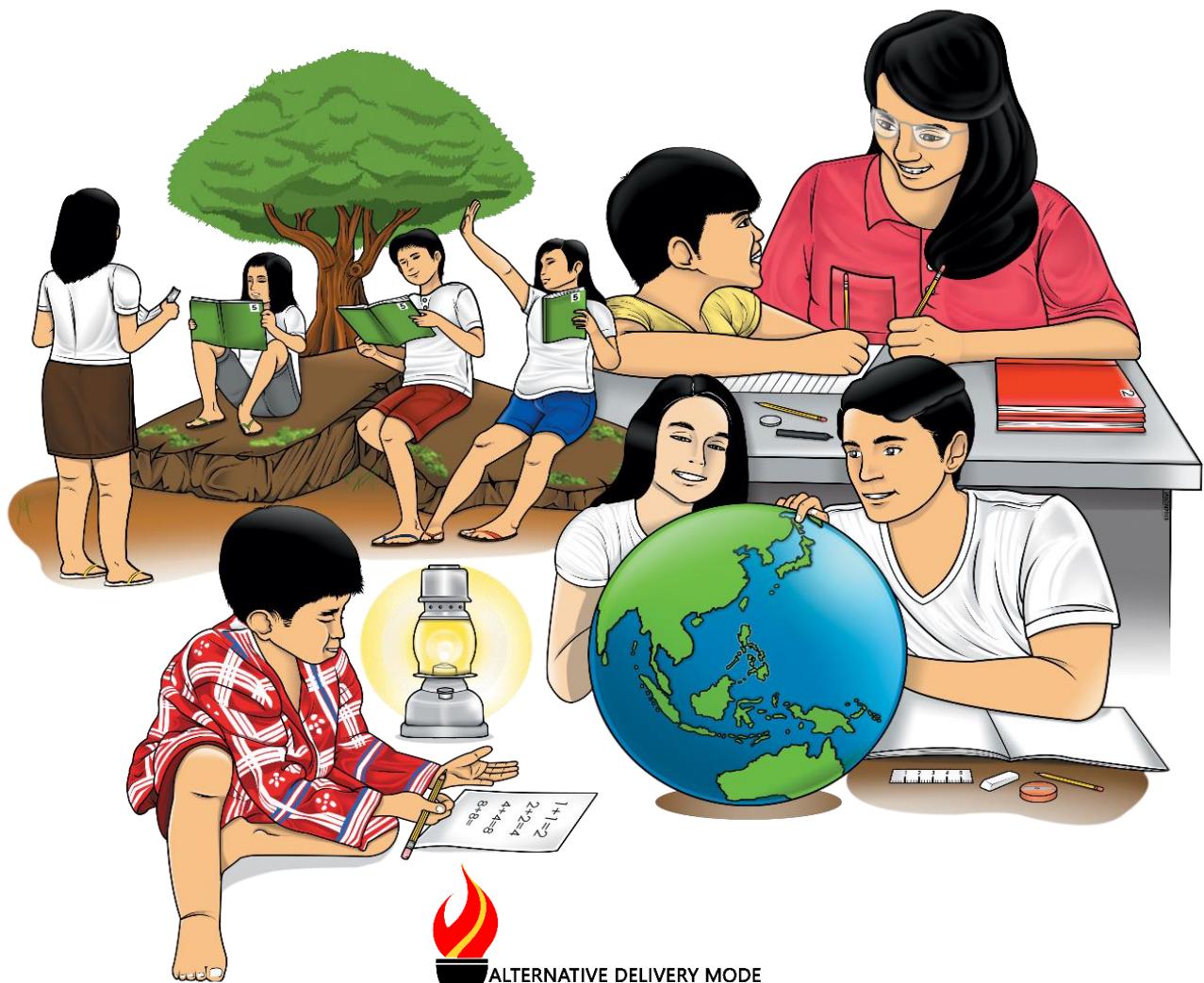


# Music

## Quarter 2 – Module 1: Music of East Asia



**Music – Grade 8**

**Alternative Delivery Mode**

**Quarter 2 – Module 1: Music of East Asia**

**First Edition, 2020**

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# **Music**

## **Quarter 2 – Module 1:**

### **Music of East Asia**



# **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.

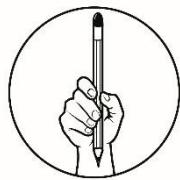


## **What I Need to Know**

This module was designed and written for your benefit and convenience. It is here to help you to be more proficient in Music. The scope of this module covers many different learning situations. The language used recognizes the diverse vocabulary level of students. The lessons are arranged following the standard sequence of the course. But the order in which you read them can be changed to correspond with the textbook you are now using.

