mindoro, Palawan and Visayas. However, most of them can be categorized into two forms: Vocal and Instrumental Musical Ensembles. Let's talk about them one by one.

Vocal Music

A. Cordillera



There are several songs that are used in various settings by the tribes of Cordillera ranging from songs about infancy to epic poetry. Examples of these songs are the Owiwi, Dagdagay, Kawayaman and Oppia of the Kalinga tribe; the Langan bata bata of the Tausug; the Bua of the Subannen; and the Hudhud of the Ifugao.

The Hudhud is an epic poetry sang only in four major instances – rice harvests, weddings, funerals and wakes. It is composed of 200+ stories that each contains over 40 episodes that revolves around the lives of heroes and heroines as well as wealth and culture.

Another major vocal music of the Cordilleras is the Ibaloi Badiw. It is highly considered as the signature form of vocal music to specific cultures in the Cordilleras. It is in the style of the leader-chorus form and is mostly sang without any prior preparations or practice.

There are two main characteristics that define Cordilleran vocal music – melismatic in nature and is done in a free-meter. Melismatic means that multiple notes are sounded into a single vowel in a song. Free-meter, on the other hand, means that the songs are not bounded by a time signature. The song can then change in tempo in any parts of the song as so desired by the performer. Below is a musical excerpt from the song “Salidummay” showing these two characteristics.

Salidumay

A Lullaby chant among the natives of the Cordillera mountains, Northern Philippines

23
Ya-mang ma-lay Ya-mang ka-lu-lu-wa Ay Ay Sa-li-du-may Sa-li-du-may Di -
28
way Ay Ay Sa-li-du - may Sa-li-du-may di - way

In this example, the absence of a time signature indicates that each quarter note in the song can be played in any duration of time. The slur or the curved lines, on the other hand, portrays the melismatic nature of the song. For example, the vowel sound “way” in the second line, though a single “ay” sound is sang with four different notes in quick succession, eight notes – re, mi, fa , la, - followed by a quarter note – si.

B. Mindoro



Among the different tribes of Mindoro, the Hanunoo Mangyans have developed a particular chant poetry called Ambahan. It is a series of chants with seven syllables per line, similar to a poem. It can be sung in a variety of ways – either with tone, like the pasyon, or in a conversational way. Each person can sing the chant uniquely as there is no set melody for the ambahan.

The themes used in the chant covers a wide array of topics that affects the Mangyan’s daily life. They have an ambahan for every occasion – during childhood, adolescence, courtship and marriage, Family building, personal and tribal problems, sickness, food, travelling, hospitality and friendship, as well as old age and death.

Below is an example of an Ambahan that talks about marriage:

Hanunuo-Mangyan	English	Filipino
W 71 W̄ 3 H 4 2	If the ties you use at home	Panali ma'y marupok
3 2 3 H X 2 4	Become weak and tend to break,	Uway iyan na gapok
4 2 W̄ 2 3 t 1	You should be the one to mend,	Ikaw itong susubok
4 2 W̄ 4 3 1 1	The one to restore their strength.	Magtitibay nang lubos!

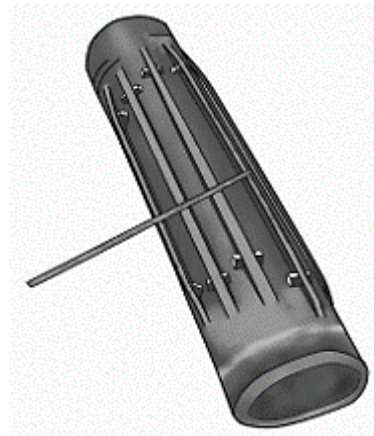
C. Palawan

The music of Palawan is highly affected by two major elements. First, their music acts as a representation of nature and their environments – like the rustling of leaves in the wind and the roar of the ocean waves. Another influencing factor in their music is their native dialect and language.

There are two different kinds of vocal forms. These include the Kulial and the Tultul. The Kulial is a lyrical poem that expresses love between two couples. The vocal music is mostly accompanied by a kudyapi, a two stringed lute by the male and the pagang, a bamboo zither, by the female.



Kudyapi



Pagang

Tultul, on the other hand, is a chanted vocal music. It is a chanted form of an epic about heroes and their adventures that usually begin at night and end at daybreak.

