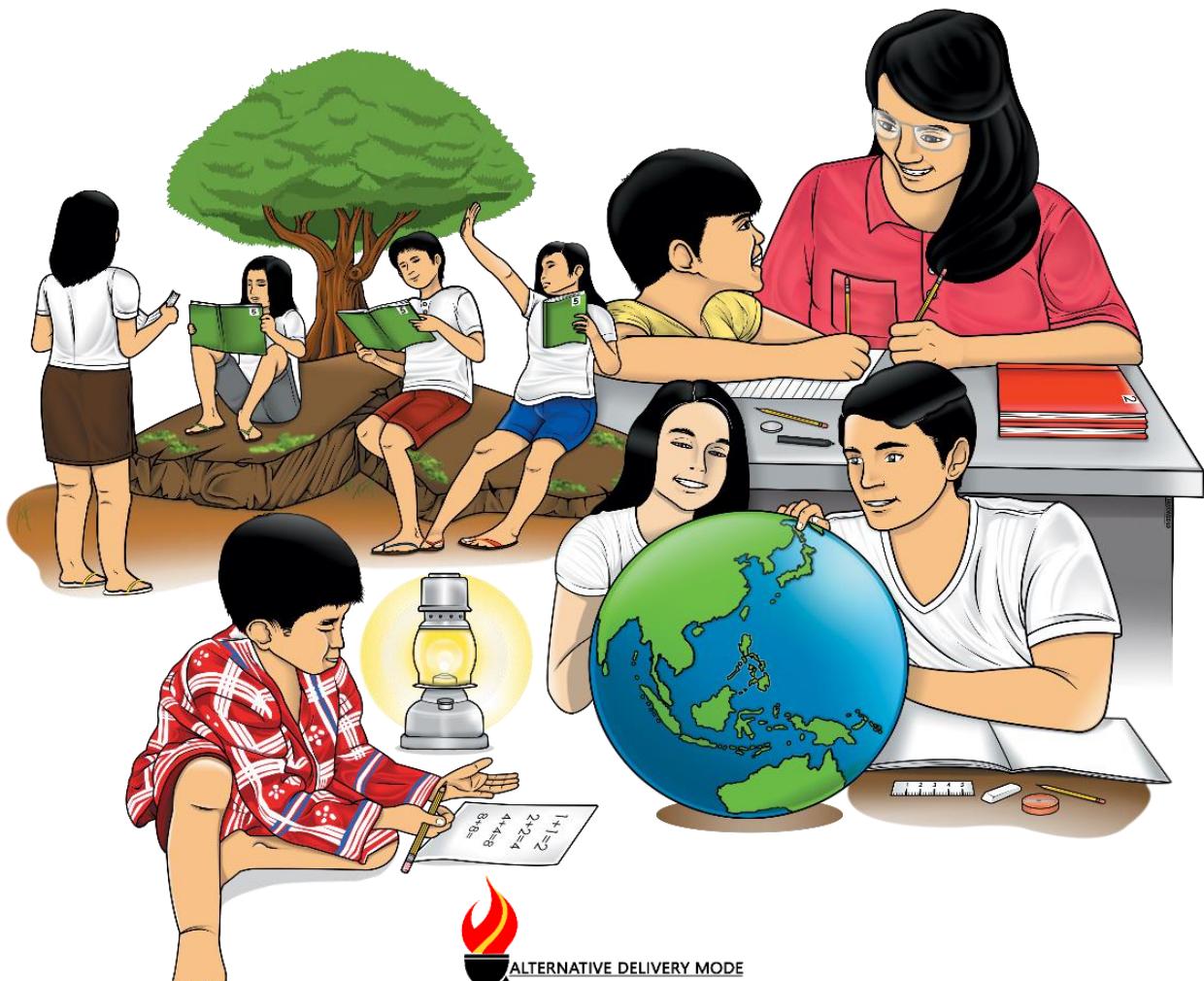


# Music

## Quarter 3 – Module 5:

### NON-ISLAMIC MUSIC

### Christian Music of Zamboanga



**Music – Grade 7**

**Alternative Delivery Mode**

**Quarter 3 – Module 5: Non-Islamic Music (Christian Music of Zamboanga)**

**First Edition, 2020**

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

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

Published by the Department of Education

Secretary: Leonor Magtolis Briones

Undersecretary: Diosdado M. San Antonio

**Development Team of the Module**

<b>Author:</b>	Evangelina L. De Leon
<b>Content Editor:</b>	Emmanuel C. Alveyra
<b>Language Editors:</b>	Cherrie Rose L. Desaliza, Gladys F. Cantos
<b>Reviewer:</b>	Emmanuel C. Alveyra
<b>Illustrator:</b>	Reymark L. Miraples, Louie J. Cortez, Richard Amores, Pablo M. Nizal, Jr., Jan Christian D. Cabarrubias
<b>Layout Artist:</b>	Reymark L. Miraples, Jedidiah L. De Leon, Jhunness Bhaby A. Villalobos
<b>Management Team:</b>	Benjamin D. Paragas, Mariflor B. Musa, Freddie Rey R. Ramirez, Danilo C. Padilla, Annabelle M. Marmol, Florina L. Madrid, Norman F. Magsino, Dennis A. Bermoy, Emmanuel C. Alveyra

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

**Department of Education – MIMAROPA REGION**

Office Address: Meralco Avenue, Cor. St. Paul Road, Pasig City, Metro Manila

Telephone : (02)863 - 14070

E-mail Address: : clmd.depedro4b@gmail.com

7

# Music

**Quarter 3 – Module 5:  
NON-ISLAMIC MUSIC**

**Christian Music of Zamboanga**

# **Introductory Message**

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

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

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

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

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

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

Thank you.