After going through this module, you are expected to:

1. Listen perceptively to the music of East Asia, **(MU8SE-IIa-h-2) (Week 1)** and
2. Analyze musical elements of selected songs and instrumental pieces heard and performed. **(MU8SE-IIc-h-4)(Week 2)**

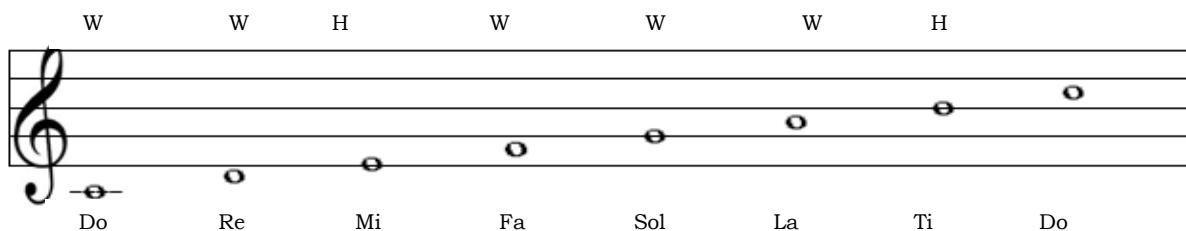


## ***What I Know***

**Directions:** Choose the letter of the correct answer. Write your answer on a separate sheet of paper.

Questions number 9-10 refer to the figure below.

## Western Musical Scale



# Lesson 1

## Music of East Asia

Traditional music is part and parcel of any culture. Traditions and culture differ from one country to another, and so of course does the music. Japanese traditional music is popular not only in Japan but also in the West. In recent years, many pieces of traditional Japanese musical compositions were showcased throughout the world. Traditional music plays an important role in Japanese culture, even today.

China on the other hand has a long and influential musical tradition based on the philosophy and culture of ancient China. Confucius and the Confucian school after him supported the correct use and form of music according to their sociological and cosmological conceptions, so to appreciate the music, it helps to understand their ideals of music and their purpose.

While Korean traditional folk music (called "gukak" in Korean) has been passed down through the generations since antiquity, gukak has many distinct traits from the most basic elements of the music to its tone and format. Although it was influenced by the instruments and music of China, Korean traditional music has a unique and well-developed musical personality all its own that has absorbed the characteristics and musical preferences of the Korean people for more than a millennium.



### What's In

In Quarter 1 Module 1, you learned and enjoyed the music of South East Asia and even familiarized the basic concepts and principles of musical elements (pitch, timbre, tempo, genre and time signature) that are commonly presented on their songs and instrumental pieces.

You also learned that their music has a great influence on the history and culture which some of their ceremonies are connected to their beliefs, state and community affairs. In addition, music is important to the lives of Southeast Asian people.



## What's New

East Asian countries are also rich in music. They love to play music just as we do. Listen to the given song below following the given link then answer the given questions in the activity. Use separate sheet/s of paper for your answer.



### Notes to the teacher

The teacher/facilitator will surely download the required videos from the internet and saved them on CD, DVD, USB, etc. To ensure and securely provide the learners in case there's no internet connection in their place. The teacher will provide any possible options just to cater to the learning needed by the students. Use the given link in activity 1 in downloading the videos to achieve the module's learning objectives. Thank You and enjoy!

## Activity 1

**Directions:** Watch and listen to the following music. Options to avail the audio-video:

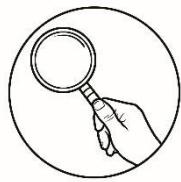
1. Open the link provided for the music.
2. Listen to the audio/video record provided by the teacher.

### Sakura Song

<https://www.youtube.com/watch?v=IKTRnO7SV68>

Processing Questions:

1. What is the mood of the music?
2. How did you feel after listening to the music?
3. Which country did the music come from?