Below is an example of Kulial of the Palawan tribes.
(<https://www.youtube.com/watch?v=YQWbxIdMry0>)

LANTEGE (Palaw-an)

Pay lantege, (4x)
I-bon i-bon tangkukol
Pay lantege,(7x)
Bay tumapon kat pungol
Pay lantege, (4x)

Kay koy daken ka anser
Pay lantege, (3x)

Subay sa pas omor
Pay lantege, (2x)

LANTEGE (Tagalog)

Lantege, (4x),
Sisiw na tangkukol,
lantege, (7x),
Na dumapo sa sanga,
lantege, (4x)

Bago ako sasagot kung totoo
lantege, (3x)

At panghabang buhay ang pag-ibig mo lantege

D. Visayas

Vocal musics in the Visayan region are highly dependent on its use and purpose. They have songs for many occasions and situations – from expressions of love and courtship to children’s songs; as well as work and drinking songs. Their musical style is a type of song and dance debate between a man and a woman called *balitaw*. Examples of their songs include:

- a. Romantic Songs (Matud Nila, Rosas Pandan, Usahay)
- b. Drinking and work songs (Condansoy, Ako Kini Si Angi, Si Pelimon)
- c. Children songs (Ilo nga Bata)
- d. Farewell songs (Dandansoy)
- e. Lullabies (Ili- Ili tulog anay)

Below is an excerpt from the romantic Song Matud nila.

Matud Nila
 (Ikaw na Lamang)
 Tagalog Lyric by Levi Celerio
 Word & Music by Ben Zubiri
 Arranged by Pros Ferdz

Moderato

The musical score is arranged in three systems, each with a vocal line and piano accompaniment. The tempo is marked 'Moderato'. The key signature has one sharp (F#) and the time signature is 3/4. The chord progressions are as follows:

- System 1: Am, Dm, Bm7-5, E7, Am
- System 2: Dm6, Bm7-5, E-9sus2, E7, Am, F/A
- System 3: Am6, F/A, Em, Cmaj7, F#m7-5, B7

Vocal Lyrics:

MA-TUD NI-LA a-ko di-li
 Ka-lung-ku-tan sa u-nang pag-
 a-ngay nga mag-mang-gad sa i-mong gug-ma MA-TUD
 i-big Ang si-na-pit ng pu-song sa-bik A-ko
 NI-LA i-ksaw di-li ma-li-pay kay wa a-koy ba-han-di nga ka-ni-mo i
 raw ay wa-lang ma-i-a-a-lay ka-hit kaunting li-ga-ya pag-kat sa-lat sa

Instrumental Music

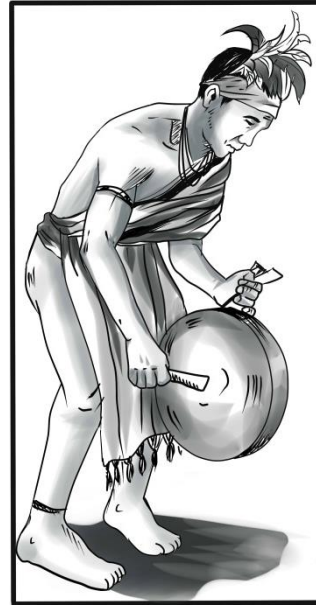
A. Cordillera

The use of musical instruments isn't foreign to the tribes of Cordillera. Their vocal music and songs are mostly accompanied by variety of instruments that can be classified into three major divisions: Metal instruments, Bamboo Instruments, and String Instruments.

