



PIVOT^{4A} LEARNER'S MATERIAL

QUARTER 2
MAPEH (Music)

G10



DepEd CALABARZON
Curriculum and Learning Management Division

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The Editors

PIVOT 4A Learner's Material
Quarter 2
First Edition, 2020

MAPEH (Music)

Grade 10

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Guide in Using PIVOT 4A Learner's Material

For the Parents/Guardians

This module aims to assist you, dear parents, guardians, or siblings of the learners, to understand how materials and activities are used in the new normal. It is designed to provide information, activities, and new learning that learners need to work on.

Activities presented in this module are based on the Most Essential Learning Competencies (MELCs) in Music as prescribed by the Department of Education.

Further, this learning resource hopes to engage the learners in guided and independent learning activities at their own pace. Furthermore, this also aims to help learners acquire the essential 21st century skills while taking into consideration their needs and circumstances.

You are expected to assist the children in the tasks and ensure the learner's mastery of the subject matter. Be reminded that learners have to answer all the activities in their own notebook.

For the Learners

The module is designed to suit your needs and interests using the IDEA instructional process. This will help you attain the prescribed grade-level knowledge, skills, attitude, and values at your own pace outside the normal classroom setting.

The module is composed of different types of activities that are arranged according to graduated levels of difficulty—from simple to complex. You are expected to :

- a. answer all activities on separate sheets of paper;
- b. accomplish the **PIVOT Assessment Card for Learners on page 38** by providing the appropriate symbols that correspond to your personal assessment of your performance; and
- c. submit the outputs to your respective teachers on the time and date agreed upon.

Parts of PIVOT 4A Learner's Material

	K to 12 Learning Delivery Process	Descriptions
Introduction	What I need to know	This part presents the MELC/s and the desired learning outcomes for the day or week, purpose of the lesson, core content and relevant samples. This maximizes awareness of his/her own knowledge as regards content and skills required for the lesson.
	What is new	
Development	What I know	This part presents activities, tasks and contents of value and interest to learner. This exposes him/her on what he/she knew, what he/she does not know and what he/she wants to know and learn. Most of the activities and tasks simply and directly revolve around the concepts of developing mastery of the target skills or MELC/s.
	What is in	
	What is it	
Engagement	What is more	In this part, the learner engages in various tasks and opportunities in building his/her knowledge, skills and attitude/values (KSAVs) to meaningfully connect his/her concepts after doing the tasks in the D part. This also exposes him/her to real life situations/tasks that shall: ignite his/ her interests to meet the expectation; make his/her performance satisfactory; and/or produce a product or performance which will help him/her fully understand the target skills and concepts .
	What I can do	
	What else I can do	
Assimilation	What I have learned	This part brings the learner to a process where he/she shall demonstrate ideas, interpretation, mindset or values and create pieces of information that will form part of his/her knowledge in reflecting, relating or using them effectively in any situation or context. Also, this part encourages him/her in creating conceptual structures giving him/her the avenue to integrate new and old learnings.
	What I can achieve	

This module is a guide and a resource of information in understanding the Most Essential Learning Competencies (MELCs). Understanding the target contents and skills can be further enriched thru the K to 12 Learning Materials and other supplementary materials such as Worktexts and Textbooks provided by schools and/or Schools Division Offices, and thru other learning delivery modalities, including radio-based instruction (RBI) and TV-based instruction (TVI).

I

This lesson was written for Grade 10 learners for them to enrich their knowledge and understanding of the historical and cultural background of Afro-Latin American and popular music.

At the end of this lesson, you should be able to describe the historical and the cultural background of Afro-Latin American and popular music; and show appreciation by creating simple infographic poster.

Share Time!

Who is your favorite singer/s? Why?

Which of his/her song do you like the most? Why?

D

Learning Task 1: With the help of your sibling, guardian or parent, share your ideas about Afro-Latin American music. Do this task in your notebook.



Learning Task 2: Read the statements below. Write **TRUE** if the statement is correct and **FALSE** if it is incorrect.

1. African music is a collective result of the cultural and musical diversity of more than 50 ethnic divisions of the continent.
2. Before the arrival of the Spanish, Portuguese, and other European colonizers, the natives were found to be using local drums and percussion instruments.
3. Popular music literally means famous music around the world.
4. The music of Latin America is the product of three major influences: the indigenous, the Spanish-Portuguese, and the African.
5. Popular music is mainly influenced by America.

Music of Africa

- Music has always play an important role in the daily lives of Africans. It can be for work, religion, ceremonies, or even communication.
- For the African ceremonies, singing, dancing, clapping, and beating of drums have essential roles even in religious expressions and political events.
- The wide influence of African music spread throughout the world. It permeated contemporary American, Latin American, and European styles.
- African music is a result of the collective cultural and musical variety of more than 50 ethnic divisions of the continent.
- The organization of this vast continent is a colonial legacy from European rule of different nations up to the 19th century, enabling it to incorporate its music with language, environment, political development, immigration, and cultural diversity.
- In the particular subject of research are its rhythmic structures and spiritual characteristic that have led to the birth of jazz forms.

