MUSIC
Quarter 2, Wk. 2 – Module 2
Afro-Latin American and Popular Music

Name of Learner: ___________________________
Grade & Section: _________________________
Name of School: __________________________
Music has always been an important part in the daily life of the African, whether for work, religion, ceremonies, or even communication. Singing, dancing, hand clapping and the beating of drums are essential to many African ceremonies, including those for birth, death, initiation, marriage, and funerals. Music and dance are also important to religious expression and political events. The term Afro-Latin to describe types of music from Latin American countries that were influenced by the black slave population that came from Africa and was forced to establish itself mostly in major port cities. The music of Latin America is the product of three major influences – Indigenous, Spanish-Portuguese, and African. Popular music literally means “music of the populace,” similar to traditional folk music of the past. As it developed in the 20th century, pop music (as it has come to be called) generally consisted of music for entertainment of large numbers of people, whether on radio or in live performances. From the standard songs and ballads of the legendary Cole Porter, George Gershwin, and Frank Sinatra to the rock and roll craze of Elvis Presley and the Beatles and the present day idols in the alternative music and disco modes, popular music is now shared by the entire world.

Mentioned above are just overviews of what are you going to learn in this module, which contains the music performances of Africa, Latin American and popular music, activities and quizzes for the assessment.

At the end of this module, you are expected to:

1. Identify the different music performances of Afro-Latin American and popular music.
2. Performs selections of Afro-Latin American and popular music in appropriate pitch, rhythm, style and expression. **MU10AP-IIa-h-6**
Directions: On the space provided, read and answer the questions properly.

1. What are the 5 kinds of African music?
   Answer: 

2. Name at least 2 performers in Popular Music.
   Answer: 

3. Give at least 3 kinds of traditional African music.
   Answer: 

4. Which type of music was popularized by Louis Armstrong?
   Answer: 

5. Who is the “King of Pop”?
   Answer: 

WHAT I KNOW
**WHAT’S IN**

**Directions:** The table below comprises of the different musical works, its composers and the type of music. Match the different musical works and composers to its type of music by putting check (√).

<table>
<thead>
<tr>
<th>Musical Work and Composer</th>
<th>Type of Music</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Avant Garde Music</td>
</tr>
<tr>
<td></td>
<td>Electronic Music</td>
</tr>
<tr>
<td></td>
<td>Music of Africa</td>
</tr>
<tr>
<td></td>
<td>Music of Latin America</td>
</tr>
<tr>
<td></td>
<td>Popular Music</td>
</tr>
<tr>
<td>1) Summertime by George Gershwin</td>
<td></td>
</tr>
<tr>
<td>2) Thriller by Michael Jackson</td>
<td></td>
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<tr>
<td>3) Kwassa Kwassa</td>
<td></td>
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<tr>
<td>4) Poème électronique by Edgard Varese</td>
<td></td>
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<tr>
<td>5) Samba</td>
<td></td>
</tr>
</tbody>
</table>

**WHAT’S NEW**

**Listen and Observe 😊**

1. Play the audio entitled “The Lion King”.  
   *(Link available here: [https://www.youtube.com/watch?v=CF-c1K3WWq4](https://www.youtube.com/watch?v=CF-c1K3WWq4))*
2. Listen and observe the audio on how will you describe the music.
3. Write your observations on the space provided below.
WHAT IS IT

Now, let’s try to identify the audio entitled “Lion King” that you listen earlier if what type of music is it through checking the three different charts of Afro-Latin American and Popular Music.

MUSIC OF AFRICA

Traditional Music

Blues

Soul

Spiritual

Call and Response

is largely functional in nature, used primarily in ceremonial rites, such as birth, death, marriage, succession, worship, and spirit invocations.

The blues is a musical form of the late 19th century that has had deep roots in African American communities. The notes of the blues create an expressive and soulful sound.

Soul music was a popular music genre of the 1950’s and 1960’s. It combines elements of African-American gospel music, rhythm and blues, and often jazz.

It refers to a Negro spiritual, a song form by African migrants to America who became enslaved by its white communities. The texts are mainly religious, sometimes taken from psalms of Biblical passages, while the music utilizes deep bass voices.

The call and response method is 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.