a. Metal Instruments – Gangsa Toppaya, Gangsa Palook

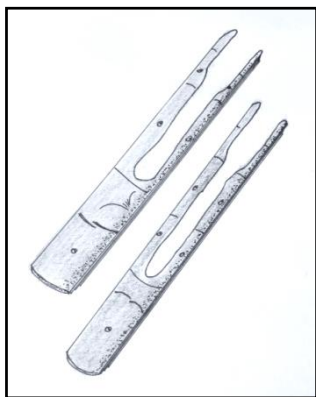


Gangsa Toppaya

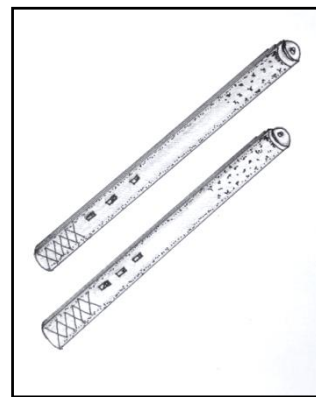


Gangsa Palook

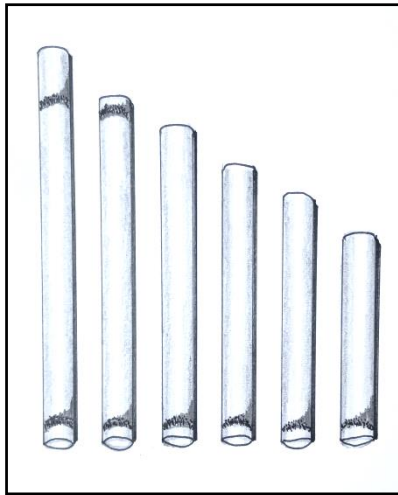
b. Bamboo instruments – Bungkaka, Tongali, Tongatong, Ulibaw, Patteteg



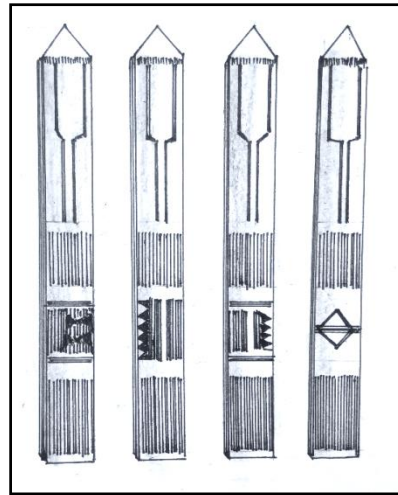
Bungkaka



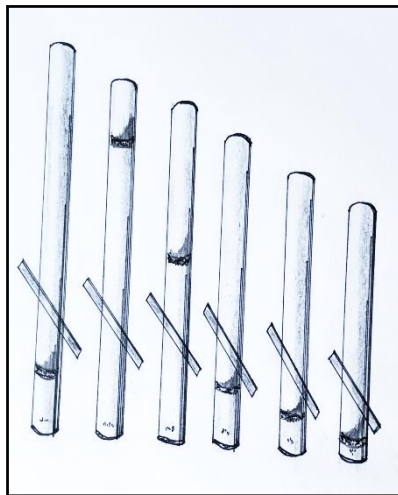
Tongali



Tongatong



Ulibaw

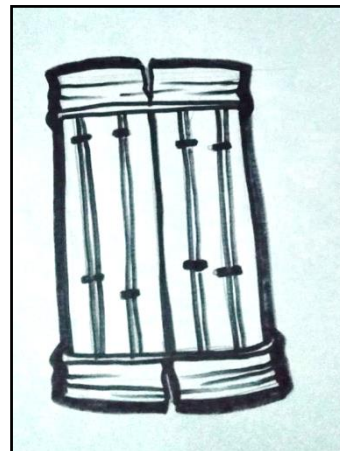


Patteteg

c. Strings – Kuglog, Saluroy



Kuglong



Saluroy

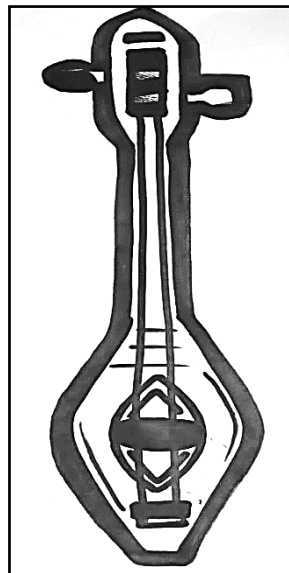
They also have a form of vocal-instrumental ensemble commonly performed during courtships accompanied by the saluroy and the kuglog. Apart from that, they have love incantations that are set to instrumental music such as that Antang of the Manobo; Sindaay and Tarasul of the Tausug; and the Tamuyong, dango, oggayam, salidummay and dangdayang-ay of the Kalinga.

B. Mindoro

Most of the Mangyan tribes of Mindoro are animists, which means they worship spirits and natural forces as gods as part of their religion. This belief is reflected in their instrumental music, which is often used to communicate with the spirit world and its denizens. However, it is also used for more contemporary rituals such as weddings, courtships, festivities, and lullabies.