Music of Latin America

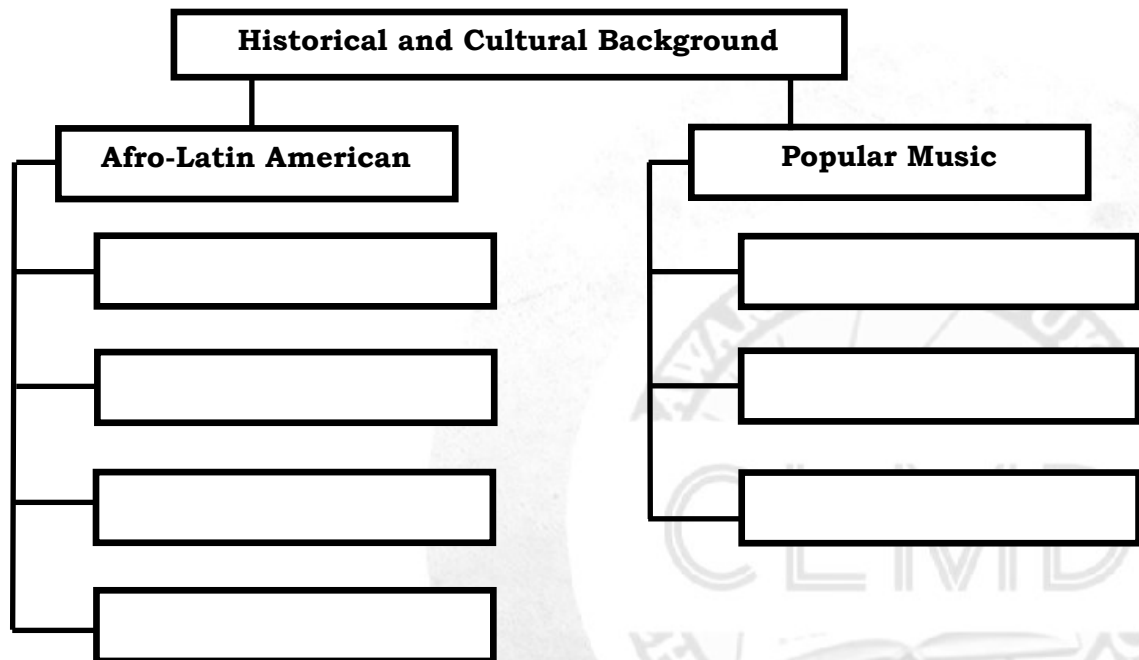
- The Latin American music is the product of three major influences of indigenous Spanish, Portuguese and Africa.
- It pertains to Latin music because of the impact on the countries colonized by Spain and Portugal, spanning the following areas:
 - ⇒ Andean region (a mountain system of western South American along the Pacific coast from Venezuela to Tierra del Fuego) - Argentina, Bolivia, Chile, Ecuador, Peru, and Venezuela.
 - ⇒ Central America—Belize, Costa Rica, El Salvador, Guatemala, Honduras, and Panama.
 - ⇒ Caribbean—Cuba, Dominican Republic, Guadeloupe, Haiti, Martinique, and Puerto Rico.
 - ⇒ Brazil
- Because of the interracial relationship and migration, the abovementioned countries also became populated by five major ancestral groups such as:
 - ⇒ Indian descendant of the original native inhabitants of the region before the arrival of the colonizers;
 - ⇒ African descendants from Western and Central Africa;
 - ⇒ European descendants of colonizers mainly from Spain and Portugal, but also those of French, Dutch, Italian, and British traders;
 - ⇒ Asian descendant of migrations from China, Japan, Indian, and Indonesia/Java; and
 - ⇒ Mixed descendants from the abovementioned groups.

Popular Music

- Popular music literally means “music of the populace”.
- Developed in the 20th century, pop music is generally comprised of music for entertainment of large number of audience, whether on radio or in live performances.



Learning Task 2: Complete the graphic organizer. Do this task in your notebook.



Learning Task 3: Using your coloring materials and short bond paper, create an infographic that will show the cultural and historical background of Afro-Latin American and popular music. Paste your work in your notebook.

Remember that when we say infographic information, it is a graphic visual presentation of information.

Criteria for Rating

Criteria	5 pts	4 pts	3 pts	2 pts	1pt
Design					
Content					
Presentation					

Learning Task 4: In your notebook, answer the given question.

Do you think the song entitled “Dynamite” of BTS, a Korean band, can be considered a popular music? Why?

A

Learning Task 5: Do the following in your notebook.

1. Describe the historical and cultural background of African, Latin American, and popular music.
2. Define popular music.

Learning Task 6: In your notebook complete the following.

In this lesson, I learned that _____.

In this lesson, I discovered that _____.

Musical Characteristics of Afro-Latin American and Popular Music

WEEKS
2-3

Lesson

I

This lesson was written for Grade 10 learners for them to explore and discover the Afro-Latin American and popular music by perceptively listening and analyzing the Afro-Latin American music and popular music.

At the end of this lesson, you should be able to describe the Afro-Latin American and popular music; and show appreciation through listening.

D

Learning Task 1: In your notebook, define the following.

1. Melody
2. Rhythm
3. Dynamics
4. Texture
5. Tempo

Learning Task 2: Open the link or scan the QR code to access the video clips. Listen and analyze them by answering the guide questions below. Write your answers in your notebook. (If connecting to the Internet is not possible, you may select your six favorite songs as alternative music.)

A. Juju Music with Prince Ade-Oye of Benin

<https://www.youtube.com/watch?v=NC0Tw4PmarA>



B. Samba Latina Soundtrack

<https://www.youtube.com/watch?v=sQ9hY7CEtLk>



C. Bob Marley Three Little Birds Lyrics

<https://www.youtube.com/watch?v=ind7BEZgWJU>



D. Maracatu - Bloco d'O Passo

<https://www.youtube.com/watch?v=MNLrzCpOQu8>



E. Para Sa Akin - Sitti Navarro

https://www.youtube.com/watch?v=2vH_ww-Ks68



F. Love Me Do - The Beatles - Lyrics

<https://www.youtube.com/watch?v=xrN2nWe4kPI>



2.1. Answer the given questions in your notebook.

2.1.1. What you think is the mood of each song?

Music A:

Music B:

Music C:

Music D:

Music E:

Music F:

2.1.2. Do you think the melody and the rhythm of each song are appropriate to effectively deliver the message? Why?

Music A:

Music B:

Music C:

Music D:

Music E:

Music F:

2.1.3. Which music/song do you like most? Why?

2.2. Describe the musical elements of the songs you heard while completing the table below. Do this activity in your notebook.

Songs (or Your Chosen	Melody	Rhythm	Dynamics	Texture	Tempo
Juju Music with Prince Ade-Oye of Benin					
Samba Latina Soundtrack					
Bob Marley Three Little Birds					
Maracatu - Bloco d'O Passo					
Para Sa Akin - Sitti Navarro					
Love Me Do - The Beatles					

Traditional Music of Africa

Basically, African music has interlocking structural format. It is mainly overlapping and has dense texture as well as its rhythmic complexity.

Its many sources of influence have produced such varied styles and genres as the following:

Afrobeat

It is used to describe fusion of Western African with Black American music.

