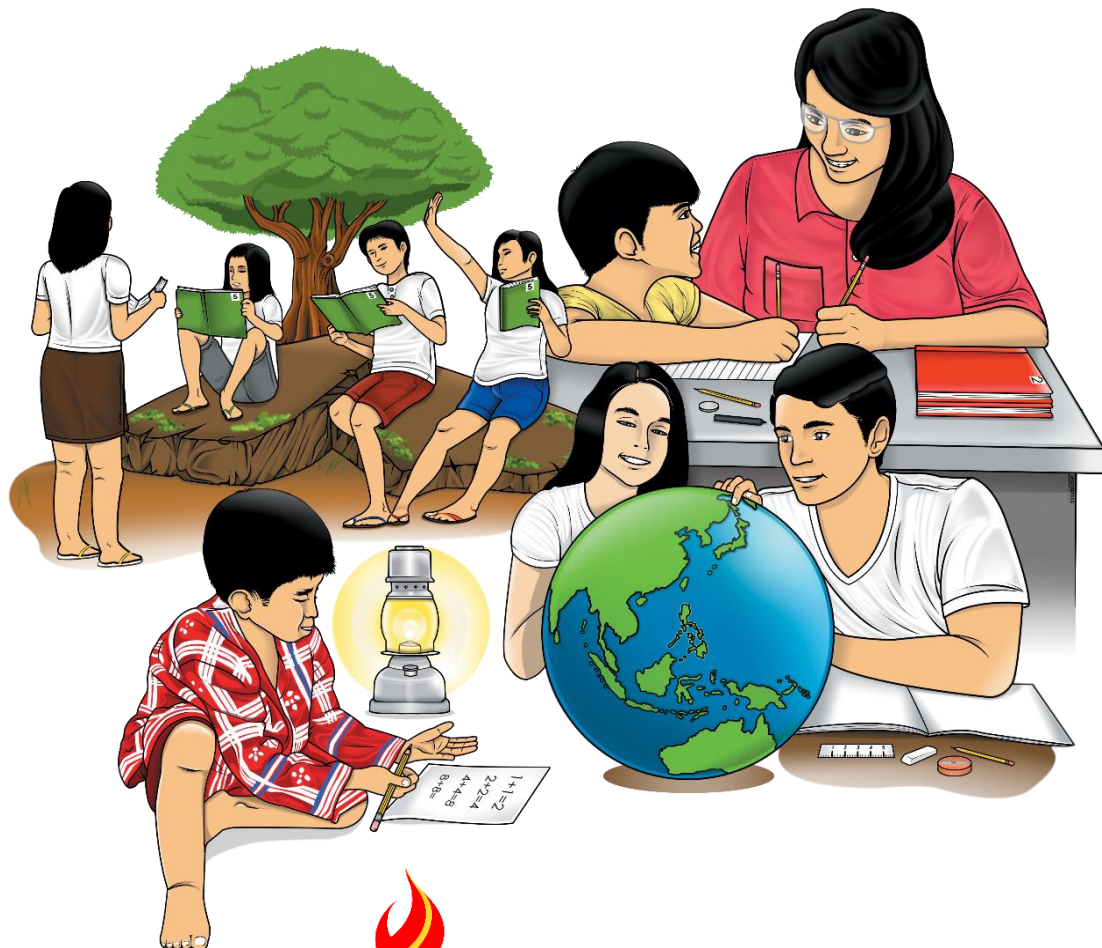


Music

Quarter 3 – Module 2: The Kulintang Ensemble of Mindanao



Music – Grade 7
Alternative Delivery Mode
Quarter 3 – Module 2: The Kulintang Ensemble of Mindanao
First Edition, 2020

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Music

Quarter 3 – Module 2: The Kulintang Ensemble of 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.