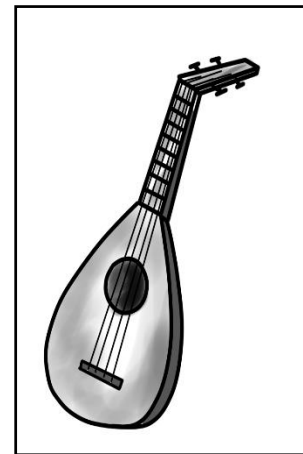
There are three major instruments used by the Mangyan – the Kudyapi, the Gitgit, and the Kalutang.

The *Kudyapi* is a two-stringed lute with a long neck which is plucked by the musician.



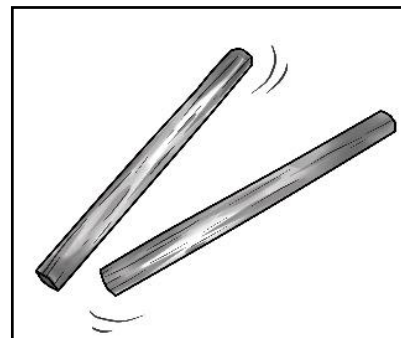
Kudyapi

The *Gitgit* is a bowed lute with 3 – 4 strings. The bow used in the git git is made of human hair.



Gitgit

The *Kalutang* is a pair of equal sized sticks made of wood that is struck against each other to produce sound.



Kalutang

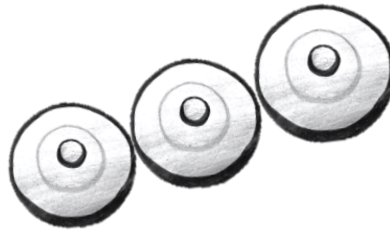
C. Palawan

As mentioned earlier, the music of Palawan aims to imitate the sounds produced by nature. It is evident in the Bagit – an instrumental music played on the Kusyapi or Kudyapi.

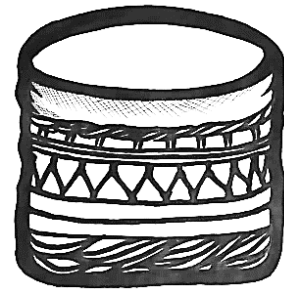
Another instrumental ensemble in Palawan is the Basal. It is a gong ensemble that consists of one or two sets of big gongs – the agungs; small ringed gongs – the sanang; and a drum – the gimbal.



agung



sanang



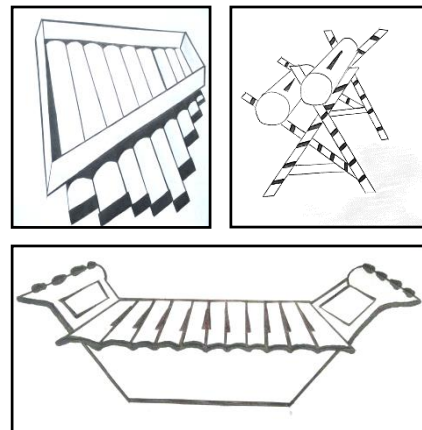
gimbal

D. Visayas



The most famous Visayan ensemble is the Rondalla. The Rondalla is a string ensemble brought to the Philippines by the Spaniards. It is composed of at least five instruments – the bandurria, the laud, the octavina, the gitara (guitar) and the Bajo de Arco. The rondalla had also been adapted by lowland dwellers in the Luzon provinces.