## What is It

East Asian music has three general characteristics. The first is linearity which emphasizes the melody. Harmonies are very rare and when used at all, aren't part of the tension or release of the music. The second is transparency which focuses on the individual instruments. No matter how big the orchestra is, each instrument has an individual role and is meant to be heard playing its melody. The third is word orientation which just means a very low use of abstraction in music. Traditional Asian music has a title or lyrics, and that is exactly what the piece is about.

### The Development of Pentatonic Tonal System of East Asia

According to legends, the founder of music in Chinese mythology was **Ling Lun** who, at the request of the Yellow Emperor (Huang Di) created a system of music that is made of bamboo pipes which are tuned to the sounds of birds including the phoenix.

In this way, he invented the five notes of the ancient Chinese five-tone scale (gong, shiang, jiao, zhi and yu) which is equivalent to 1,2,3,5, and 6 in numbered musical notation (do, re, mi, so, and la in western solfeggio).

Gong      Shang      Jue or Jiao      Bianzhi      Zhi      Yu      Biangong

Chinese tonal scale

Do      Re      Mi      Fa      Sol      La      Ti      Do

Western solfeggio

“Correct” music according to Zhou concept would involve instruments correlating to the five elements of nature and would bring harmony to nature. Around or before the 7<sup>th</sup> century BC, a system of pitch generation and pentatonic scale was derived from a cycle-of-fifths theory.

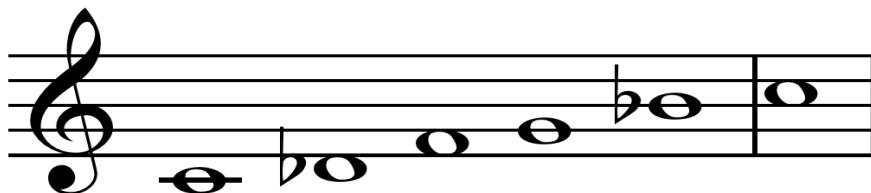
- Wu-sheng – Chinese musical scale or pentatonic scale.
- Pyongjo – one of the three modes of Korean music which has five tones
- Ryo and Ritsu– basic pentatonic scale in Gagaku music of Japan, D E F# A B and G A C D E respectively. Now called in-sen (soft mode) and yo-sen (hard mode).

## Different Types of Traditional East Asian Music

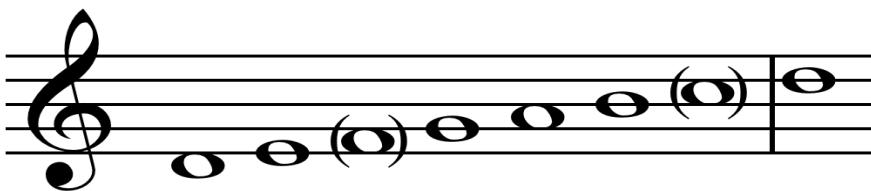
### Japanese Music

Traditional Japanese music is meditative. Its performance is highly ritualized, as much in the music itself, as in the composure of the musicians when performing it. It is usually about religious festivals, work, dance, love, and regional songs. Audiences are looking for this self-mastery in musicians. This is the reason why music has become highly ritualized. Musicians must show this spiritual self-mastery in their performance and composure.

Japanese music has two basic types of scales. These are the male scale called *yo-sen* and the female scale known as *in-sen*. The *in-sen* scale, which contains minor notes, is used specifically in music for the *koto* and *shamisen* and is contrasted with the *yo-sen* scale, which does not contain minor notes.



In-sen Mode  
Source: Wikipedia



Yo-sen Mode  
Source: Wikipedia

According to a traditional theory, *yo-sen* is a pentatonic scale which used in Japanese music including *gagaku* and *shomyo*. The *yo-sen* scale is used specifically in folksongs and early popular songs. The *yo-sen* scale is described as ‘bright’ sounding.

### Type of Music

<i>Kagura</i>	“God Music”, music of Shinto
<i>Shomyo</i>	classic Buddhist chanting
<i>Hogaku</i>	authentic Japanese music
<i>Gagaku</i>	oldest surviving Japanese court music
<i>Naga-uta</i>	“long song”, vocal, dance and dramatic compositions
<i>Ko-uta</i>	“small song”, such folk songs (a cappella)

An example of a folk song from Japan is *Sakura* or Cherry Blossoms.