MODULE 2

The Kulintang Ensemble of Mindanao

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. explains the distinguishing characteristics of representative music selections of Mindanao in relation to its culture and geography; MU7MN-IIIa-g3
4. explores ways of producing sounds on a variety of sources that is similar to the instruments being studied; MU7MN-IIIb-h4
5. evaluates music selections and music performances applying knowledge of musical elements and style. MU7LV-IIIb-h10



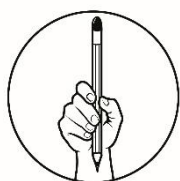
What I Need to Know

Mindanao is home to abundant culture and tradition. It is an inter- cultural trade between the people of Mindanao and other foreign neighbors. The use of bamboo flutes and singing in acapella were influenced by Malaysian people. Melismatic and long chants was originated from India while the used of brass gongs and basses in music are ways brought by Indonesia, Thailand and Burma. From its religion Islam came various art forms which you can only find in this place. The world famous singkil, the rich vocal music, and of course the majestic sound of the Kulintang are just a few among this famous works of art. After digging through the Mindanao Islamic vocal music, we will now proceed to a more familiar sight and sound of Mindanao - its Kulintang Ensemble. Maybe you'll be talking to yourself right now: "I'm already familiar with that instrument and I know what it sounds like or looks like;" or maybe "I know how to play that instrument;" or a boastful "we have that kind of instrument in our house!" whatever the case maybe, let us together explore the beauty and soul of the Mindanao Kulintang Ensemble.

Learning Objectives:

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

1. Identify the different musical instruments and characteristics of the *Kulintang* Ensemble
2. Distinguish the different musical elements of *kulintang* ensemble in relation to its cultural and geographical influences
3. Make an improvised kulintang instrument and perform rhythmic accompaniments to selected music from Mindanao



What I Know

Hello, how are you doing? I know you are excited to learn from this module. Don't worry because several activities were prepared for you to understand what this lesson is all about.

Before you proceed to the content, try to answer the following questions below to determine how much you already know.

Directions: Read and analyze the questions carefully and write the letter of the best answer on your activity notebook.

1. What kind of percussion instrument is the kulintang?
A. Drum
B. hanged gong
C. gongs in a row
D. large gong
2. What kind of instrument is *gandang*?
A. drum
B. flute
C. gong
D. hegalong
3. What is the other term for *agung* of the Tausug people?
A. bebendir
B. kudyapi
C. tungallan
D. gandingan
4. Which of the following refers to a pair of four slim gongs?
A. bebendir
B. kudyapi
C. tungallan
D. gandingan

5. Who among the following groups of people uses a sarimanok-shaped kulintang stand?

A. Tausug	C. Maguindanaoan
B. Maranao	D. Indonesian

6. Why do Islam communities have kulintang instrument even if they have nothing to do with Islam?
 - A. Because this instrument is a product of adaptation of different cultures.
 - B. Because Muslim traders used this instrument to get access to the tribes in Sulu.
 - C. Because the Sulu people bought this instrument from traders.
 - D. Because this is a beautiful instrument which suits the house of a Datu.

7. Which of the following is the main role of the Kulintang ensemble?
 - A. It provides rhythm for the music.
 - B. It provides tempo for the music.
 - C. It provides melody for the music.
 - D. It provides color for the music.

8. Which of the following does the term “talking gongs” mean?
 - A. The instruments can be understood by humans.
 - B. The instrument’s sound is like a radio.
 - C. The instrument’s rhythmic pattern mimics the chant of our ancestors.
 - D. The instrument can actually talk.

9. What mode of playing kulintang will you use in a wedding ceremony?

A. tagunggo	C. binalig
B. tidtu	D. sirong

10. Which of the following is more appealing for the youth?

A. binalig	C. sirong
B. tagunggo	D. sinulog a minuna

11. Why do women traditionally play the *kulintang*?
 - A. Because the women can dance while playing the instrument.
 - B. Because the sound is associated with some of the characteristics of a woman.
 - C. Because there are more women in the community
 - D. Because the kulintang beaters are fragile that only a woman can hold it better.