Apala (Akpala)

It is a musical genre from Nigeria in the Yoruba tribal style. It used to wake-up worshippers after fasting during Muslim holy feast of Ramadan. Percussion instrumentation includes the rattle (sekere), thumb piano (agidigbo), bell (agogo), and two or three talking drums.

Axe

It is a popular genre from Salvador, Bahia, and Brazil. It fuses the Afro-Caribbean styles of marcha and reggae, and is played by carnival bands.

Jit

It is a hard and fast percussive Zimbabwean dance music played on drum with guitar accompaniment, influenced by mbira-based guitar styles.

Jive

It is a popular form of South African music featuring a lively and uninhibited variation of the jitterbug. Jitter is a form of swing dance.

Juju

It is a musical style from Nigeria that relies on the traditional Yoruba rhythms, where instruments are more Western in origin. A drum kit, keyboard, pedal steel guitar, and accordion are used along with the traditional dun-dun (talking drum or squeeze drum).

Kwassa kwassa

It is a dance style that began in Zaire in the late 1980s, popularized by Kanda Bongo Man. In this style, the hips move back and forth while arms follow the hip movements.

Marbi

It is South African three-chord township music of the 1930s-1960s which evolved into African jazz. It is characterized by simple chords in varying vamping patterns with repetitive harmony over an extended period of time to give the dancers more time on the dance floor.

Latin American as Influenced by African Music

Reggae

It is a Jamaican musical style that was influenced by the island's traditional mento music. Its offbeat rhythm and staccato chords are the most distinctive qualities of reggae.

Salsa

It is dance music from Cuba, Puerto Rico, and Colombia. It is composed of various genres including the Cuban son montuno, guaracha, chachacha, mambo, and bolero.

Samba

It is a Brazilian musical genre and style. Its roots can be traced to Africa via the West African slave trade and African religious tradition particularly in Angola and the Congo. It has basic underlying rhythm that typifies most Brazilian music. It is lively and has rhythmical beat with three steps to every bar, making the samba feels like a timed dance.

Soca

It is also called as the “soul of calypso”. It originated as a fusion of calypso with Indian rhythms, thus combining the musical traditions of the two major ethnic groups of Trinidad and Tobago. It is a modern Trinidadian and Tobagonian pop music combining soul and calypso music.

Were

It is a Muslim music often performed as a wake-up call for the early breakfast and prayers during Ramadan celebrations. Relying on pre-arranged music, it fuses the African and European music styles.

Zouk

It is a carnival-like rhythm, from the creole slang word for “party”. It originated in the Caribbean Islands of Guadeloupe and Martinique and popularized in the 1980s. It has pulsing beat supplied by the gwo ka and tambour bele drums, a tibwa rhythmic pattern played on the rim of snare drum, a rhythm guitar, a horn section, and keyboard synthesizers.

Vocal Form of African Music

Maracatu

It first surfaced in the African state of Pernambuco, combining the strong rhythm of African percussion instruments with Portuguese melodies. The maracatu group called nacoes (nations) who paraded with a drumming assemble numbering up to 100, are accompanied by singer, a chorus, and coterie of dancers.

Blues

The *blues* is a musical form of the late 19th century that had deep roots in African-American communities, located in the so called “Deep South” of the United States, where the slaves and their descendants used to sing as they worked in the cotton and vegetable fields.

The notes of the blues create an expressive and soulful sound. The feelings that are evoked are normally associated with misfortune, lost love, frustration, or loneliness. From extreme joy to deep sadness, the blues can communicate various emotions more effectively than other musical forms.

The noted performers are Ray Charles, James Brown, Cab Calloway, Aretha Franklin, and John Lee Hooker. As well as B.B. King, Bo Diddley, Erykah Badu, Erica Clapton, Steve Winwood, Charles Musselwhite, Blues Traveler, Jimmie Vaughan, and Jeff Baxter.

Soul

It was a popular music genre of the 1950s and 1960s. It originated in the United States, and combined elements of African-American gospel music, rhythm and blues, and often jazz. The catchy rhythm is accompanied by handclaps and extemporaneous body moves which are among its important features. Other characteristics include “call and response” between the soloist and the chorus, and an especially intense and powerful vocal sounds.

Some important innovators who made recording in the 1950s that contributed to the emergence of soul music includes Clyde McPhatter, Hank Ballard, and Etta James. Ray Charles, Little Richard, Otis Redding, and James Brown were equally influential. Sam Cooke and Jackie Wilson are often acknowledged as “soul forefathers” while Brown is called as “Godfather of Soul”.

Example of soul music are *Ain’t No Mountain High Enough*, *Ben*, *All I Could Do Was Cry*, *Soul to Soul*, and *Betcha by Golly Wow*.

Spiritual

It is associated with deeply religious person. It pertains to a song form, known as the “Negro spiritual” sang by the African slaves in America who became enslaved by their white communities. This form of music is used as outlet to express loneliness and anger. It was a result of the interaction of music and religion from Africa with that of American. The text, mainly religious, and sometimes taken from Biblical psalms or passages, while the music utilizes deep bass voices. The vocal inflections, African accents, and dramatic changes in dynamic add to the musical interest and effectiveness of the singing.

Examples:

We are Climbing Jacob’s Ladder
Rock My Soul
When the Saints Go Marching In
Peace Be Still

Call and Response

It is a method of a succession of two distinct musical phrases usually rendered by different musicians, where the second phrase acts as a direct commentary on or response to the first. It is somewhat same with question and answer sequence in human communication. It also resembles to the verse-chorus form in many vocal compositions.

Example:

Mannish Boy, one of the signature songs by Muddy Waters
School Day—Ring. Ring Goes the Bell by Chuck Berry
Call Me Maybe by Carly Rae Jepsen

Music of Latin America

Influences on Latin American Music

Indigenous Latin American Music

It was largely functional in nature, being used for religious worship and ceremonies. The use of instruments, as well as singing and dancing, served to implore the gods for a good harvest or victory in battle, to guard against sickness and natural disasters, and of course to provide recreation.

Afro-Latin American Music

The rich and varied rhythmic patterns produced by drums and various percussion instruments are noticeable in this music. Complex layering of rhythmic pattern was favorite device, where fast-paced tempo adds to the rhythmic density. Vocal music was often deep-chested while instrumental music greatly relied on drums and buzzer to produce rich sounds and occasional loud volume levels for added intensity.