## **What I Need to Know**

### **LEARNING COMPETENCIES:**

The learner:

1. Identifies the musical characteristics of representative music selections from Mindanao after listening; MU7MN-IIIa-g1
2. Analyzes the musical elements of some Mindanao vocal and instrumental music; MU7MN-IIIa-g2
3. Identifies the musical instruments and other sound sources of representative music selections from Mindanao.
4. Improvises simple rhythmic/melodic accompaniments to selected music from Mindanao; MU7LV-IIIc-h5
5. Evaluates music selections and music performances applying knowledge of musical elements and style; MU7LV-IIIb-h10

This module is about liturgical and ecumenical music, some representative musical genre like extra-liturgical, and others as secular music of non-Islamic/Christian people of Mindanao who are migrants from Luzon and Visayas. The activities and discussions are crafted at the level where you can work independently and learn the topics and lessons at your own pace and time. Undertake activities seriously and with vigor. Feel free to answer all the assessments. *Have fun!*

### **REVIEW OF THE PAST LESSON**

In the preceding module, you have learned the basic musical characteristics of the Islamic instrumental ensemble (solo instruments) from Mindanao. Different activities and performances are presented to challenge your creativity and appreciation of their traditional music. In this phase, try to recall the concepts and insights gained from the previous lesson and engage yourself in the next activity to assess your learning. Take it easy and enjoy it!

### **Activity 1: MEMORY CHECK**

Directions: Read the following paragraphs carefully. Identify the appropriate instrument described according to their uses or functions and write it in the blank at the end of each paragraph. Choose your answer from the word pool. Write your answers on your activity notebook.

Suling	Kubing	Kutyapi/Kudlong
Kulintang	Gong	Gandingan

1. When I am played as a solo instrument, I allow people to communicate with each other and send messages or warnings via long distance. But when I am integrated into the *Kulintang* ensemble, I function as a secondary melodic instrument in harmony with the first melodic instrument. I am a \_\_\_\_\_.
2. Traditionally I am considered as a ‘women instrument’ by many groups because my performance is associated with the graceful, slow, frail, and relaxed movement of a woman. My performances are important in bringing unity and togetherness in the community and adjacent regions. I am \_\_\_\_\_.
3. I am found elsewhere in the southern archipelago with an embossed shape. I am associated with important community celebrations such as harvest, thanksgiving, ceremonies, and rituals. The sounds I produce is dependent on how big or small I am. I am \_\_\_\_\_.
4. I am the smallest bamboo flute and the only one classified as a ring flute among the *Maguindanaos*. Because of the difficulty of playing the *Palendang*, both I and *tumpong* have come to replace the *Palendang* as the *Maguindanaos*' most common *aerophone*. I am \_\_\_\_\_.
5. People from Mindanao and Palawan created me from wood with a slender body shaped like a boat and a long neck that resembles an animal or a mythical creature. People carved and decorated me elaborately with beads and horse hairs. My strings are plucked or strummed with one string sending a constant drone throughout the music. I am \_\_\_\_\_.
6. As a solo instrument, indigenous peoples both from highland and Muslim of Mindanao created me from bamboo. They usually play me for recreation and during courtship as a means to communicate with each other without the elderly parents being able to understand what is being said. I am \_\_\_\_\_.

## **INTRODUCTION**

Thank you for accomplishing the first task. Now fasten your seatbelt and start your journey on the exciting world of music of the non-Islamic music/Christian music of Mindanao.

Today's lesson will help you fully understand and appreciate the people of Southern Philippines, the Christians of Mindanao, their traditions, as well as the musical practices as reflected in their culture, geography, and their way of living. Some of these musical cultures are influenced by the Spaniards and the Americans.

Located in the Southern Philippines, Mindanao is the second-largest island in the country. On February 2, 1543, *Roy Lopez de Villalobos* reached Mindanao and called the island "Caesarea Caroli" after *Charles V* of the Holy Roman Empire. They colonized *Butuan* and the surrounding Caraga region in northeast Mindanao and over time, several tribes converted to Roman Catholicism and built settlements and forts throughout the coastal region.

In the late 18th century, Spain gained geographic dominance over the island and built settlements and ports in different places including Zamboanga City, Misamis Occidental, Iligan City, Misamis Oriental, Bukidnon, Camiguin island, Butuan, Caraga, and Davao. However, they failed to colonize the rest of the region even though they set footholds in northern and eastern Mindanao and the Zamboanga peninsula. Christianity (Roman Catholics, Evangelicals, Protestants, etc.) became the dominant religious affiliation on the island followed by Islam. These two are the most widely spread religions across the island that influence the music and other cultural celebrations of the people.

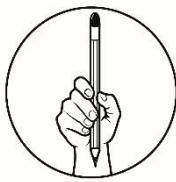
Together with the other provinces, Zamboanga has not only accepted the culture of Spanish colonial masters but has also taken into heart some of their traits like celebrating festivals/or fiestas as well as other musical genres and performances. *Chavacano* or *Chabacano*, a Spanish-based creole language, became prevalent in the Zamboanga people as they speak this language fluently.

## **LEARNING OBJECTIVES**

Music is an important part of the culture and celebrations of non-Islamic Christian people in Mindanao. As you go along this module, the activities and discussions will bring you into the exciting yet familiar world of music of non-Islamic people of Mindanao particularly their liturgical and ecumenical music, and some representative songs/genres from Zamboanga peninsula and other provinces where Christianity is prevalent.

Moreover, as you finish going through this lesson, you are expected to:

1. Recognize the distinguishing musical characteristics of Christian music from Mindanao with culture and geography after listening,
2. Improvise rhythmic accompaniment consistent with the style and characteristics of Christian music from Mindanao, and
3. Evaluate performances under the elements and characteristics of music from Mindanao.