12. How did the Kulintang arrive in the Philippines?
- A. The Muslim traders brought it to our ancestors.
 - B. It is a product of a barter system.
 - C. It is a gift from the prophet Mohammad.
 - D. Our ancestors bought it.
13. Why does the kulintang can only be seen in Mindanao?
- A. The Spaniards associated the instrument to Islam.
 - B. Mindanao is rich with brass and copper.
 - C. There are more women players in Mindanao.
 - D. This instrument is heavy and difficult to transport.
14. Why do Mindanao gongs differ from the gongs of Cordillera?
- A. Because the material is a mixture of different metals.
 - B. Because the beaters have beautiful designs.
 - C. Because it is embossed while the Cordillera's gongs are flat.
 - D. Because it is cheaper in price.
15. Which of the following statement is TRUE about the Kulintang ensemble?
- A. Only Muslims can play the Kulintang.
 - B. The Spaniards introduced this instrument to us.
 - C. Muslim traders brought this instrument to the natives of Mindanao.
 - D. The manner of playing this instrument today is very different from the old manner of playing.

Lesson

1

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



What's New

Before you go on with the lesson, assess yourself how familiar you are with this ensemble. Try to activate your stock knowledge regarding Kulintang.

So, for this activity, you are going to listen to a music sample about the instruments of Mindanao.

Activity 1: YOUR SOUND LOOKS FAMILIAR

Directions: On your notebook, draw and name the instruments which you think are used in the given audio material. Then, respond to the following questions below. Access the music through the given link below. Use your activity notebook in accomplishing this task.

<https://drive.google.com/file/d/1NjFNN0sz0xJXOquTQZAVK25LwTtXSu9f/view?usp=sharing>

How many instruments have you heard in the music?

What are the musical elements present in the music?

Well, it seems that you have some ideas about Kulintang. This is exciting because activities were provided for you to learn easily.

So, ready yourself and start discovering what's really inside this learning module.