Euro-Latin American Music

The different regions of Latin American adopted various characteristics from European colonizers. The melodies of renaissance period were used in Southern Chile and the Colombian Pacific coasts, while step-wise melodies were preferred in the heavily Hispanic and Moorish influenced areas of Venezuela and Colombia. Alternating dual meter, such as and, known as “*sesquialtera*” found in Chile and adopted in Cuba and Puerto Rico, were immortalized in the song *I Wanna Be in America* from Leonard Bernstein’s Broadway hit *West Side Story*. Other European influences were seen in the texture of Euro-Latin American music, from unaccompanied vocal solos to those accompanied by stringed instruments.

Mixed American Music

The diversity of races and cultures from the native Americans, Afro-Latin Americans and Euro-Latin Americans account the rich combination of musical elements. This musical fusion, combining native instruments with Europe counterparts and musical theories, was further enriched by the instruments brought by the African slaves. The massive infusion of African culture also led to the introduction of other music and dance forms such as the Afro-Cuban *rumba*, the Jamaican *reggae*, the Colombian *cumbia*, and the Brazilian *samba*.

Popular Latin American Music

Latin American has produced several musical genres and forms that had been influenced by European folk music, African traditional music, and native source. Much of its popular music has in turn found its way to America, Europe, and eventually the rest of the world. Its danceable rhythms, passionate melodies, and exotic harmonies continue to enthrall music and dance enthusiasts worldwide. Some of these Latin American popular music forms are the tango, bossa nova, samba, son and salsa.

1. **Samba**—It is a dance form of African origin which evolved into an African -Brazilian favorite in the working class and slum districts of Rio de Janeiro. Its lively rhythm consists of two four-time signature that are danced as three steps per measure, thus creating a feeling of three four-time signature.
2. **Son** – It is a fusion of the popular music or canciones (songs) of Spain, the African rumba rhythms of Bantu origin.
3. **Salsa** - It is a social dance with marked influences from Cuba and Puerto Rico that started in New York in the mid 1970s. The moderate tempo is used throughout.

Vocal and Dance Form of Latin American Music

1. **Cumbia** - It consists of varying rhythmic meters in different locations—two four time signature in Colombia, two four, four four, and six eight time signatures in Panama, and two two time signature in Mexico. The instruments used are drums of African origin, such as the tabor, (bass drum), claves (a pair of the thick hardwood sticks struck together to set the beat), guitar, accordion, clarinet, modern flute, and caja (a type of snare drum).
2. **Tango** - The word “tango” has been of African origin, meaning “African dance” or from the Spanish word taner meaning “to play” an instrument. During the 1890s, it developed as the foremost urban song and dance form in the working class areas of Buenos, Aires, Argentina related to the Cuban contradanza and habanera.
3. **Chacha** - It is a ballroom dance originated in Cuba. It was derived from the mambo and its characteristics rhythm of 2 crochets—3 quavers—quaver rest, with a syncopation on the fourth beat.
4. **Rumba** - It is popular recreational dance of Afro-Cuban origin, performed in a complex duple meter pattern and tresillo, which is a dotted quaver—dotted quaver –dotted semiquaver rhythm. It has a repetitive melody with an ostinato pattern played by maracas, claves, and other percussion instruments.
5. **Bossa nova** - It originated in the late 1950s when a slower, gentler version of the classic Cuban samba become popular with the upper- and middle-class sectors of Brazilian society. The name bossa nova is Portuguese (the language of Brazil) for “new trend.” The music integrates melody, harmony, and rhythm into a swaying feel, where the vocal style is often nasal. The music contains themes centering on love, women, longing nature, and youthfulness. This is ideal for easy and relaxing listening, conducive to romantic dates and quiet moments at lounges.

6. **Reggae**—It is an urban popular music and dance style that originated in Jamaica in the mid-1960s. It contained English texts coupled with Creole expressions that were not so familiar to the non-Jamaican. It was a synthesis of Western American (Afro-American) popular music and the traditional Afro-Jamaican music. It composed a Western-style melodic-harmonic base with African sounds and characteristics, American pop and rock music mannerisms, and a preference for a loud volume in the bass. The best-known proponent of reggae music is Bob Marley.

7. **Foxtrot**- The foxtrot is a 20th century social dance that originated after 1910 in the USA. It was executed as one step, two step and syncopated rhythmic pattern. The tempo varied from 30 to 40 bars per minute and had a simple duple meter with regular 4-bar phrases.

8. **Paso Doble**- It means double step. It is a theatrical Spanish dance used by Spaniards in bullfights. The music was played as the matador (a bullfighter whose task is to kill the bull) enters (paseo); and also, during passes just before the kill (faena). The music used is in the duple meter and march-like character.

Jazz Music

The development of the jazz genre was an offshoot of the music of African slaves who were brought to America. As an outlet for their deepest feelings, the Africans used music to recall their nostalgic past in their home country as well as to voice out their sentiments on their desperate condition as slaves in America. Jazz evolved into different upbeat forms which the world adopted and incorporated into other contemporary styles.

1. **Ragtime** - It is a popular American music style mainly for piano. It originated in the Afro-American communities of St. Louis and New Orleans. It was said to be a modification of the “marching mode” made popular by John Philip Sousa, where the effect is generated by an internally syncopated melodic line pitted against a rhythmically straightforward bass line. The music is written unlike jazz which is characterized mainly improvised and consist of regular meters and clear phases, with an alternation of low bass or bass octaves and chords. Scott Joplin is known as the “King of Ragtime”.

2. **Big Band** - It refers to a large ensemble originated in the United States in the mid-1920s closely associated with the Swing Era and its jazz elements. The style relied heavily on percussion (drums), wind, rhythm (guitar, piano, double bass, vibes), and brass instruments (specifically saxophones), with a lyrical string section (violins and other string instruments) to accompany a lyrical melody.

Standard big band 17-piece instrumentations are composed of the percussion, bass, and woodwind instruments; five saxophones (commonly two altos, two tenors, and one baritone), four trumpets, four trombones (often including one bass trombone), and a four-piece rhythm section (composed of drums, acoustic bass or electric bass, piano and guitar). Some big bands today use traditional instruments.