## **What I Know**

### **MULTIPLE CHOICE**

Directions: Identify the music genre described in each item and choose the letter of your choice. Write your answers on your activity notebook.

1. The following are instruments commonly used as an accompaniment to liturgical music EXCEPT:
  - A. Organ, flute, and guitar
  - B. Flute, violin, and drums
  - C. Guitar, harp, and violin
  - D. It is A and C
  
2. What is extra-liturgical music?
  - A. It is the union of folk traditions and practices into Catholic rituals.
  - B. It is the union of Asian traditions and Western tradition.
  - C. It is the union of Asian tradition into Catholic rituals.
  - D. It is a wedding ritual.
  
3. Which of the following practices encompasses extra-liturgical music?
  - A. The Advent Christmas, Valentine's Day and Flores de Mayo
  - B. The Lenten Season, Mother's Day and All Saint's Day
  - C. The Advent Christmas, The Lenten Season and the Santacruzan
  - D. All Saints Day and Lent Week
  
4. How is villancicos described?
  - A. It is a poetic and musical form sung with or without accompaniment.
  - B. It is a piece of instrumental solo music.
  - C. It is a musical form heard during the Lenten season.
  - D. It is sung during All Saints Day.
  
5. How is the liturgy celebrated?
  - A. It is celebrated using the Gregorian chant.
  - B. It is celebrated using polyphonic masses and hymns.
  - C. It is celebrated with drums.
  - D. It is A and B.

6. When are Salubong and extra-liturgical celebrations held?
  - A. It is held on the morning of Christmas day before the dawn mass.
  - B. It is held on the morning of Easter Sunday before the dawn mass.
  - C. It is held at noon on Easter Sunday after the mass.
  - D. It is held on the evening of Good Saturday.
7. Which of the following rhythmic pattern is used by Major Chords in their rendition of No Te Vayas De Zamboanga?
  - A. Four- on -the floor disco beat
  - B. Swing beat
  - C. Boogie beat
  - D. It is A and B.
8. What kind of songs are composed in the Spanish colonial music of the 20th century?
  - A. These are hymns in the English language.
  - B. These are vernacular songs with religious text.
  - C. These are forms of liturgy in the English context.
  - D. These are a mixture of folk and liturgy.
9. The following are writers/composers of Cebuano liturgical music EXCEPT:
  - A. Narcisa Fernandez
  - B. Msgr. Rudy Villanueva
  - C. Ryan Cayabyab
  - D. It is A and B
10. What kind of rhythmic pattern is used by Narcisa Fernandez in her song “Sama sa Yamog”?
  - A. Waltz beat
  - B. Tango beat
  - C. Disco beat
  - D. It is A and B.
11. How is folk music described?
  - A. It can be categorized as vocal, instrumental, or a combination of both.
  - B. It is characterized by the simplicity of melodies.
  - C. It is A and B.
  - D. It is a song with religious text
12. What is No Te Vayas De Zamboanga?
  - A. It is a Spanish folk song sung in a Zarzuela.
  - B. It is a Zamboanga song with religious text.
  - C. It is an ecumenical song in Chavacano language.
  - D. It is a song for the liturgy.

13. Which of the following elements of music should be considered in improvising rhythmic accompaniment?

- A. Rhythm
- B. Harmony
- C. Texture
- D. Forms

14. How is ecumenical described?

- A. It is a song regardless of religious affiliation.
- B. It is a traditional song.
- C. It is a song with religious text.
- D. It is A and C.

15. The following are characteristics of ecumenical songs EXCEPT:

- A. It is accompanied by gongs and drums.
- B. It is composed of Gregorian chants, polyphonic masses, and motes.
- C. It is a song of various communion/Christian churches.
- D. It is a song with secular text.

# Lesson 1

# Non-Islamic Music Christian Music of Mindanao



## What's New

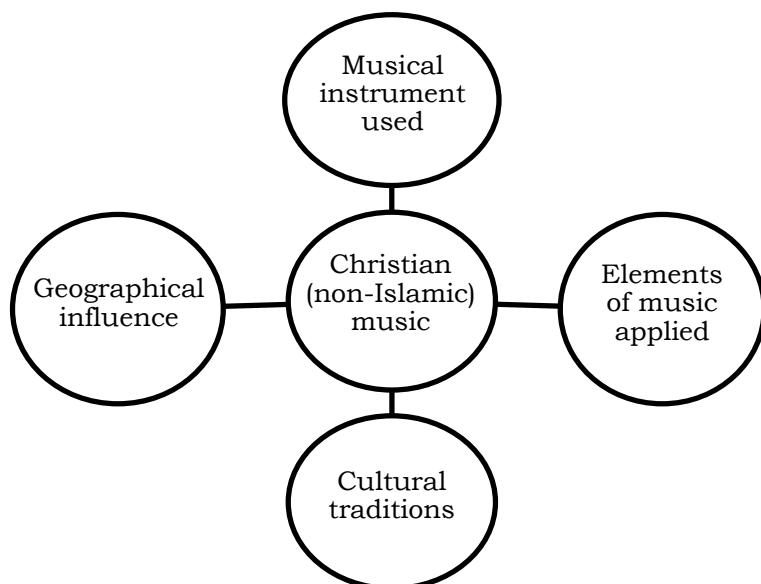
In this phase, your prior knowledge and understanding of the unique characteristics of liturgical and ecumenical music, secular music of non-Islamic people, and some cultural celebrations will be assessed. Are you ready to learn more?