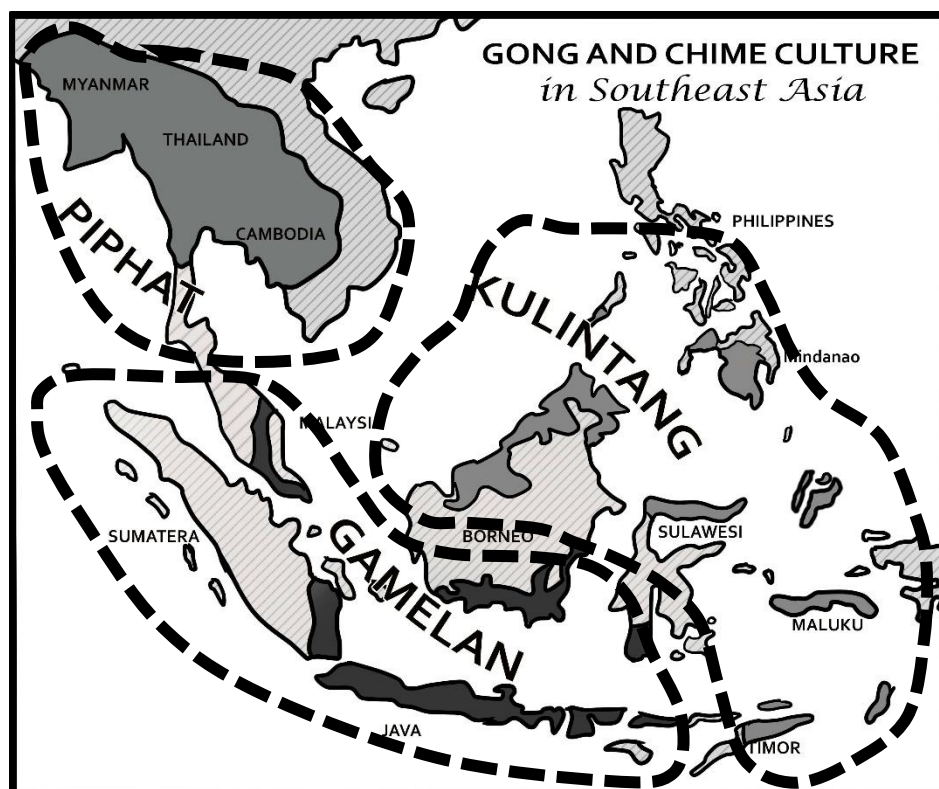
What Is It

This module talks about the representative music selections of Mindanao. Surely, you will get amazed how the ensemble of Mindanao becomes popular and how it contributes to the preservation of Mindanao's culture and tradition.

Origin

When we hear the distinct ringing sound of the Kulintang, we immediately think of Mindanao, Muslims to be exact. But where does the kulintang come from? Is it an original Filipino instrument? Is it related to Islam? Historians say that this instrument is connected to the other types of "gongs in a row" in other parts of southeast Asia. Long before the arrival of the Spaniards in the Philippines, traders from neighboring countries in the south like Borneo and Indonesia were actively engaged in various commercial and cultural activities with the natives of Sulu and other islands in the southern part of the archipelago.

The map below shows the general picture of Gong and Chime culture in southeast Asia. We can see that there are three major ensemble types that emerged in the region long time ago. The Piphat ensemble of Thailand, the Gamelan ensemble of Indonesia, and the Kulintang ensemble of Borneo. It is obvious that the term Kulintang is also used by our neighboring countries.



During those times, Islam was slowly getting into the Philippine soil through these merchants and traders. With this process of Islamization, the locals adapted the general musical traditions brought by their new found friends. That is why, the kulintang is generally played in communities where Muslim traditions prevail. But take note, the kulintang has nothing to do with Islam. Historians say that like the term Moro, it is the Spaniards' tactic to associate the instrument to Islam to hamper the spread of the instrument to other parts of the country.

Basic Facts

Like the *Banduria* of the lowlands of the country, the Kulintang gradually became a Filipino musical instrument, adapting its culture to its manner of playing. The melodies from the kulintang are said to be based on ancient chants that our ancestors used to communicate. We hear its sound as if it is talking to us.

The kulintang is not exclusive to one tribe only. In fact, tribes like Maguindanao, Maranao, Tausug, Sama, T'boli, Blaan, Manobo and Bagobo, are only some of those groups of people who play the kulintang. However, they differ on the number of instruments included in the ensemble. Some may only have three or four pieces of gongs while others can have eight or nine.

Traditionally, kulintang ensembles are composed mainly of women players. The graceful, slow, and relaxed movements of a female is associated with its manner of playing.

Before you continue with this lesson, try to review first one of the important elements of music that is very much needed in kulintang music - *the rhythm*.

Activity 1. Rhythmic Equation

Just like Mathematics, music also deals with numbers. Every note has its own duration. With or without sound, their values must be precisely computed in order to perform the right interpretation of the rhythmic pattern of a certain musical composition. The most common notes that you always encounter are the whole note, the half note, the quarter note, and the eighth note. Basically, a whole note (○) has 4 beats, half note (◐) has 2 beats, a quarter note (◑) has one beat, and eighth note (◒) has 1/2 beat. The larger the value of the note, the longer the sound or duration.

The following activities that you will accomplish are based on the above explanation about the duration of notes. Analyze the total beat values of each group of notes. Write the sign < if the group of notes on the left has a lesser total beat value than the preceding group of notes and > if it has a greater value. Meanwhile, write = if the total beat value of the two group of notes are equal. Copy and answer the equations on your notebook.