3. **Bebop** - Bebop or bop is a musical style of modern jazz that emerged during World War II. It was recognized by its tempo, instrument virtuosity, and improvisation. The speed of the harmony, melody, and rhythm resulted to heavy performance where the instrument sound more intense and freer.
4. **Jazz Rock** - It is the music of 1960s and 1970s bands that inserted jazz elements into rock music. A synonym for “jazz fusion”, jazz rock is a mix of funk and R&B (rhythm and blues) where the music used amplification and electronic effects, complex time signature, and extended instrumental compositions with lengthy improvisations in the jazz style.

Popular Music

It literally means “music of the populace”, similar to traditional music of the past. In the 20th century, pop music (as it has come to be called) generally consisted of music for entertainment of large number of people, whether on radio or in live performances.

- **Folk Music**—Traditionally, folk music pertains to melodies and songs of the common people handed down one generation to the next. Folk music commonly expresses the character of ethnic and social groups, and sometimes of a nation. As the music of the people, it shows political or religious beliefs, tells a story, recount history, or simply provides amusement. During 1960s and 1970s, folk music took on a new character. It was combined with elements of rock to reveal the social and political concerns of the youth era.
- **Country and Western Music**- It is the combination of popular musical forms originally found in the southern United States. The terminology “country music” began to be used in the 1940s when the earlier term “hillbilly music” was felt to be degrading, and the term was subsequently embraced in the 1970s. The music reflects the people’s life experiences and local settings, even while combining the ideas of a continued development of the society with nostalgia for one’s roots and culture. Its musical characteristics are simple tune, usually sung solo accompanied by a guitar, a banjo, or occasional whistling. The theme of the songs shows the romantic imagery of the American cowboy-depicting heroic deeds, gritty trail life, nature and wide open space.

Ballads

It is about expressive folksong in narrative verse with text dealing typically with love. The word “ballad”, derived both from the medieval French “chanson balladee” and “ballade”, means a dancing song. Nowadays, the term ballad pertains to a love song in slightly pop or rock style, with following variations:

1. **Blues Ballads**— It often deals with anti-heroes resisting authority and emphasizes the character of the performance more than narrative content as accompanied by banjo or guitar.
2. **Pop Standard and Jazz Ballads**—It is a blues style built from single verse of 16 bars ending the dominant of half-cadence, followed by a refrain or chorus part of 16 or 32 bars in AABA form . The B section acts as the bridge, and the piece usually ends with a brief coda or the tail—a few additional lyrics that bring the song to a close
3. **Pop and Rock Ballads**— It is categorized as an emotional love song with suggestions of folk music.

Standards

It is used to denote the most popular and enduring songs from a particular genre or styles. Its style is mostly moderate tempo with a relaxed mood and highly playable melodies within the range and technical capacity of armature singers.

Rock and Roll

It was greatly popular song from United States during the late 1940s to the 1960s. It combined the Afro-American forms such as the blues, jump blues, jazz, and gospel music with Western swing and country music. The lead instruments were the piano and saxophone, but these were eventually replaced by modern instrument.

In the classic form, rock and roll employed one or two electric guitars (lead, rhythm), a string bass or bass guitar, and a set of drums that provided the rhythmic pattern. With the use of technology, amplifiers and microphones were added to increase the volume.

Disco

Disco music pertained to rock music that was more danceable. The disco style had a soaring and reverberating sound rhythmically controlled by a steady beat for ease of dancing, and accompanied by stringed, horns, electric guitars, and electric pianos or synthesizers.

Pop Music

Like disco era, other pop music superstars continued to emerge including pop superstars like Celine Dion, Madonna, Michael Jackson (The King of Pop) and the today's pop music idols, such Boyzone, Westlife, Black Eyed Peas, K-pop groups, etc.

Hip Hop and Rap

The musical style is a highly rhythmic type of music that usually includes rap (rhythmic chanted words). In rapping, the artist performs along within the instruments or the synthesizer beat.

Alternative Music

It is an underground and independent form of music that arose in the 1980s. It was recognized as unconventional practices such as distorted guitar sounds, oppressive lyrics, and defiant attitudes. It was also characterized by high energy levels that bred new styles such as new wave, punk rock, post-punk, indie rock, gothic rock, jangle pop, noise pop, C86, Madchester, Industrial Rock, and Shoegazing.

Classical Musical Made Popular

In the 20th century the composers expanded the genres of classical music with bold or daring new styles, such as minimalism, chance music, and avant-garde music.

Crossover Performance: Classical and Pop

Number of classical musicians have begun to render “crossover” performance, in which they combine classical compositions with a jazz, rock, and folk music in the same concert or recording.

Philippine Popular Music

Original Pilipino Music (OPM)

It pertains to the Philippine pop song, particularly ballads, such as those popular after the fading of its predecessor, the Manila Sound, in the late 1970s.

1980s and 1990s are regarded as the golden era of Philippine ballads. Among the classics that emerged were those created by Ryan Cayabyab, George Canseco, Willie Cruz, Jose Marie Chan, and Gary Valenciano. In the Philippines there are compositions that made use of Western-type melody and harmony, while expressing uniquely Filipino emotions in moving poetic lyrics.

E

Learning Task 3: Answer the given questions below. Write your answers in your notebook.

1. Do you consider Philippine rock, pinoy rap, and pinoy hip hop as Philippine Pop music? Why?
2. What do you think is the role of media like radio, television, internet and recording play in the development of different musical genres?
3. How will this lesson improve you as an individual?

Learning Task 4: In a short bond paper, create a brochure that will describe the characteristics of Afro-Latin American Music. Paste your work in your notebook.

Criteria for Rating

Creativity	_____	20%
Originality	_____	30%
Content	_____	50%
Total	_____	100%

Learning Task 5: Open the link or scan the QR code to access the video clip. Do the given task in your notebook. You may also choose any Philippine rock music that you know.

Juan Dela Cruz Band - Himig Natin

<https://www.youtube.com/watch?v=VdDNur3bOBE>



1. Describe Philippine rock music based on the clip that you have heard.
2. How will you relate your life as a teenager to the given music?



Learning Task 6: Identify the following. Write your answers in your notebook.