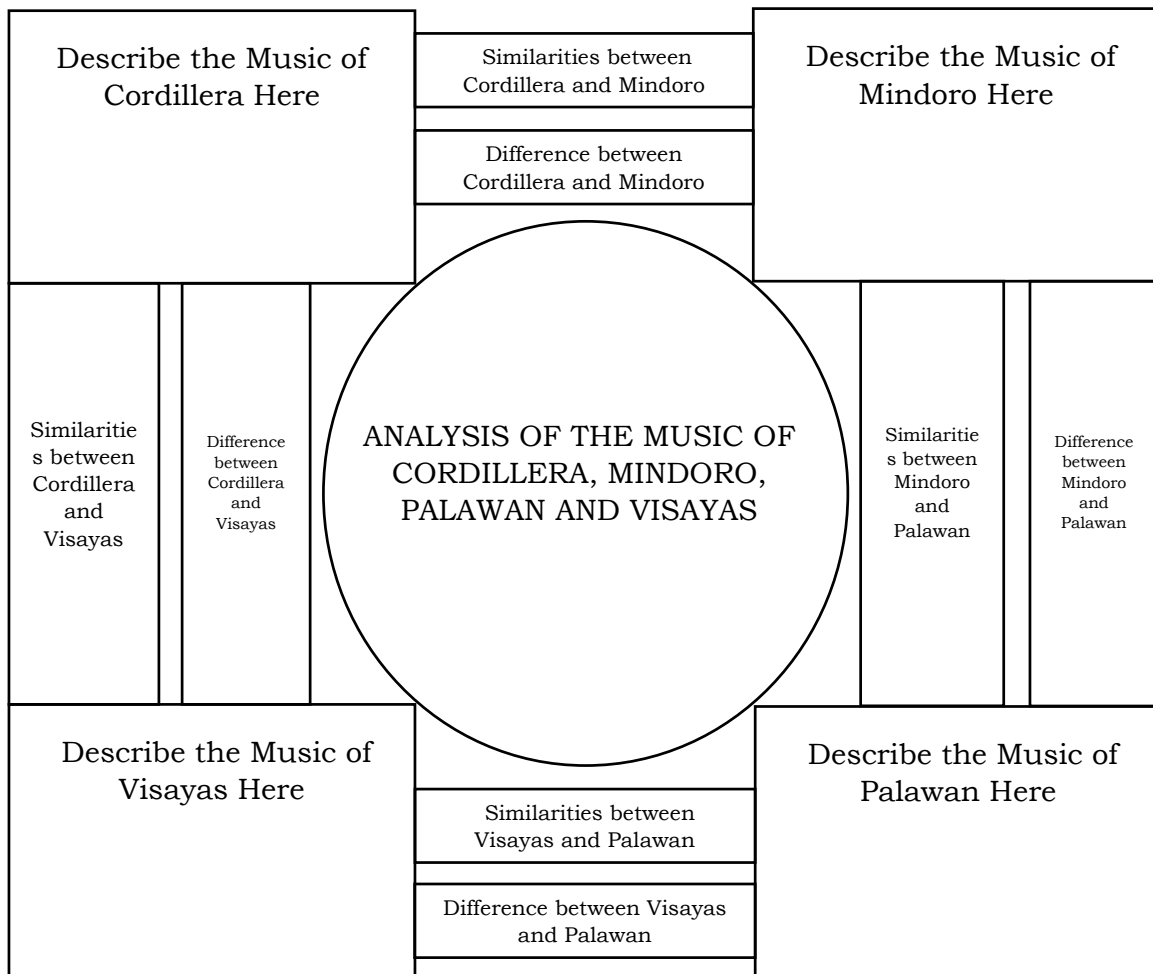
Another Visayan musical ensemble is the Tultogan, a bamboo and drum ensemble. Its roots stemmed from the natives use of bamboo to communicate with each other. In order to produce sound, bamboo sticks are cut in varying length and is place on a pedestal, which is then struck in rhythm.