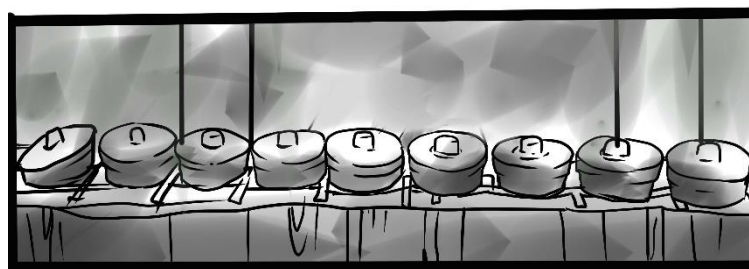
1. ♪ + ♪ ____ ♪ + ♪ + ♪ + ♪ + ♪
2. ♪ + ♪ + ♪ + ♪ ____ ♪ + ♪ + ♪ + ♪ + ♪ + ♪
3. ♪ + ♪ + ♪ + ♪ + ♪ ____ ○ + ♪ + ♪ + ♪ + ♪ + ♪ + ♪
4. ♪ + ○ ____ ♪ + ♪ + ♪ + ♪ + ♪ + ♪
5. ○ + ♪ + ♪ ____ ♪ + ♪ + ♪ + ♪

Very good! Now that you have refreshed your knowledge about rhythm, I think you are now ready to explore the richness of the kulintang music.

The Instruments of the Kulintang Ensemble

Kulintang

The kulintang plays the melody of the piece. It is usually composed of 8 small embossed graduated gongs laid into a wooden frame. The gongs are made of brass and the beaters are made of lightweight wood for ease of playing fast and complicated pieces. The Maranaos call this instrument Kolintang while the Tausugs name it Kulintangan. This instrument has no defined pitch because what matters is the player's ability to follow the rhythm and to make improvisations.



Kulintang (audience perspective)



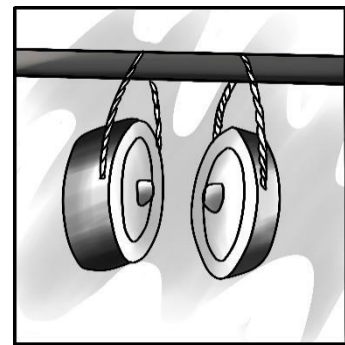
Dabakan

Dabakan

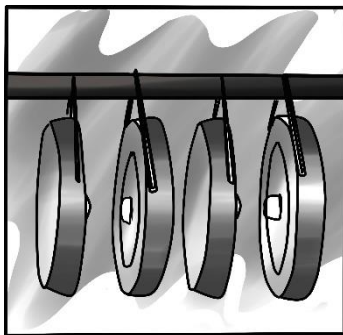
The Dabakan (Maguindanaon term) is a goblet-shaped drum. It is carved from a single trunk of wood. This intricately - designed drum is the only non-gong instrument of the Kulintang ensemble. Thin and long rattan sticks are used as beaters to play the steady beat of the piece. Usually its drum head is made of goatskin. The Maranaos call this “Dbakan”.

Agung

Agung is the biggest gong in the ensemble. If we compare the timbre between agung and kulintang, agung has a low pitch sound while kulintang has a high pitch quality of sound due to its small size. The agung may be compared to the bass section of the orchestra or a band.



Agung



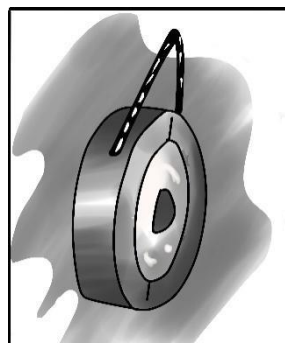
Gandingan

Gandingan

The gandingan is also called “talking gongs” because traditionally they are used to tell messages. It is composed of four hanging slim bossed gongs arranged from low to high pitch starting from the player’s left hand. Each pair of gongs are hung facing each other.

Babandir

This gong is the time keeper as the conductor of the music.