### Activity 2A: WATCH THE DIFFERENCE

Directions: Watch the music video clip of Zamboanga through this link:  
ZAMBOANGA CITY - The only Asia's Latin City (Instrumental Bandurria)• Oct 10, 2019.

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

From the video clip, identify the musical instruments used, the elements of music applied, the different cultural traditions in the peninsula, and the geographical influence of the place. From these data, try to formulate your concept about "What is Christian Music of Mindanao." Do this in your notebook.



Now, based on your listed data, answer the following questions on a separate sheet of paper:

1. What is Christian music of Mindanao?
2. What type of instruments are used to accompany their music? Are they Asiatic instruments (from South East Asia) or Western instruments? How do you say so?
3. What conclusion can you draw from the words you gathered regarding the Christian music of Mindanao?

### **Activity 2b: CLAP THAT BEAT**

Directions:

1. Watch again the music video clip of Zamboanga through this link: ZAMBOANGA CITY - The only Asia's Latin City (Instrumental Bandurria)• Oct 10, 2019. <https://www.youtube.com/watch?v=xxwFJFEytcQ>.
2. Listen carefully to the music rendition. Imitate the beat of the drums by stomping your feet for the bass drum and clapping your hands for the snare.
3. Ensure that you stay in time along with the music video, keeping your rhythm steady until the end.
4. Write your observations/experiences and reactions by answering the processing questions afterwards.
5. The rhythm follows a regular 8th beat pattern, or a 1-2 beat in layman's terms, which is as such:  
Bass – Snare – Base Bass – Snare; Bass – Snare – Bass Bass – Snare

Which translates to:

Stomp – Clap – Stomp Stomp – Clap; Stomp – Clap – Stomp Stomp - Clap

#### Processing Question

1. What difficulties did you encounter in the activity?
2. Were you able to follow the beat of the music? How?
3. What is your impression about the music you have imitated?
4. How do the instruments help express the mood of the piece?

Did you enjoy the preliminary activities in the preceding pages? Do not worry if you experienced some hardship and were unable to answer them correctly. You will surely learn the concept as you continue in your search and endeavor. So, set your mind and heart as we start our journey to the fantastic world of Christian music of Mindanao.



## What is It

This part of the module will help you understand the distinct characteristics of the music of non-Islamic (Christian) people of Mindanao, and some of their representative song/genre in preparation for the activity on the improvisation of rhythmic accompaniments on the succeeding page. A lecture-discussion on this topic is provided to deepen your understanding. Carefully read the lecture. Watch and listen to the music video provided in the attached link, and be ready to undertake the activity. Answer the questions which will later be given to assess your learning.

### READ AND ENRICH YOUR UNDERSTANDING

#### The Music of the Christian (non-Islamic) Mindanao

Along with the Spanish colonization in the country came the influence of Western musical tradition, particularly through liturgical music. "History relates that the Filipino's first encounter with Christian religious music was during the Easter Sunday mass on March 31, 1521." (Javellana and Brillantes 1994)

#### CATHOLIC MUSIC

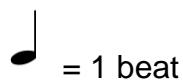
Most of the Christian settlers (Catholics, Evangelical, Pentecostal, etc.) from Luzon and Visayas migrated to Mindanao and comprise majority of the household population in the region. They brought along with them musical culture with Spanish and American Influence. In celebration of the liturgy, singing using *Gregorian chant*, (a sacred song set in Latin text normally sung by a male chorus), *polyphonic masses* (every day prayers like the Kyrie, Gloria, Credo, Sanctus, Agnus Dei) and *motets* (sacred song sung by choir in imitative counterpoint), and *hymns in Latin* are used.

Later in vernacular songs (Cebuano and Chavacano) were introduced. *Extra liturgical music* (blending of folk traditions and practices with Catholic rituals and celebrations) such as *Pamamasko* and *Panunuluyan*, *Pabasa* or chanting of *Pasyon* and *Salubong*, *Pangangaluluwa*, *Flores de Mayo* and *Santacrusan* are also performed. Playing instruments like the guitar, violin, flute, harp, and the organ and singing of Spanish, Mexican, and local *Villancicos* (poetic and musical form sung with or without accompaniment) are highly emphasized in their celebrations. *Narcisa Fernandez*, a music graduate from Davao City and *Msgr. Rudy Villanueva*, a musician from Cebu wrote and enriched the music for the Cebuano Liturgy.

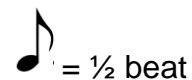
## Exercise 1

Watch and listen the 3<sup>rd</sup> Mass (Kyrie) by Msgr. Rudy Villanueva to this link: <https://www.youtube.com/watch?v=pu-HoamCNEU>. Using the lyrics/notation below, try to clap your hands following the rhythm of the song. In two to three sentences describe how the elements of music (rhythm and tempo in particular) are used to convey the message of the song.

**Note:**



$\text{♩} = 2 \text{ beats}$



## Kyrie 3rd Mass

R. Villanueva  
Oasis of Love Surigao Chapter

19 G Em A G D/F#

Soprano (S) and Bass (B) voices. The score consists of two staves. The soprano staff starts with a G note, followed by Em, A, G, and D/F# notes. The bass staff follows with the same notes. The lyrics 'o, Gi\_no\_\_\_\_ o. Gi\_no o ka loy-i ka' are written below the notes. The score continues with Em, F#, G, A, and B notes, with lyrics 'loy-i ka mi-ka-loy-i ka loy-i ka mi.' The bass staff has a melodic line with various notes and rests.

©albertjay.tuico@yahoo.com

Ginoo, Gino-o, Ginoo, kaloy-i kaloy-i kami.  
 Kristo, kaloy-iz kami. Kristo, kaloy-i kami.  
 Ginoo, Gino-o, Ginoo, kaloy-i, kaloy-i kami, kaloy-i kami.