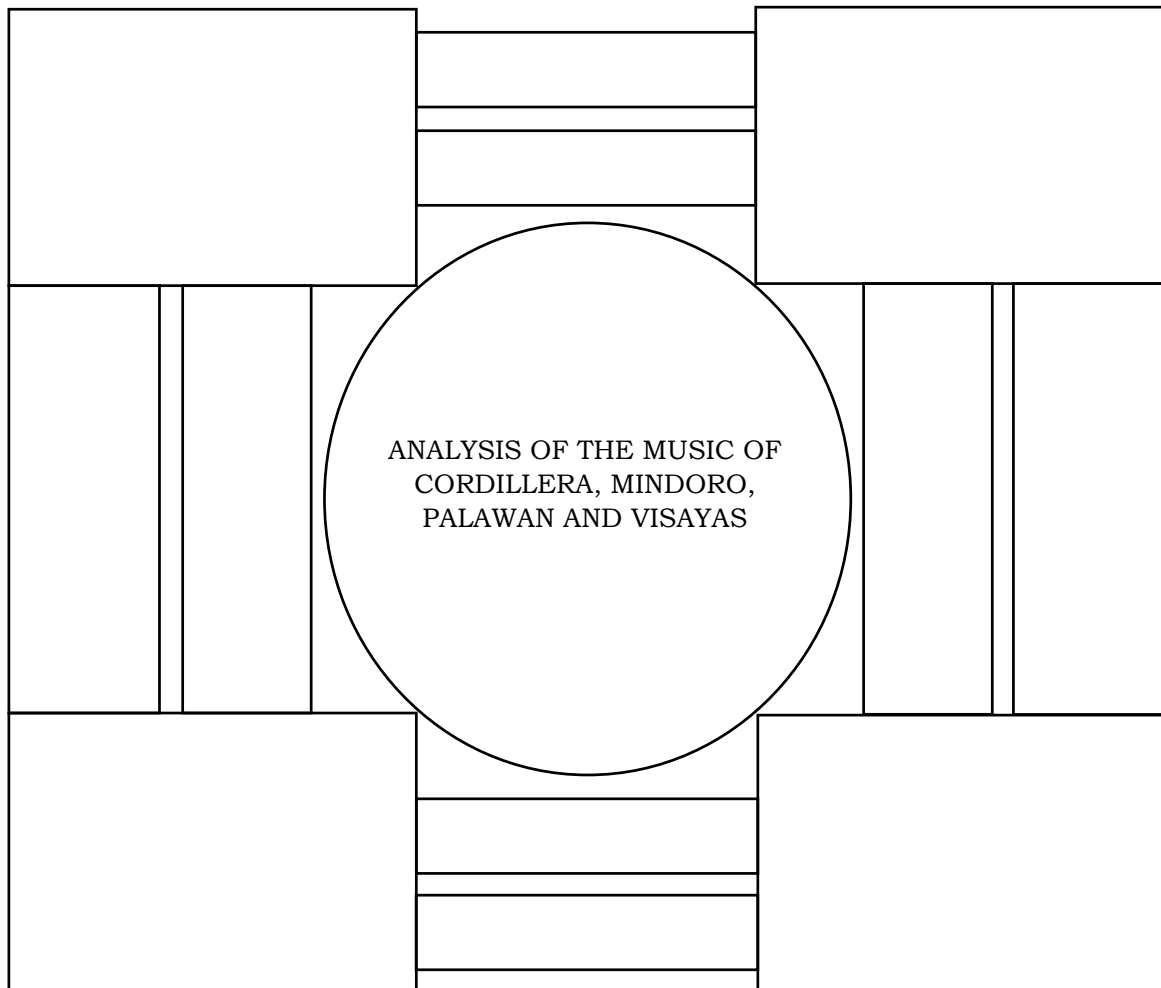


The tultugan bamboo and drum ensemble

Activity #4: Similarities and Differences

Wow, that was a lot to unravel. Now that we have had an overview of the Music of the Cordillera, Mindoro, Palawan and the Visayas, it is now time to reinforce that knowledge through application. Using the Venn diagram below, fill out the required information based on your understanding of the lesson and respond to the follow up questions below. You will be given an activity sheets to answer the given task.





1. What characteristics and/or elements of music did all four of them share in common? Explain your answer.
2. How could these four cultures share those similarities considering their distance from each other?
3. Is there an evidence of cross-cultural communication between the tribes based on their music? Why?

Activity #5: Audio Analysis (Characteristics of Music)

Among the characteristics of the music of the four regions, one thing they have in common is the melismatic nature by which they are sung. *Melismatic* refers to the technique wherein a single syllable of text is sang carried through many notes. This is in contrast to syllabic singing (which is used in modern music) in which each syllable or text gets a single note. Click on the link below if you want to learn more about melismatic singing.

Melismatic singing - <https://www.youtube.com/watch?v=PRS2grauL4I>

Below are links to audio recordings of three of the four songs we studied today – Matud Nila, Ambahan, and Lantege. Write down the lyrics of your chosen song below and separate with a slash (/) instances in the songs where melismaticism are incorporated. You only need to choose one song out of three.

Here is an example from the first line of the song “Matud Nila”

“Matud nila ako /dili/ angay”

This is because the lyric “*dili*” is sang with multiple notes in one breath – a defining feature of melismatic songs. Be careful not to get confused with the vibrato, a musical technique caused by a smooth and repeated changing of the pitch up and down from the regular musical pitch, often done by singers. To further understand the difference, check this video below and compare it to the given sample above.