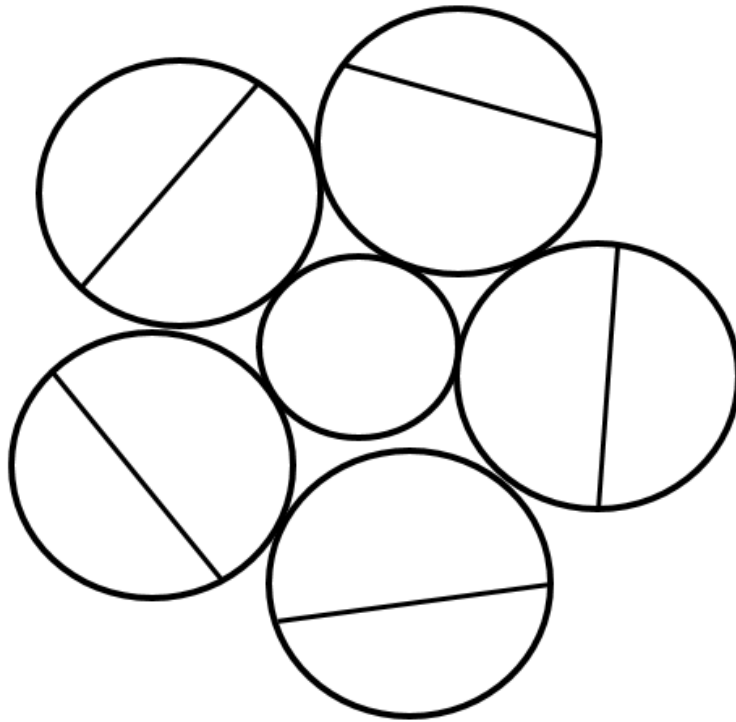


Babandir

or the ensemble. It acts

From the lesson presented in the previous sections, prove yourself that you are capable of understanding the lesson by accomplishing this challenging activity.

Directions: Write the name of the instrument in one space of the circle and its tone color on the other space. Tone colors may be warm, dark, bright, and deep. Afterwards, respond to the following questions below. Accomplish this activity on your notebook.



1. Did the instruments become audible with their distinct tone colors? Why yes or why not?
2. How does tone color affect the whole piece?



How to Play

Like the vocal music of Mindanao, kulintang music is learned by generations long ago through an oral tradition. Unlike the music of the western world, it doesn't have any written musical notation or music system to guide its musicians. Kulintang players, to be exact, need to have a sharp ear and memory to be able to memorize the melodic movement of the piece. Usually, kulintang players learn to play their instrument at a very young age. They observe and listen as their mothers play the instrument. Through this process, they were able to memorize kulintang rhythmic patterns and melody

thereby enabling them to easily improvise.

When we listen to kulintang music, we hear a complex interlocking flow of rhythm with a very rich sound from each instrument caused by striking the individual gongs alternately. The agung serves as a drone or the foundation of the music. The steady rhythm is provided by the drums. And the kulintang, of course, deserves to be the main instrument of the ensemble because it plays the melody.

In the ensemble, the gongs, regardless of their sizes, symbolize human beings. The embossed part produces a clear tone in contrast to the sides which produces a harsh sound. For this reason, the gong is always struck at the center-symbolizing a human being who attained wisdom while the rim or side part symbolizes a person who lacks knowledge.

Traditional kulintang performances require the players to be fully immersed in the music. They should not smile, tap their feet or twist their bodies to be able to fully focus and surrender themselves on the music they are playing. In that manner, they become the music itself.

Notational System

Because of the lack of musical notations to preserve and transfer the pieces, various ways of transcribing its music were developed. One of the more famous way of writing its music is through the number system of notation.

		5 6 7	7	6 7		4		6
R	4				4		5	
L	1	2	3	4	5	6	7	8

In this system the lowest row represents the number of beats per cycle. In this case there are 8 beats per cycle. The number in the two upper rows represent each gong in the kulintang. In this case there are 8 gongs but take note, only the gongs 4, 5, 6 and 7 are to be played. The numbers in the middle row are assigned to the left hand of the player and the heights row for the right hand. There is no required tempo so it is in the player's ability and interpretation of the piece that will dictate how it will be played.