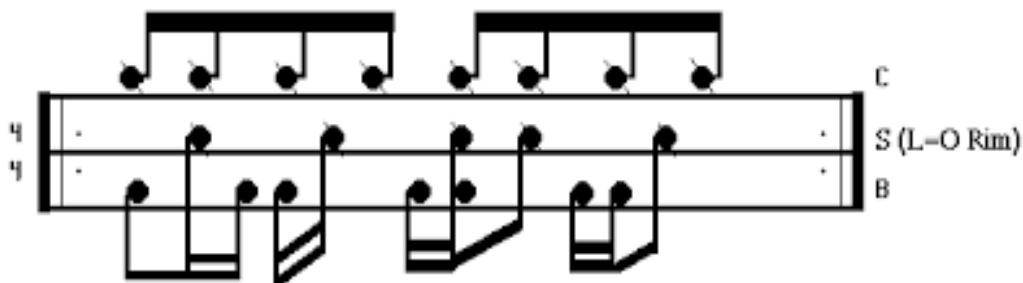
### **Breakdown of Rhythmic Patterns used by Narcisa Fernandez**

Sama sa Yamog followed a typical waltz beat – a  $\frac{3}{4}$  drum beat. The waltz is a ballroom and folkdance rhythmic pattern popularized in Germany and Europe during the 16<sup>th</sup> Century. The rhythmic pattern for the waltz beat is as follows:



This is how it sounds like: <https://youtu.be/eulELTzqnUQ?t=139> – 2:19 – 2:34

On the other hand, the rhythmic pattern used in the song “Maria, Rayna ng Pilipinas” is from the Bossa Nova, a Brazilian musical style developed and popularized during the 50’s and 60’s.



This is how it sounds like: [https://www.youtube.com/watch?v=mZ\\_mEmaJu98](https://www.youtube.com/watch?v=mZ_mEmaJu98)

### Exercise 2

Watch and listen to “Sama sa Yamog” and “Maria, Rayna sa Pilipinas” by Narcisa Fernandez. Take note of the distinct rhythm of each piece and follow their rhythmic patterns using your hands. Answer follow up questions afterwards. Do this in your activity notebook.

1. Sama sa Yamog – Waltz.  
[https://www.youtube.com/watch?v=rIMSnwcfuqU&list=PLnjOus\\_u4U37N7dyCfh1m1X\\_AHeJLUoW3](https://www.youtube.com/watch?v=rIMSnwcfuqU&list=PLnjOus_u4U37N7dyCfh1m1X_AHeJLUoW3)
2. Maria, Rayna sa Pilipinas – Bossa Nova.  
[https://www.youtube.com/watch?v=kFeMWrjRCrw&list=PLnjOus\\_u4U37N7dyCfh1m1X\\_AHeJLUoW3&index=2](https://www.youtube.com/watch?v=kFeMWrjRCrw&list=PLnjOus_u4U37N7dyCfh1m1X_AHeJLUoW3&index=2)

### Processing Question

1. How do you find the activity?
2. What are the key differences in the beats/ rhythmic patterns between “Sama sa Yamog” and “Maria, Rayna sa Pilipinas”?
3. What particular effect did those beats / rhythm provide for the musical selection?
4. In three to five sentences write a summary of your realization about liturgical music by Narcisa Fernandez.

## CONTEMPORARY / ECUMENICAL MUSIC

At the start of the American rule, English hymns and songs were introduced by new missionaries. *Ecumenical music* (sacred songs of unity of Christian churches) found its way into Catholic liturgical celebrations. The Lutheran, Anglican, Methodist hymns, and even Baptist gospel songs as well as charismatic songs emerged. Christians of various communion pray and sing together with songs that proclaim their faith in Christ, the Redeemer, and Saving Lord.

### **Exercise 3**

Watch and listen the Baptist hymn using the link below and try to tap your foot or snap your finger to familiarize the rhythm of the song. Write a short description about ecumenical music by answering the following question.

#### **TRUST AND OBEY**

1. When we walk with the Lord  
in the light of his word,  
what a glory he sheds on our way!  
While we do his good will,  
he abides with us still,  
and with all who will trust and obey.

Refrain:

Trust and obey, for there's no other way  
to be happy in Jesus, but to trust and obey.

2. Not a burden we bear,  
not a sorrow we share,  
but our toil he doth richly repay;  
not a grief or a loss,  
not a frown or a cross,  
but is blest if we trust and obey. [Refrain]

3. But we never can prove  
the delights of his love  
until all on the altar we lay;  
for the favor he shows,  
for the joy he bestows,  
are for them who will trust and obey. [Refrain]

4. Then in fellowship sweet  
we will sit at his feet,  
or we'll walk by his side in the way;  
what he says we will do,  
where he sends we will go;  
never fear, only trust and obey. [Refrain]

Trust and obey and the solid rock-hymns with lyrics:

[https://www.youtube.com/watch?v=dGKuBZ120Rs&list=PLQBFerAT48HV-x3XAu1FRuRCzuwS1\\_B9k&index=1](https://www.youtube.com/watch?v=dGKuBZ120Rs&list=PLQBFerAT48HV-x3XAu1FRuRCzuwS1_B9k&index=1)

1. How was the music performed?
2. How is it similar to the Catholic liturgy?
3. What feeling is being conveyed upon hearing the song?
4. How were the varied musical elements used in bringing about the message of the music?