1. The musical style is a highly rhythmic type of music that usually includes rap.
2. It is used to describe fusion of Western African and Black American music.
3. It is composed of a Western-style melodic-harmonic base with African sounds and characteristics, American pop and rock music mannerisms, and a preference for a loud volume in the bass.
4. Traditionally, it pertains to melodies and songs of the common people handed down from one generation to the next.
5. Its musical characteristics are simple tune, usually sung solo and accompanied by a guitar, a banjo, or occasional whistling.
6. The tempo varied from 30 to 40 bars per minute and had a simple duple meter with regular 4-bar phrases.
7. It first surfaced in the African state of Pernambuco, combining the strong rhythm of African percussion instruments with Portuguese melodies.
8. It is a hard and fast percussive Zimbabwean dance music played on drum with guitar accompaniment, and influenced by mbira-based guitar styles.

9. It combined the Afro-American forms such as the blues, jump blues, jazz, and gospel music with Western swing and country music. The lead instruments were the piano and saxophone, but these were eventually replaced by modern instruments.
10. A music that serves as an outlet for their deepest feelings, the Africans used music to recall their nostalgic past in their home country as well as to voice out their sentiments on their desperate condition as slaves in America.

Learning Task 7: Complete the prompts below. Write your answers in your notebook.

1. In this lesson, I realized that _____.
2. In this lesson, I discovered that _____.

Musical Instruments of Africa and Latin American

WEEKS
4-5

Lesson

I

This lesson was written for Grade 10 students for them to explore ways of creating sounds on a variety of sources suitable to chosen vocal and instrumental selections.

At the end of this lesson, you should be able to recognize the different musical instruments of Africa and Latin America; and show appreciation by creating improvised musical instrument.

D

Learning Task 1: In your notebook, describe the following:

1. Idiophone
2. Membranophone
3. Chordophone
4. Aerophone

Learning Task 2: Open the link or scan the QR code to access the video clip. Listen and observe the materials used and how the performer used the instruments. You may use any related material that you know.

African Unique Traditional Dance & Music Group-Djembe Rhythms

https://www.youtube.com/watch?v=LOS0kA_O6IQ



In your notebook, write your observations about the materials and how the performer used the musical instrument.

Musical Instruments of Africa

Classification of Traditional African Instruments

A. Idiophone

1. Balafon—It is a West African xylophone. It is a pitched percussion instrument with bars made from logs or bamboo.
2. Rattles—These are vessels made of seashells, tin basketry, animal hoofs, horn, wood, metal, cocoons, palm kernels or tortoise shells. These may range from single to several objects that are either joined or suspended to create sound as they hit each other.
3. Agogo—It is a single bell or multiple bells that had its origins in traditional Yoruba music as in the samba bateria (percussion) ensembles. It has the highest pitch among the bateria instruments.
4. Atingting kon—These are split gongs used to communicate between villages. Traditionally, they were curved out of wood to resemble ancestors and has a slit opening at the bottom.
5. Slit drum—It is a hollow percussion instrument. It is curved or constructed from bamboo or wood into a box with one or more slits on the top. The drum can produce two different pitches.
6. Djembe—It is shaped like a large goblet and played with bare hands. The body is carved from hollowed trunk and covered with goat skin.
7. Shekere—It is a type of gourd and shell megaphone from West Africa, consisting of a dried gourd with beads woven into a net covering the gourd.
8. Rasp or scraper—It is a hand percussion instrument whose sound is produced by scraping the notches on a piece of curved wood with a stick, creating a series or rattling effects.

B. Membranophone

1. Body Percussion—Aside from using their voices, since many of them are very good in singing, they also clap their hands, slap their thighs, pound their upper arms or chests, or shuffle and stomp their feet.
2. Talking drum— It is used to send messages to announce births, deaths, marriages, sporting events, dances, initiation, or war, even sometimes gossips or jokes. They also believed that the drum can carry direct messages to the spirits after the death of a loved one. Learning to play messages on drums is extremely difficult, resulting in its waning popularity.

C. Lamellophone

One of the most popular African percussion instruments is the lamellophone, which is a set of plucked tongues or keys mounted on the sound board. It is known as mbira, karimba, kisaanj, or likembe. The name depends on the region.

Mbira (thumb piano or finger xylophone) - It is composed of a wooden board with attached metal tines (a series of wooden, metal, or rattan tongues) of graduated sizes. Adding resonator like a calabash (gourd) can increase its volume.

D. Chordophones

1. **Musical bow**—It is the ancestor of all string instruments. It is the oldest and one of the widely used string instruments of Africa. The principal types are as follows:

- The **mouth bow** consists of a single string attached to each end of a curved stick, similar to a bow and arrow.
- The **resonator bow** is a form of the mouth bow with calabash resonator attached at its mid-point
- The **earth bow**, also called ground bow or pit harp, consists of a flexible pole which is planted in the ground. A string is attached to one end of the pole, which the other end of the string is attached to a stone, a piece of bark, or a small piece of wood which is then planted in a hole dug in the ground, thus bending the pole. The hole on the ground serves as a resonator and the sound comes from under the earth.

2. **Lute** – Originated from the Arabic states, its shape is like a modern guitar and played in similar technique. It has resonating body, a neck, and one more string which stretch across the length of its body and neck.

3. **Kora** - The most sophisticated harp of Africa. The body is made from gourd or calabash. A support for the bridge is set across the opening and covered with skin that held in place with studs. The use of leather ring the neck is to tighten the 21 strings that give a range of over three octave.

4. **Zither** - It is a stringed instrument with varying sizes and shapes whose strings are stretched along the body.

5. **Zeze** - It is a fiddle from Sub-Saharan Africa that is played with bow, a small wooden stick, or plucked with fingers. It has one or two strings, made from steel or bicycle brake wire.

E. Aerophone

1. Flute

Panpipes - It consists of cane pipes of different lengths tied in a row. They are blown across the top, each producing a different note.

2. Horns

Kudu horn - It is made from horn of kudu antelope. It can release a mellow and warm sound that adds a unique African accent to music.

3. **Reed pipes** - They are single-reed pipes made from hollow guinea corn or sorghum stem, where the reed is flap partially cut from the stem near one end. The vibration of the reed is caused by the air within the hollow instrument to create sound.
4. **Whistles** - Short piece of horn serve as whistles, often with short tube inserted into the mouthpiece. It can be made from wood or any materials.
5. **Trumpets** - It can be made of wood, animal horn, elephant tusks, and gourds, ornamented with snake or crocodile skin or the hide of zebras, leopards, and other animals.