Try playing this pattern at your own phase. But since you do not have a kulintang, you may substitute the gongs with other materials available in your place (bottles perhaps) or if nothing is available, you may just resort to just tapping your left hand (middle row) and right hand (upper row) on the table. You may start very slowly to master the 8 - beat cycle of this simple part. As you go along with your practice, try to increase the phase of your playing until you reach the speed you think is right for the melody.

You have just finished the topic. Think about how you can apply or your understanding of the concepts presented in the previous section. How did you find the lesson? Was it interesting?

Now, it seems that you are ready to learn more. Here are another questions that will help you review the lessons presented in this module. After mastering the pattern, try to answer these questions on your activity notebook.

1. What did you feel while learning the rhythmic pattern?
2. What differences have you observed between the kulintang rhythm and the western-type of rhythm?

For your basis on the next set of questions, please refer to the YouTube link provided Kulintang ensemble (for tone color activity) https://youtu.be/U1Zqb8_8RAs

3. What are the different tones that you heard in the performance?

Here are some important ideas about the famous kulintang of Mindanao. Through the given links below, listen and understand their rhythmic modes.

- The music of the Maguindanao Kulintang ensemble is based on the following rhythmic modes: These five modes are used for entertainment

1. The **Sirong** and the **Sinulog a Minuna** are modes preferred by elderly people because of their steady tempo and refined melodies.
<https://www.youtube.com/watch?v=n20LDXxtHg0>

2. The **Binalig**, **Sinulog a Bagu**, and **Tidtu** are preferred by younger generations because of its fast tempo.

<https://www.youtube.com/watch?v=TJC72ytyiPg> (Binalig)

https://www.youtube.com/watch?v=UOd2AKv_O14 (Sinulog a Bagu)

<https://www.youtube.com/watch?v=pLd4i2kMGUE> (Tidtu)

The above-cited modes are used for entertainment.

3. Meanwhile, the sixth mode, the **Tagunggo**, is used for rituals.

<https://www.youtube.com/watch?v=UxQJwFvPsq8>

Kulintang Music is an oral tradition passed down to our ancestors from the early Muslim traders of Borneo and Indonesia. And from our ancestors, this musical culture is passed down in that same manner to our generation without any musical notation in contrast with western type of music.

The table below shows the differences and similarities of the three ensembles.

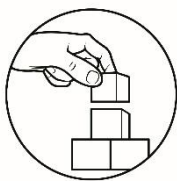
PROVIDE ILLUSTRATIONS FOR THESE INSTRUMENTS

TAUSUG https://youtu.be/2cQmKlteQJ8	NUMBER OF PLAYERS	MARANAO https://youtu.be/HQtahPW4Owl	NUMBER OF PLAYERS	MAGUINDANAO https://youtu.be/TJC72ytyiPg	NUMBER OF PLAYERS
Kulintang (8 - 11 small graduated gongs)	1	Kulintang (8 small graduated gongs)	1	Kulintang (7 to 9 gongs)	1
Gandang (drums)	2	Gandang (cylindrical drum)	1	Dabakan (goblet-shaped drum)	1
Tungallan (large gong)	1	Agung (large gong)	1	Agung (pair of large hanged gongs)	1 or 2
Duwahan (set of two paired gongs)	1			Gandingan (pair of four slim gongs)	
		Dadabuan (conical drum)	1		

Based on the table presented, answer the following questions in your activity notebook.

1. With regard to the name of the instruments used, what are the commonalities and differences of the three ensembles? Explain.

One distinct feature of the Maranao Ensemble is the *Sarimanok*-shaped wooden stand for the eight gongs. These gongs, like the other ensembles, differ in pitch and the tones are not fixed and may vary from one set to another.



What's More

Now that you have understood the richness of Mindanao's Kulintang Music, try to go deeper and look for traces of musical elements in kulintang performances in each of the three Muslim groups in Mindanao.