Afrobeat

Apala

Axe

Jit

Jive

Juju

Kwassa

kwassa

Early Mornin’, by Erik Clapton

A House is Not a Home by Dionne Warwick

Ain’t No Mountain High Enough by Marvin Gaye & Tammi Terrell

Becha by Golly Wow by Stylistics

Rock My Soul & When the Saints Go Marching In by Louis Armstrong

Mannish Boy by Muddy Waters

Goes the Bell by Chuck Berry

Sample audio for Music of Africa:
https://www.youtube.com/watch?v=IC5PL0X1mjw
The ethnic and cultural groups of the principal native Americans share many similar yet distinctive music elements pertaining to melody, harmony, rhythm, form, and dynamics.

The different regions of Latin America adopted various characteristics from their European colonizers. Alternating dual meters, such as 6/8 and 4/4, known as “sesquialtera”.

The diversity of races and cultures from the Native Americans, Afro-Latin Americans and Euro-Latin Americans account for the rich combination of musical elements including the melodic patterns, harmonic combinations, rhythmic complexities, and wide range of colors and dynamics, and various structural formats.

Latin America has produced a number of musical genres and forms that had been influenced by European folk music, African traditional music, and native sources.

It is considered a therapeutic outlet for human 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 at that time.

Sample audio for Music of Latin America:
https://www.youtube.com/watch?v=EASya9I_Cfo
Sample audio for Popular Music:
https://www.youtube.com/watch?v=qJwxcYTa_VQ
Let’s see if you can answer this question 😊
Among the three types of Afro-Latin American and Popular music, what type of music does the audio entitled “Lion King” belong?

Answer: ____________________________________________

**WHAT’S MORE**

**Directions:** Identify the different performances/musical works to its corresponding type of music. Write the correct answer in the table.

<table>
<thead>
<tr>
<th>Ragtime</th>
<th>Blues</th>
<th>Electronic Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spiritual</td>
<td>Rock ‘N Roll</td>
<td>Standards</td>
</tr>
<tr>
<td>Soul</td>
<td>Alternative Music</td>
<td>Samba</td>
</tr>
<tr>
<td>Native American</td>
<td>Avant Garde</td>
<td>Chance Music</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Music of Africa</th>
<th>Music of Latin America</th>
<th>Popular Music</th>
</tr>
</thead>
<tbody>
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</table>
WHAT I HAVE LEARNED

I learned...

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
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__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
Performance Activity: Singing Concert – Film yourself 😊

1. Sing a song from one of the following musical genres:

For Music of Africa: Kumbaya
(https://www.youtube.com/watch?v=2HhkCE2-50E)
For Music of Latin America: One Note Samba
(https://www.youtube.com/watch?v=4PyN7r4qOvc)

Lyrics are also available below 😊

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**KUMBAYA**

Kum bay ya, my Lord, kum bay ya;
Kum bay ya, my Lord, kum bay ya;
Kum bay ya, my Lord, kum bay ya
O Lord, kum bay ya

Someone’s crying, my Lord, kum bay ya
Someone’s crying, my Lord, kum bay ya
Someone’s crying, my Lord, kum bay ya
O Lord, kum bay ya.

Someone’s praying, my Lord, kum bay ya
Someone’s praying, my Lord, kum bay ya
Someone’s praying, my Lord, kum bay ya
O Lord, kum bay ya.

Someone’s singing, my Lord, kum bay ya
Someone’s singing, my Lord, kum bay ya
Someone’s singing, my Lord, kum bay ya
O Lord. kum bav ya.

---

**ONE NOTE SAMBA**

This is just a little samba
Built upon a single note
Other notes are bound to follow
But the root is still that note

Now this new note is the consequence
Of the one we’ve just been through
As I’m bound to be
The unavoidable consequence of you

There’s so many people
Who can talk and talk, and talk
And just say nothing
Or nearly nothing

I have used up all the scale
I know and at the end
I’ve come to nothing
I mean nothing
2. Decide and choose one song for you to sing and perform it through filming yourself.

3. Here is the scoring rubrics for you to be guided on how to rate your performance.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Very Good (10)</th>
<th>Good (8)</th>
<th>Fair (5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody (right pitch)</td>
<td>The performer sang the whole song in right tune and pitch.</td>
<td>The performer partly sang the song in right tune and pitch.</td>
<td>Only one phrase of the song sang by the performer in the right tune and pitch.</td>
</tr>
<tr>
<td>Timing (right rhythm)</td>
<td>The performer executes the right rhythm and timing of the song.</td>
<td>There are some phrases of the song was not properly execute the right rhythm and timing of the song by the performer</td>
<td>Only one measure of the song executed the right rhythm and timing of the song by the performer</td>
</tr>
</tbody>
</table>

**ASSESSMENT**

**Directions:** Complete the charts. Analyze and write the correct answer. You can answer it in any order for item nos. 1-5 and 7-10.
6. ______________________

7. __________

8. __________

11. ______________________

12. ________

13. ______

14. ________

15. ________

Native American/Indian Music

It is originated as an expressive folksong in narrative verse with text dealing typically about love.