## **SECULAR MUSIC**

A European type of secular music (poetry and non-religious music) performed by Filipinos and visiting artists became more pronounced among the urban upper class. This musical form developed in rural Christian communities, commonly known as *folk music* (traditional or composed song with simple melodies) integrates the elements with physical movement, space, dance, and theater. They can be categorized as vocal, instrumental, or a combination of both. This music reflects the life of common or mostly rural Filipinos and their strong connection with nature. It employs the *diatonic scale* with Spanish flavor rather than the more Asian *pentatonic scale* (consist of five tones do, re, mi, so, and la). Numerous band and musical ensemble arose and used to accompany dances adopted from a western form (European type of music).

*No Te Vayas de Zamboanga* – is a Zamboangueno Spanish folk song written by Juan Cuadrado Sr., a Spaniard who decided to stay in the peninsula after the Spanish soldiers left the country. This song is sung in a *Zarzuela* entitled “*De Cavite a Zamboanga*” by a Cavitena. It became a trademark folksong where people are asked to stay put in the city and relish its natural and cultural allure.

## **THE SOLID ROCK**

1. My hope is built on nothing less  
Than Jesus' blood and  
righteousness;  
I dare not trust the sweetest frame,  
But wholly lean on Jesus' name.  
  
*Refrain:*  
On Christ, the solid Rock, I stand;  
All other ground is sinking sand,  
All other ground is sinking sand.
2. When darkness veils His lovely face,  
I rest on His unchanging grace;  
In every high and stormy gale,  
My anchor holds within the veil.
3. His oath, His covenant, His blood  
Support me in the whelming flood;  
When all around my soul gives way,  
He then is all my hope and stay.
4. When He shall come with trumpet  
sound,  
Oh, may I then in Him be found;  
Dressed in His righteousness alone,  
Faultless to stand before the throne.

### **Breakdown of Rhythmic Patterns used in “No Te Vayas De Zamboanga”**

The band “Major Chords” rendition of No Te Vayas De Zamboanga followed a Four-on-the-floor disco beat – playing a consistent 16<sup>th</sup> note on the Hi-hats while alternating the snare and bass drums with 8<sup>th</sup> notes. It is a rhythmic pattern more commonly used in disco and electronic dance music spearheaded by drummer Earl Young of the band “Harold Melvin & the Blue Notes”. The rhythmic pattern for the four-on-the-floor disco beat is as follows:

8th-Note Count	1	&	2	&	3	&	4	&
Hi-Hat	H	O	H	O	H	O	H	O
Snare			S				S	
Bass Drum	B		B		B		B	

This is how it sounds like: [https://youtu.be/7zA\\_cNmoGj0?t=368](https://youtu.be/7zA_cNmoGj0?t=368) 6:08 – 6:33

### **Exercise 4**

This time, watch and listen to the song No Te Vayas De Zamboanga on the link below. Using any available materials in the environment, try to imitate the rhythmic patterns heard in the song. Then answer the processing question afterwards. Do this in your notebook.

#### **NO TE VAYAS DE ZAMBOANGA**

<https://www.youtube.com/watch?v=9oPjSPlpKuw>

<https://www.tagaloglang.com/no-te-vayas-de-zamboanga-lyrics-translation/>

No te vayas, no te vayas de Zamboanga  
No te vayas, no te vayas, ni me dejes

Que me puedes, que me puedes olvidar  
Que yo sin ti, no puede estar

No llores, paloma mia  
No llores que en cuando llegue

No llores que volvere  
Paloma mia, te escribire

Con una pluma de ave  
Con la sangre de mis venas

Y un pedazo de papel  
Paloma mia, te escribire

Processing Questions:

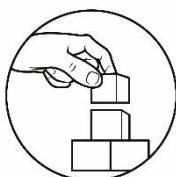
1. How did you find the activity?
2. Did you encounter some difficulties in the activity? What is it? What did you do to overcome it?

Now that you have done your exploration about the characteristics of Christian music brought about by the Luzon and Visayan settlers in Mindanao and their example, it is now time to validate your understanding through various activities and performances. What are you waiting for? Go now and move on to the next level. Be cool and have fun. Good luck.

### **Activity 3: REFLECT AND LEARN**

Let us see if you really studied the lecture about Christian (non-Islamic) music of Mindanao. Your learnings will be assessed on matters of how much you internalized the music. Answer the questions below and write them on your activity notebook.

1. What makes Christian music unique from other musical genre like the ritual music of indigenous people?
2. What similarities did you notice from different musical types of Christian music (liturgy, ecumenical and secular)?
3. What performance practice is familiar to you? Why?
4. How would you probe that Christian music is more of Western tradition rather than Asiatic tradition?
5. In five sentences write your own description about Christian music of Mindanao.



### **What's More**

In this phase you will further understand the unique characteristics and performance practice of some vocal genre of Christian music of Mindanao. Try to recall their musical culture and traditions for a moment and explore various ways on the creation or improvisation of rhythmic accompaniment appropriate to the simplicity yet fascinating music of the place. Feel free to undertake the activity and enhance your imagination as you apply, analyze, and evaluate their music.

### **Activity 4: CHAVACANO VOCAL MUSIC ADAPTATION**

In this activity let us apply your understanding of the Christian non-Islamic music. This time you are going to create or improvised rhythmic accompaniment to the folk music from Zamboanga, the “No Te Vayas De Zamboanga” in Chavacano language using any musical instruments or materials from the environment as accompaniment.

**Directions :** Watch/listen and learn the song through this link:

<https://www.youtube.com/watch?v=9oPjSPIpKuw>

Using the lyrics on the preceding page, use any instrument of your choice (guitar, piano, drums) or any improvised materials (plastic bottles, spoon and fork, and other percussive instruments) and make your rendition of the song.