Activity 1: The Kulintang Detective

Directions: You are a detective whose assignment is to look for evidences about the richness of Kulintang music. Because of the pandemic, you cannot go to the actual place for investigation. Your only source of evidence is the you tube channel. Based on the youtube links provided in the previous table, how are the elements of music used in each performance? You are going to copy the table in your notebook and accomplish the activity.

MUSICAL ELEMENT	TAUSUG KULINTANG ENSEMBLE https://youtu.be/2cQmKlteQJ8	MARANAO KULINTANG ENSEMBLE https://youtu.be/HQtahPW4Ow	MAGUINDANAO KULINTANG ENSEMBLE https://youtu.be/TJC72ytiPg
RHYTHM			
TEMPO			
HARMONY			
TONE COLOR			
DYNAMICS			
MELODY			

Thank you for accomplishing the activity. Now, I have a challenging question for you to answer. You have to ponder and explain your insights based on what you have learned from this learning modules and other sources. Answer the question on your activity notebook.

1. How does each element reflects the cultural and geographical background of kulintang music? Kindly explain your answer by citing examples.



What I have Learned

Congratulations for making it this far! You have proven that you can really answer all the challenging activities that this module has provided. This time, try to express what you have learned from the entire module. Write your reflection on your activity notebook.

My Reflections

A large rectangular box with rounded corners and a scroll-like border, containing ten horizontal lines for writing reflections.

That's a great reflection indeed! Your realization has brought you to the top. This means that you really grasped all the important ideas and concepts from this learning module. A commendation for you!

Now, as you reach the end of the module, focus yourself on the important points that this learning module has taught you.



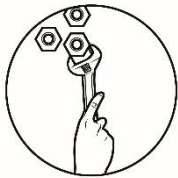
Assessment

Directions: Read and analyze the questions carefully and write the letter of the best answer on your activity notebook.

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 - B. tidtu
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- Because the material is a mixture of different metals.
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 - Because it is embossed while the Cordillera's gongs are flat.
 - Because it is cheaper in price.
15. Which of the following statement is TRUE about the Kulintang ensemble?
- Only Muslims can play the Kulintang.
 - The Spaniards introduced this instrument to us.
 - Muslim traders brought this instrument to the natives of Mindanao.
 - The manner of playing this instrument today is very different from the old manner of playing.



What I Can Do

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

Lastly, enrich your learning through accomplishing this activity.

Activity 1: Sing Like, Sound Like

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

Criteria	4	3	2	1
Voice quality	The song was sung clearly and 3 to 5 elements were use.	The song was clearly heard but only 1 or 2 elements were used.	The song was clearly heard but the elements were not used.	The song was not clearly heard and the elements were not used.

Creativity	The tune was original and the manner of singing was as good as a genuine Tausug.	The tune was original but the manner of singing was not good.	Other parts of the melody were original and some were not.	The tune was not original and the manner of singing was not good.
Mastery	The song was flawlessly performed (memorized lyrics and tune and performance elements were properly executed.)	The lyrics were memorized but there were evident mistakes in the execution of the song.	The performer used a copy for the lyrics but the tune was mastered. There were mistakes in the performance.	The lyrics and the tune were not memorized (either sung without mistakes but with a copy or without a copy but mistakes were evident in the performance.)

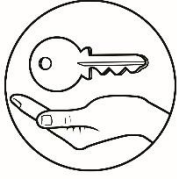


Additional Activities

Let us enrich your knowledge and understanding by accomplishing the last activity that will surely complete your learning endeavor about the lesson. Apply the lesson you have learned on how to play kulintang.

Directions: Copy the table below and fill it with your own simple kulintang music composition. Imagine that only six gongs are available for the performance. Record your performance on your mobile devices and submit it to your teacher through messenger, email or any social media platforms. You may also use flash drive if necessary.

1	2	3	4	5	6	7	8



Answer Key

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

Module 2: What I Know (Pre-Test) / Assessment (Post Test)

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