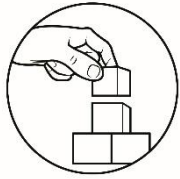
Vibrato - <https://youtu.be/80PJQvTtBN4>

If there is no internet connection available in your home, your facilitator may bring some video clips for you. Afterwards, answer the follow-up questions below on your activity notebook.

1. Matud Nila - <https://www.youtube.com/watch?v=MxmM7iNTnJM>
2. Ambahan - <https://www.youtube.com/watch?v=p2uTNhHpS3g>
3. Lantege - <https://www.youtube.com/watch?v=YQWbxIdMry0>

1. How was melismatic singing applied in all three selections?
2. Why melismatic singing becomes common among different indigenous music from Cordillera, Mindoro, Palawan, and Visayas?

Well done. Now you are ready to look beyond knowing but to understanding the different elements and characteristics of the Music of Cordillera, Mindoro, Palawan, and Visayas.



What's More

Activity #6: Music Analysis (Elements of Music - Vocal Music)

Now it's time to use your knowledge of the elements of music in analyzing the songs from the previous activity. Using the table below, describe how each element of music was utilized in the selection. Afterwards, answer the follow-up questions below on your activity notebook.

Song Title	Tempo	Timbre	Melody	Rhythm	Harmony	Dynamics	Form
Matud Nila							
Ambahan							
Lantege							

1. Which Element/s of music is/are significantly used in all three selections? Explain your answer.
2. Which Element/s of music is/are rarely used in all three selections? Explain your answer.

Activity #7: Music Analysis (Elements of Music – Instrumental Music)

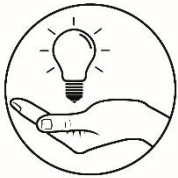
Now, let us use your knowledge in analyzing two instrumental performances – one from Mindoro and the other one is from Visayas. Using the table below, describe how each element of music was utilized in the selection. Afterwards, answer the follow-up questions below on your activity notebook.

If there is no internet connection available in your home, your facilitator may bring some video clips for you. Then, respond to the follow-up questions below. Write your answers on your activity notebook.

- a. Mangyan Bamboo Ensemble
<https://www.youtube.com/watch?v=5uimS4FfR3A>
- b. Rondalla
<https://www.youtube.com/watch?v=1kpnRsgHJ6s>

Song Title	Tempo	Timbre	Melody	Rhythm	Harmony	Dynamics	Form
Bamboo ensemble							
Rondalla							

1. Which Element/s of music is/are significantly used in all three selections? Explain your answer.
2. Which Element/s of music is/are rarely used in all three selections? Explain your answer.

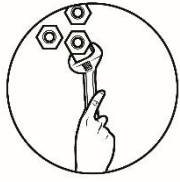


What I Have Learned

Activity #8

Directions: On a separate sheet of paper, write down your experience while answering this module titled “My Reflections.”

My Reflections



What I Can Do

Activity #9: My Recital

Now that we have finished our overview of the music of the Cordillera, Mindoro, Palawan and Visayan, it's time for us to hear your own song interpretation. You will sing the Cordilleran song "Salidummay", record your performances using your cellphone or other media devices and submit it to your facilitator through messenger, e-mail or other media platforms. You may study the song through this link:

https://www.youtube.com/watch?v=uG1mCnnzOEY&list=RDuG1mCnnzOEY&start_radio=1&t=81

Remember, your performance will be graded based on the following rubrics:

Rubrics

Criteria	4	3	2	1
Pitch (Intonation)	All pitches are correct. Starting point is always on pitch and clear. Singing matches throughout the whole melody in the low and high parts and it stays in a key.	The vocal line follows the melodic contour, but there are few off pitch parts, sometimes too high or too low.	Singing doesn't match the melody, but there are few vocal parts on pitch.	Pitches are not clear. It sounds almost like speaking.
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 is not clear.
Lyrics/ Articulation	All the words are clear and lyrics are easy to understand.	The lyrics are understandable, but there are one or a few words that are not clear.	The words are not clear, but one or few parts are understandable.	The words are not clear.

Good singing! Now, here's another challenge. Compose your own chant about love with 4 lines only. Record your composition and submit it to your facilitator.



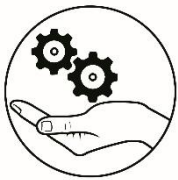
Assessment

Directions: Read and analyze the following statements. Choose the letter of the correct answer. Write your answers on your activity notebook.