Practice several times playing your musical instrument or any materials from the environment as rhythmic accompaniment, applying the appropriate elements of music to convey its meaning. You may also ask a friend, or sibling to accompany your performance. Use this rubric to evaluate your performance. Record your performances using your cellphone or other media devices and submit it to your facilitator via messenger, e-mail or other media platforms.

### Performance Rubrics

<b>Criteria</b>	<b>Scores</b>		
	<b>5</b>	<b>4</b>	<b>3</b>
Beat	A steady beat was maintained while improvising without the guidance of the teacher or use of visuals.	A steady beat was maintained the first 2 measures only.	The beat was not steady all throughout the piece.
Rhythm	The entire performance follows correct rhythm.	The performance has 1-2 lapses in the application of correct rhythm.	Inappropriate rhythm was used.
Mastery	The rhythmic accompaniment was flawlessly performed.	The rhythmic accompaniment was memorized but there are 2 -3 evident mistakes in its execution.	The rhythmic accompaniment was not memorized at all.
Overall performance	All the characteristics of Christian(folk) music are evident.	The performance includes most of the elements and characteristics of Christian(folk) music.	The song includes only 1-2 elements and characteristics of Christian (folk) music.

Processing Questions:

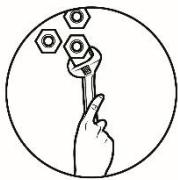
1. How did you find the activity?
2. Did you follow some techniques in your performances? If yes, what are those? If no, why not?
3. How did you apply the elements and characteristics of Christian folk vocal music?
4. Do the instruments used complement with the message of the song? How?
5. What other materials in the environment can be used in place of the accompanying instruments?
6. If you were given a chance to show your talent, which would you prefer – playing instruments, singing (liturgy, Ecumenical, Secular), composing or all of them? Why?



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

### ***My Reflections***

A scroll-shaped template for writing reflections. It features a vertical column on the left for a drawing, followed by five horizontal lines for text. The scroll ends with a flourish on the right.



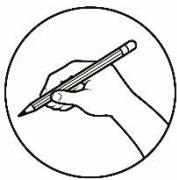
## What I Can Do

### Activity 6. Celebrate Me

**Directions :** Choose a song from the song renditions in the previous discussion about Christian non-Islamic music. Using any materials available from the environment as musical instruments to improvise/create rhythmic accompaniment to enhance your performance. Record your performances using your cellphone or other media devices and submit it to your facilitator through messenger, e-mail or other media platforms. Evaluate your performance using the following rubric. Compare it to your facilitator's evaluation.

### Performance Rubrics

Criteria	Scores		
	5	4	3
Rhythm	Rhythm in 2/4, $\frac{3}{4}$ or 4/4 was observed throughout the composition.	The song has 1-2 lapses in the use of rhythm.	Inappropriate rhythm was used.
Mastery	The rhythmic accompaniment was flawlessly performed.	The rhythmic accompaniment was memorized but there are 2-3 evident mistakes in its execution.	The rhythmic accompaniment was not memorized at all.
Dynamics	Softness and loudness were evident in all the measures.	Softness and loudness were evident in almost all the measures except the first one.	Softness and loudness were not evident in all measures.
Aesthetic Appeal	All the characteristics of Christian non-Islamic music were evident.	The song included most of the elements and characteristics of Christian non-Islamic music.	The song included only 1-2 elements and characteristics of Christian non-Islamic music.



## Assessment

### MULTIPLE CHOICE

Directions: Identify the music genre described in each item and choose the letter of your choice. Write your answers on your activity notebook.

1. The following are instruments commonly used as an accompaniment to liturgical music EXCEPT:
  - A. Organ, flute, and guitar
  - B. Flute, violin, and drums
  - C. Guitar, harp, and violin
  - D. It is A and C
  
2. What is extra-liturgical music?
  - A. It is the union of folk traditions and practices into Catholic rituals.
  - B. It is the union of Asian traditions and Western tradition.
  - C. It is the union of Asian tradition into Catholic rituals.
  - D. It is a wedding ritual.
  
3. Which of the following practices encompasses extra-liturgical music?
  - A. The Advent Christmas, Valentine's Day and Flores de Mayo
  - B. The Lenten Season, Mother's Day and All Saint's Day
  - C. The Advent Christmas, The Lenten Season and the Santacruzan
  - D. All Saints Day and Lent Week
  
4. How is villancicos described?
  - A. It is a poetic and musical form sung with or without accompaniment.
  - B. It is a piece of instrumental solo music.
  - C. It is a musical form heard during the Lenten season.
  - D. It is sung during All Saints Day.
  
5. How is the liturgy celebrated?
  - A. It is celebrated using the Gregorian chant.
  - B. It is celebrated using polyphonic masses and hymns.
  - C. It is celebrated with drums.
  - D. It is A and B.
  
6. When are Salubong and extra-liturgical celebrations held?
  - A. It is held on the morning of Christmas day before the dawn mass.
  - B. It is held on the morning of Easter Sunday before the dawn mass.
  - C. It is held at noon on Easter Sunday after the mass.
  - D. It is held on the evening of Good Saturday.