It was known for its unconventional practices such as distorted guitar sounds, oppressive lyrics and defiant attitudes.

It pertains to rock music that was more danceable, thus leading to the establishment of venues for public dancing.

It is a genre of popular music that originated in its modern form during the mid-1950s in the United States and the United Kingdom.
RESEARCH WORK:
Research and read on jazz, popular music and OPM and write your personal impression about each genre.
**ANSWER KEY**

**Additional Activity:** Answers will vary

1. Traditional, Blues, Soul, Spiritual & Call and Response

**Post Assessment**

1. Traditional, Blues, Soul, Spiritual, Call and Response
2. Music of Latin America/Latin American Music
5. Michael Jackson, Music of Africa/African Music

**What I Know**

1. Traditional, Blues, Soul, Spiritual, Call and Response

**What's New:**

Answers will vary

**What's In:**

1. Avant Garde Music
2. Popular Music
3. Music of Africa
4. Electronic Music
5. Music of Latin America

**What's More: Music of Africa/African Music**

1. Michael Jackson
2. Music of Africa/African Music

**What Is It:**

1. Traditional, Blues, Soul, Spiritual, Call and Response
2. Traditional, Blues, Soul, Spiritual, Call and Response
3. Traditional, Blues, Soul, Spiritual, Call and Response
4. Traditional, Blues, Soul, Spiritual, Call and Response
5. Traditional, Blues, Soul, Spiritual, Call and Response

**What I Have Learned:**

Answers will vary

**Post Assessment**

1. Traditional, Blues, Soul, Spiritual, Call and Response
2. Traditional, Blues, Soul, Spiritual, Call and Response
3. Traditional, Blues, Soul, Spiritual, Call and Response
4. Traditional, Blues, Soul, Spiritual, Call and Response
5. Traditional, Blues, Soul, Spiritual, Call and Response
6. Traditional, Blues, Soul, Spiritual, Call and Response

**Post Assessment**

1. Traditional, Blues, Soul, Spiritual, Call and Response
2. Traditional, Blues, Soul, Spiritual, Call and Response
3. Traditional, Blues, Soul, Spiritual, Call and Response
4. Traditional, Blues, Soul, Spiritual, Call and Response
5. Traditional, Blues, Soul, Spiritual, Call and Response
6. Traditional, Blues, Soul, Spiritual, Call and Response

**Additional Activity:** Answers will vary

1. Traditional, Blues, Soul, Spiritual, Call and Response
2. Traditional, Blues, Soul, Spiritual, Call and Response
3. Traditional, Blues, Soul, Spiritual, Call and Response
4. Traditional, Blues, Soul, Spiritual, Call and Response
5. Traditional, Blues, Soul, Spiritual, Call and Response
6. Traditional, Blues, Soul, Spiritual, Call and Response
REFERENCES

Textbooks

Music and Arts Grade 10 Learner’s Material

Music and Arts Grade 10 Teacher’s Guide

Curriculum guide


Websites

wikipedia.com

youtube.com

DisneyMusicVEVO.(2019, July 11). Circle of Life/Nants’ Ingonyama (From "The Lion King”/Audio Only) [video].  https://www.youtube.com/watch?v=CF-c1K3WWq4

DocRewdySoul.(2011, August 3). Ain’t No Mountain High Enough (extra HQ) - Marvin Gaye & Tammi Terrell [video].  https://www.youtube.com/watch?v=IcSPLOXImjw


DopeLyrics.(2019, June 19). Thriller - Michael Jackson (Lyrics) [video].  https://www.youtube.com/watch?v=qJwxcYTa_VQ


SopranoLenaLee.(2014, September 1). One Note Samba (Voice & Guitar with Lyrics) [video].  https://www.youtube.com/watch?v=4PyN7rqyOVc
Region IX: Zamboanga Peninsula Hymn – Our Eden Land