1. The Ibaloi Badiw is a vocal genre considered to be the signature form. Where does Ibaloi Badiw belong?
 - A. Mindoro
 - B. Palawan
 - C. Cordillera
 - D. Visayas
2. Which of the following is an epic poetry sang only in four major instances – rice harvests, weddings, funerals and wakes?
 - A. Owiwi
 - B. Bua
 - C. Ibaloi Badiw
 - D. Hudhud
3. What is the term for a lullaby song of Kalinga tribe?
 - A. Owiwi
 - B. Bua
 - C. Ibaloi Badiw
 - D. Hudhud
4. Which of the following characteristics best defines the Cordilleran Music?
 - A. Melismatic
 - B. Free Meter
 - C. None of the above
 - D. All of the above
5. Which of the following is a chant music popular to the Hanunoo Mangyans of Southern Mindoro?
 - A. Ambahan
 - B. Marayaw
 - C. Alangan
 - D. Surat
6. Which of the following is a lute with a bow made of human hair common among the Mangyan tribes?
 - A. Ratagnon
 - B. Gitgit
 - C. Kalutang
 - D. Kudyapi

7. What Mangyan musical instrument is plucked with two strings?
- A. Ratagnon
 - B. Gitgit
 - C. Kalutang
 - D. Kudyapi
8. What instrument is consisting of a pair of sticks that are struck together to create a rhythm?
- A. Ratagnon
 - B. Gitgit
 - C. Kalutang
 - D. Kudyapi
9. Which of the following songs from Palawan is a lyrical poem that expresses love?
- A. Basal
 - B. Bagit
 - C. Tultul
 - D. Kulial
10. What chanted music of Palawan is usually sung at night until morning?
- A. Basal
 - B. Bagit
 - C. Tultul
 - D. Kulial
11. What is the term for a gong ensemble of the Palawan tribes?
- A. Basal
 - B. Bagit
 - C. Tultul
 - D. Kulial
12. Which of the following instruments does not belong in Rondalla?
- A. Banduria
 - B. Trompeta
 - C. Bajo de Arco
 - D. Octavina
13. What string ensemble originally came from Spain?
- A. Rondalla
 - B. Tultogan
 - C. Mariachi
 - D. Laud

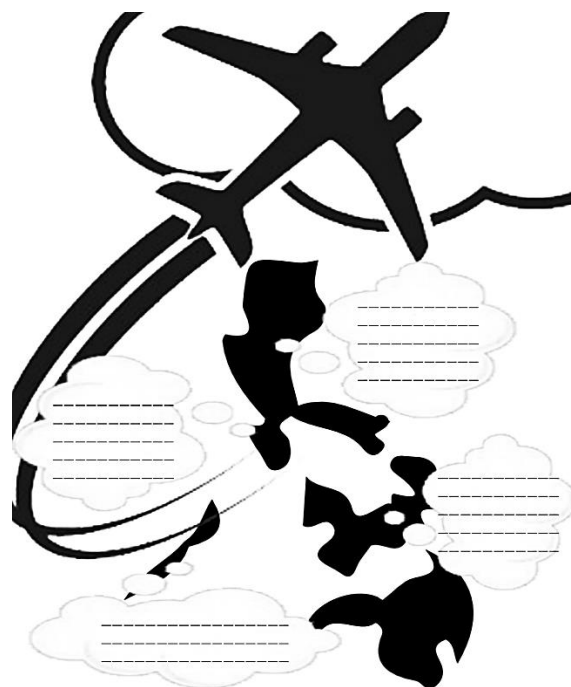
14. What bamboo and drum ensemble came from the natives' original way of communicating to others?
- Kulingtangan
 - Tultogan
 - Rondalla
 - Mariachi
15. Which of the following is a Visayan love song?
- Condansoy
 - Matud nila
 - Ilo nga bata
 - Si Pelimon



Additional Activities

Activity #10: Diving Deep

Great Job! It's almost the finish line – time to put the metal to the pedal. In this activity, you will dive deeper into the lore and culture of the Cordillera, Mindoro, Palawan, and Visayas. In the travel journal below, write down your insights and learnings as well as your reactions to the different music of each region. Copy the illustrations below and write your answers inside the clouds that points to each specific region. Submit your output to your facilitator through messenger, e-mail, or other media platforms.





Answer Key

What I Know/Assessment

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

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