7. Which of the following rhythmic pattern is used by Major Chords in their rendition of No Te Vayas De Zamboanga?
- Four- on -the floor disco beat
  - Swing beat
  - Boogie beat
  - It is A and B.
8. What kind of songs are composed in the Spanish colonial music of the 20th century?
- These are hymns in the English language.
  - These are vernacular songs with religious text.
  - These are forms of liturgy in the English context.
  - These are a mixture of folk and liturgy.
9. The following are writers/composers of Cebuano liturgical music EXCEPT:
- Narcisa Fernandez
  - Msgr. Rudy Villanueva
  - Ryan Cayabyab
  - It is A and B
10. What kind of rhythmic pattern is used by Narcisa Fernandez in her song “Sama sa Yamog”?
- Waltz beat
  - Tango beat
  - Disco beat
  - It is A and B.
11. How is folk music described?
- It can be categorized as vocal, instrumental, or a combination of both.
  - It is characterized by the simplicity of melodies.
  - It is A and B.
  - It is a song with religious text
12. What is No Te Vayas De Zamboanga?
- It is a Spanish folk song sung in a Zarzuela.
  - It is a Zamboanga song with religious text.
  - It is an ecumenical song in Chavacano language.
  - It is a song for the liturgy.
13. Which of the following elements of music should be considered in improvising rhythmic accompaniment?
- Rhythm
  - Harmony
  - Texture
  - Forms

14. How is ecumenical described?

- A. It is a song regardless of religious affiliation.
- B. It is a traditional song.
- C. It is a song with religious text.
- D. It is A and C.

15. The following are characteristics of ecumenical songs EXCEPT:

- A. It is accompanied by gongs and drums.
- B. It is composed of Gregorian chants, polyphonic masses, and motets.
- C. It is a song of various communion/Christian churches.
- D. It is a song with secular text.



## ***Additional Activities***

### **Please be Guided!**

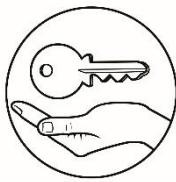
**Directions :** Choose one card below and compose two to three paragraphs about the topic “The How’s of Rhythmic Accompaniment Improvisation”. Focus your discussion on the different elements of music and its unique characteristics in relation to culture and geography and the techniques, procedures, or things to consider in the improvisation of rhythmic accompaniment. Do this in a piece of paper and submit it to your Teacher/Facilitator.

**Liturgy**

**Extra – liturgical music**

**Secular (Folk Music)**

**Ecumenical**



## ***Answer Key***

<b>Activity 1</b>	
<b>What I Need to Know /</b>	<b>Assessment</b>
1. Gandingan	15. A
2. Kulintangan	14. D
3. Gong	13. A
4. Slilting	12. A
5. D	11. C
6. B	10. A
7. A	9. C
8. B	8. B
9. A	7. A
10. C	6. B
11. D	5. D
12. A	4. A
13. C	3. C
14. D	2. A
15. A	1. D

## **References**

“*Philippine Folk Music*” Wikipedia

[https://en.wikipedia.org/wiki/Philippine\\_folk\\_music](https://en.wikipedia.org/wiki/Philippine_folk_music)

“*Mindanao*” Wikipedia, <https://en.wikipedia.org/wiki/Waltz>

“*Bossa Nova*” Wikipedia, [https://en.wikipedia.org/wiki/Bossa\\_Nova](https://en.wikipedia.org/wiki/Bossa_Nova)

“*Waltz*” Wikipedia,

[https://en.wikipedia.org/wiki/Mindanao#Spanish\\_Colonization\\_and\\_Christianity](https://en.wikipedia.org/wiki/Mindanao#Spanish_Colonization_and_Christianity)

“*Music in Mindanao Indigenous practices – Himig collection, on Philippine History and culture*” Filipinas Heritage Library,

<https://www.filipinaslibrary.org.ph/himig/music-in-mindanao-indigenous-practices/>

Jonas Baes “*Asiatic Musical Tradition in the Philippines*” National Comission on Culture and the Arts

<https://ncca.gov.ph/about-ncca-3/subcommissions/subcommission-on-the-arts-sca/music/asiatic-musical-traditions-in-the-philippines/>

“*Chavacano Song by Major Chords*” Tagalog Lang,

<https://www.tagaloglang.com/chavacano-song-by-major-chords/>

Ramon Santos Ph. D. “*Traditional Forms of Music*” National Culture for Culture and the Arts, <https://ncca.gov.ph/about-ncca-3/subcommissions/subcommission-on-the-arts-sca/music/traditional-forms-of-music/>

“*Chavacano*” Wikipedia, The Free Encyclopedia

<https://en.wikipedia.org/wiki/Chavacano>

MANUEL P. MARAMBA, OSB “*Philippine Liturgical music*” National Comission for Culture and the Arts, <https://ncca.gov.ph/about-ncca-3/subcommissions/subcommission-on-the-arts-sca/music/philippine-liturgical-music/>

Macapado A. Muslim and Rufa Cagoco-Guiam, “*Compromising on Autonomy – Mindanao in Transition*” International Review of Peace Institute Accord, Issue 6, April 1999, Conciliation Resources, <https://www.c-r.org/accord/philippines%E2%80%93mindanao/mindanao-land-promise-1999>

CORAZON CANAVE-DIOQUINO, “*Music in the Post-Colonial Philippine Republic*”  
National Comission on Culture and the Ards  
<http://gwhs-stg02.i.gov.ph/~s2govnccaph/subcommissions/subcommission-on-the-arts-sca/music/music-in-the-post-colonial-philippine-republic/>

“*Suling*” Musikoleksyon, <https://museomusiko.wordpress.com/asian-collection/indonesia/suling/>

“*Kutyapi*” Musikoleksyon,  
<https://museomusiko.wordpress.com/chordophones/boat-lutes-of-the-philippines/>

“*Kubing*” Musikoleksyon, <https://museomusiko.wordpress.com/idiophones/jaws-harps/kubing/>

**For inquiries or feedback, please write or call:**

Department of Education - Bureau of Learning Resources (DepEd-BLR)

Ground Floor, Bonifacio Bldg., DepEd Complex  
Meralco Avenue, Pasig City, Philippines 1600

Telefax: (632) 8634-1072; 8634-1054; 8631-4985

Email Address: blr.lrqad@deped.gov.ph \* blr.lrpd@deped.gov.ph