Musical Instruments of Latin America

Aztec and Mayan Instruments

The ancient civilization of Aztec and Maya people used various instruments for religious function and usually performed by professional musicians. Some instruments were considered holy and they believed music was supposed to glorify the gods, mistakes in playing the instruments were considered offensive and insult to them.

Tlapitzalli - A flute variety from the Aztec culture, it is made of clay with decorations of abstract designs or images of their deities.

Teponaztli - It is a slit drum hollowed out and carved from a piece of hardwood. It is used for both religious and recreation purposes.

Concha - It is usually made from the shell of the large sea snail. It is prepared by creating a hole in the shell's spine near apex, then blown into as if it were a trumpet.

Rasp - It is a hand percussion instrument whose sound is produced by scraping a stick and has a series of indentations or notches with another stick, creating rattling effects.

Huehueti - It is made of wood opened at the bottom and standing on the three legs cut from the base. Its top membrane of stretched animal skin is beaten by the hand or wooden mallet.

Whistles - It can be made of natural elements such as bone from animals. The most common is the eagle bone and it produces a high-pitched notes, similar to the cry of an eagle.

Incan Musical Instruments

1. **Ocarina** - It is an ancient vessel flute made of clay or ceramic with four 12-finger holes and a mouthpiece that projects from the body.

2. **Zamponías** - The typical feature includes bamboo tubes of different lengths tied together either in pairs or more to create graduated pitches of sound. It can be performed by blowing over the tap of the tubes in the same way of blowing over an empty soda bottle.

Andean Musical Instruments

Siku - It is made from bamboo tubes, but can also be made from condor feather, bone, and any materials. Siku is split across two row pipes. The performer must alternate rows with every note in order to play a complete scale.

Wooden Tarka - It is a vertical duct flute with a mouthpiece similar to recorder. The sound is very primitive, soft, and mellow with a rasp in the low range.

Quena - It is a vertical cane flute made from fragile bamboo. It has six finger holes and one thumb hole.

Charango - Its size is like ukulele and is a smaller version of mandolin, imitating the early guitar and flute brought by the Spaniards. It can produce bright sounds and often used to serenade in southern Peru.

E

Learning Task 3: Answer the following questions in your notebook.

1. Describe the nature and qualities of the following categories of African musical instruments:
 - A. Idiophone
 - B. Chordophone
 - C. Membranophone
 - D. Aerophone
2. Name some African musical instruments from each of the above categories.
3. What are the different types of musical instruments in Latin American music? Describe the characteristics of each instrument.

Learning Task 4: Write a short reflection about the musical instruments of Africa and Latin America.

Learning Task 5: Do the following;

1. Make improvised African or Latin American instruments using dried vegetables, scraps or any materials that can be found in your house.
2. Submit your actual improvised musical instrument to your teacher.

Criteria for Rating

Creativity _____ 20%
Originality _____ 40%
Quality of Sound _____ 40%
Total _____ 100%

A

Learning Task 6: Classify the following instruments as to **Idiophone**, **Membranophone**, **Chordophone** or **Aerophone**.

- | | |
|--------------|-------------|
| 1. Siku | 6. Lute |
| 2. Pampipes | 7. Charango |
| 3. Rasp | 8. Djembre |
| 4. Huehueti | 9. Shekere |
| 5. Kudu horn | 10. Balafon |

Learning Task 7: Complete the following. Write your answers in your notebook.

1. In this lesson, I realized that _____.
2. In this lesson, I discovered that _____.

My Performance

Lesson

WEEKS
6-7

I

This lesson was written for Grade 10 learners for them to explore their talent through performing selections of Afro-Latin American and popular music in appropriate pitch, rhythm, style, and expression.

At the end of this lesson, you should be able to identify the characteristics of Afro-Latin American Music, and popular music; and enhance confidence through performing an example of popular music with appropriate pitch, rhythm, style, and expression.

D

Learning Task 1: In your notebook, describe the following.

1. African Music
2. Latin American Music
3. Popular Music

Learning Task 2: Do the following in your notebook.

1. Which of today's pop music idol do you like most? Why?
2. Write at least two compositions of your favorite pop music idol.
3. How does your favorite pop music idol perform?

Learning Task 3: In your notebook, write the lyrics of your favorite pop music and think of any improvised musical instrument as possible accompaniment. Remember that popular music is about entertaining large number of people.

E

Learning Task 4: Perform your favorite pop music using your improvised musical instrument. Record your performance in your tablet or smartphone and send it to your teacher after. If you do not have smartphone or tablet, ask your parents, guardian or older sibling to assess your performance. Use the rubric below as a guide.

Rubric for Assessment

Criteria	Excellent (5 pts)	Very Good (4 pts)	Good (3 pts)	Needs Improvement (2 pts)
Mastery of the song and the use of improvised musical instrument				
Interpretation of the song				
Timing				
Dynamics				

Learning Task 5: Answer the given questions below. Write your answers in your notebook.

1. Which part of the song do you like the most? Why?
2. What can you say about your performance? Did you effectively deliver the pitch, rhythm, style, and expression of the song?

Learning Task 6: In your notebook, write an essay that will describe your experience in performing your favorite pop music.



Learning Task 7: Write at least five suggestions in performing a musical presentation based on your experience. Do this activity in your notebook.

Learning Task 8: Answer the given questions below. Write your answers in your notebook.

1. What values have you gained from this module?
2. How will this lesson help you in improving yourself as a learner?

My Evaluation

Lesson

WEEK

8

I

This lesson was written for Grade 10 learners for them to evaluate music and music performances using guided rubrics.

At the end of this lesson, you should be able to evaluate your own performance guided by rubric; and write a simple performance analysis to show appreciation of own skills.

D

Learning Task 1: With the help of your guardian, parent or older sibling, answer the given question. Write your answer in your notebook.

What is the importance of self-assessment as teenager?

Learning Task 2: In your notebook, write at least five characteristics of a good performance in performing popular music or even Afro-Latin American music.

E

Learning Task 3: Based on the previous task, answer the following questions in your notebook.