Here the trees and flowers bloom
Pearl of the Orient seas, our Eden lost;
Gallant men and fair ladies fair
Gladsly now I go to give thee this faded life's best,
Here the breezes gently Blow,
And were it brighter, fresher, or more blest
Here the birds sing Merrily,
Still would I give it thee, nor count the cost.
The liberty forever Stays,
On the field of battle, 'mid the frenzy of fight,
Here the Badjaos roam the seas
Others have given their lives, without doubt or heed;
Here the Samals live in peace
The place matters not-cypress or laurel or lily white,
Here the Tausogs thrive so free
Scaffold or open plain, combat or martyrdom's plight.
With the Yakan in unity
I die just when I see the dawn break,

My Final Farewell

Farewell, dear Fatherland, clime of the sun caress'd
Through the gloom of night, to herald the day;
And if color is lacking my blood thou shalt take
And perchance thou mayst hear a sad hymn resound
Let it trill there its hymn of peace to my ashes.
Let the moon beam over me soft and serene,
The touch of thy tenderness, thy breath's warm power.
Draw it to thy lips and kiss my soul so,
In the grassy sod, a humble flower,
To die for thy sake, that thou mayst aspire;
And sleep in thy bosom eternity's long night.

I Am a Filipino, by Carlos P. Romulo

I am a Filipino—inheritor of a glorious past, hostage to the uncertain future.
As such I must prove equal to a two-fold task—the task of meeting my responsibility to the past, and the task of performing my obligation to the future.

I sprang from a hardy race, child many generations removed of ancient Malayan pioneers. Across the centuries the memory comes rushing back to me: of brown-skinned men putting out to sea in ships that were as frail as their hearts were stout. Over the sea I see them come, borne upon the billowing wave and the whistling wind, carried upon the mighty swell of hope—hope in the free abundance of new land that was to be their home and their children’s forever.

I am a Filipino. In my blood runs the immortal seed of heroes—seed that flowered down the centuries in deeds of courage and defiance. In my veins yet pulses the same hot blood that sent Lapulapu to Mactan to Tirad Pass, of the voices of my people when they sing:

Let the sun draw the vapors up to the sky,
And heavenward in purity bear my tardy protest
Let some kind soul o'er my untimely fates sigh,
And in the still evening a prayer be lifted on high
From thee, 0 my country, that in God I may rest.

Pray for all those that hapless have died,
For all who have suffered the unmeasur'd pain;
For our mothers that bitterly their woes have cried,
And then for thyself that redemption thou mayst gain
And when the dark night wraps the graveyard around
With only the dead in their vigil to see
Break not my repose or the mystery profound
And that my ashes may carpet earthly floor,
Before into nothingness at last they are blown.

Then will oblivion bring to me no care
As over thy vales and plains I sweep;
Throbbing and cleansed in thy space and air
With color and light, with song and lament I fare,
Ever repeating the faith that I keep.

My Fatherland ador'd, that sadness to my sorrow lends
Unmarked by ever a cross nor a stone
Let the plow sweep through it, the spade turn it o'er
That my ashes may carpet earthly floor,
And even my grave is remembered no more

Farewell to thee, too, sweet friend that lightened my way;
Give thanks that I rest from the wearisome day!
My Fatherland ador'd, that sadness to my sorrow lends
And even my grave is remembered no more

Farewell to you all, from my soul torn away,
Friends of my childhood in the home dispossessed!
Give thanks that I rest from the wearisome day!
Farewell to thee, too, sweet friend that lightened my way;
Beloved creatures all, farewell! In death there is rest!

I am a Filipino, child of the marriage of the East and the West. The East, with its languor and mysticism, its passivity and endurance, was my mother, and my sire was the West that came thundering across the seas with the Cross and Sword and the Machine. I am of the East, an eager participant in its spirit, and in its struggles for liberation from the imperialist yoke. But I also know that the East must awake from its centuried sleep, shake off the lethargy that has bound his limbs, and start moving where destiny awaits.

I am a Filipino, and this is my inheritance. What pledge shall I give that I may prove worthy of my inheritance? I shall give the pledge that has come ringing down the corridors of the centuries, and it shall be compounded of the joyous cries of my Malayan forebears when first they saw the contours of this land loom before their eyes, of the battle cries that have resounded in every field of combat from Mactan to Tirad Pass, of the voices of my people when they sing:

"I am a Filipino born to freedom, and I shall not rest until freedom shall have been added unto my inheritance—for myself and my children and my children's children—forever."