1. What do you think are the strengths and weaknesses of a performer?
2. Do you think you have delivered the message of the song well?
3. What can you suggest to improve your performance?

Learning Task 4: Answer the following questions in your notebook.

1. Based on the previous task, how do you feel in evaluating your own performance?
2. Do the activity help you in developing your critical thinking skills?

Learning Task 5: In your notebook, draw a symbol that will represent African, Latin American, and popular music. Write a short description about it.



Learning Task 6: In your notebook, answer the given question below.

How will understanding popular and Afro-Latin American music help you in evaluating one's performance?

Learning Task 7: Complete the statements below. Write your answers in your notebook.

1. In this lesson, I realized that _____.
2. In this lesson, the moral that I have learned is _____.



Key to Correction

Weeks 2-3

Learning Task 6	
1.	Hip hop and Rap
2.	Afrobeat
3.	Reggae
4.	Folk music
5.	Country and western music
6.	Foxtrot
7.	Maracatu
8.	Jit
9.	Rock and roll
10.	Jazz Music

Weeks 4-5

Learning Task 6	
1.	Aerophone
2.	Aerophone
3.	Idiophone
4.	Membranophone
5.	Aerophone
6.	Chordophone
7.	Chordophone
8.	Membranophone
9.	Idiophone
10.	Idiophone

PIVOT Assessment Card for Learners

Personal Assessment on Learner's Level of Performance

Using the symbols below, choose one which best describes your experience in working on each given task. Draw it in the column for Level of Performance (LP). Be guided by the descriptions below.



- ☆ - I was able to do/perform the task without any difficulty. The task helped me in understanding the target content/lesson.
- ✓ - I was able to do/perform the task. It was quite challenging but it still helped me in understanding the target content/lesson.
- ? - I was not able to do/perform the task. It was extremely difficult. I need additional enrichment activities to be able to do/perform this task.

Distribution of Learning Tasks Per Week for Quarter 2

Week 1	LP	Week 2	LP	Week 3	LP	Week 4	LP
Learning Task 1		Learning Task 1		Learning Task 1		Learning Task 1	
Learning Task 2		Learning Task 2		Learning Task 2		Learning Task 2	
Learning Task 3		Learning Task 3		Learning Task 3		Learning Task 3	
Learning Task 4		Learning Task 4		Learning Task 4		Learning Task 4	
Learning Task 5		Learning Task 5		Learning Task 5		Learning Task 5	
Learning Task 6		Learning Task 6		Learning Task 6		Learning Task 6	
Learning Task 7		Learning Task 7		Learning Task 7		Learning Task 7	
Learning Task 8		Learning Task 8		Learning Task 8		Learning Task 8	

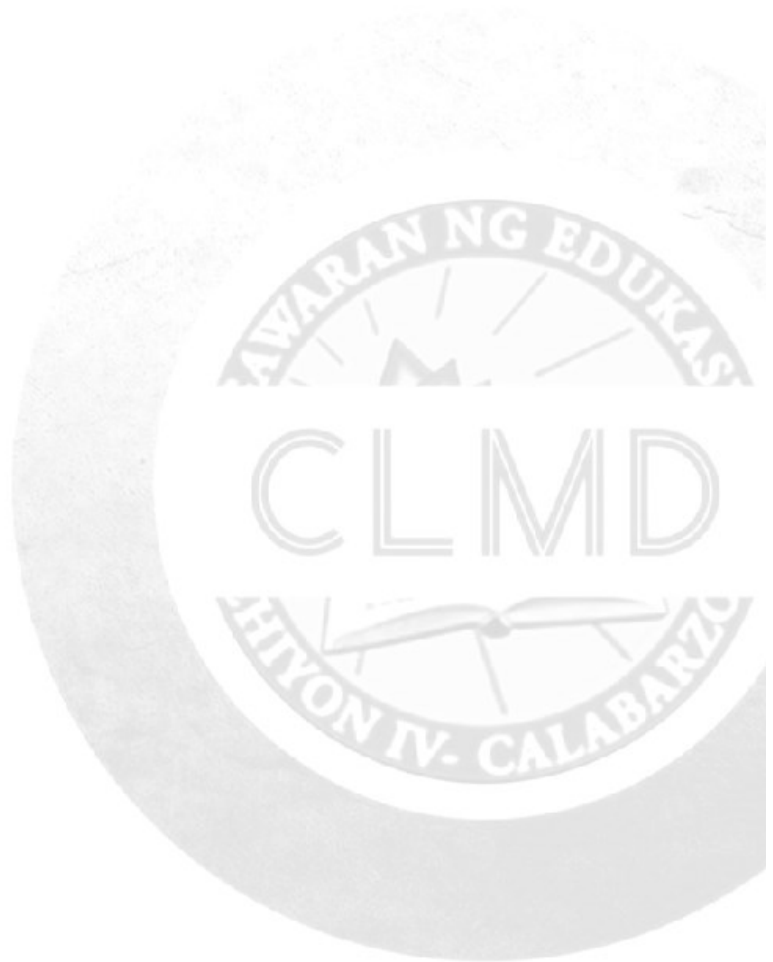
Week 5	LP	Week 6	LP	Week 7	LP	Week 8	LP
Learning Task 1		Learning Task 1		Learning Task 1		Learning Task 1	
Learning Task 2		Learning Task 2		Learning Task 2		Learning Task 2	
Learning Task 3		Learning Task 3		Learning Task 3		Learning Task 3	
Learning Task 4		Learning Task 4		Learning Task 4		Learning Task 4	
Learning Task 5		Learning Task 5		Learning Task 5		Learning Task 5	
Learning Task 6		Learning Task 6		Learning Task 6		Learning Task 6	
Learning Task 7		Learning Task 7		Learning Task 7		Learning Task 7	
Learning Task 8		Learning Task 8		Learning Task 8		Learning Task 8	

Note: If the lesson is designed for two or more weeks as shown in the eartag, just copy your personal evaluation indicated in the first Level of Performance in the second column up to the succeeding columns, i.e. if the lesson is designed for weeks 4-6, just copy your personal evaluation indicated in the LP column for week 4, week 5 and week 6.



References

Department of Education. *Grade 10 horizons: Music and arts appreciation for young Filipino learner's materials.*



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