**Sakura** or Cherry Blossoms is a traditional Japanese folksong depicting spring, the season of cherry blossoms.

The ‘*Sakura*’ melody has been popular since the Meiji, and the lyrics in their present form were attached then. The tune uses a pentatonic scale known as the *in-sen*, or in modern Western music theory, the fifth mode of the harmonic minor.

### Sakura

(Japanese Folk Song)

bethsnotes.com

Music notation for 'Sakura' (Japanese Folk Song) in G clef, 4/4 time. The lyrics are written below the notes:

Sa-ku-ra, Sa-ku-ra, Ya-yo-i-no-so-ra-wa. Mi-wa-ta-su-ka-gi-ri -  
 ka-su-mi-ka-ku-mo-ka. Ni-o-i-zo, i-zu-ru.  
 I-za-ya. Mi-ni-yu-kan.

*Translation:*

### **Sakura**

Sakura sakura  
Yayoi no sorawa  
mi-watasukagiri  
kasumikakumoka  
nioizoizuru  
izayaizaya  
mini yukan

### **Cherry Blossoms**

Cherry blossoms,  
Cherry blossoms,  
Across the spring sky,  
As far as you can see,  
Is it a mist, or clouds?  
Fragrant in the air  
Come now, come,  
Let's look, at last.

## **Chinese Music**

Traditional Chinese music isn't meant to be danced or moved to. That would tend to orient people toward bodily sensual and sexual drives. As Confucius taught, beautiful and appropriate music is meant to promote social tranquility. Most of the traditional music of the elites used the ancient Chinese pentatonic scale. The scale lends to make simple harmonies, but perhaps to maintain the Confucian norms of simplicity. If music is part of an official ceremonial function, the music is meant to regulate the behavior of the people so that they perform the ritual appropriately and obey authority.

In accord with Confucius' idea of music being "smoothly continuous", traditional music generally doesn't have sharp breaks in tempo. However, instead of a regular tempo throughout, many pieces feature a regular but smoothly accelerating tempo. The tempo slowly increases towards a finale at the end. This connotes a river gaining speed as it cascades downwards, and this is often the rhythmic feature of traditional Chinese music.

## **Three Kinds of Traditional Music**

Over the centuries, three main styles of classical performances were developed that you can enjoy while on your trip to China. The three general kinds of traditional music that people are most likely to hear nowadays are:

- Chinese opera music meant for theatrical performances,
- ensemble or orchestra music for cultured audiences, and
- solo instrumental performance.

## Famous Folk song

The folksong Jasmine Flower (Mo Li Hua) was composed during the Qing dynasty (AD 1616-1912) and was one of the first Chinese songs to become popular abroad.

The song's tune entertains three phrases and depicts the purity of love between young people by highlighting the beauty of jasmine flowers.

The Jasmine Flower song can be found throughout China and there are many regional variations. The origin of the song was considered a myth until two Yangzhou scholars, Zhu Xiangsheng and Nie Feng, published an academic article in 2000 detailing the history between the folk song and Yangzhou Ditty - an old-fashioned type of folk music.

The cultural value and popularity of Jasmine Flower make it a symbol to showcase oriental charms on the world stage. Giacomo Puccini, a world-renowned Italian composer, used the song in his opera Turandot, which tells the story of a beautiful and cold Chinese princess from the Yuan dynasty (AD 1206-1368). The inclusion of the song in the Italian opera's debut in 1926 helped propel it to global fame.

### Mo Li Hua

A musical score for the folk song "Mo Li Hua" in common time (indicated by 'c'). The key signature is common (no sharps or flats). The vocal line consists of eighth and sixteenth notes, with several melodic phrases separated by short rests. The lyrics are written below the staff in both English and Chinese characters. The score includes measure numbers 1, 5, 9, and 13.

Hao yi duo mei li de mo li hua, hao yi duo mei li de mo li hua.  
Fen fang mei li man zhi ya, you xiang you bai ren ren kua.  
Rang wo lai jiang ni zhai xia, song gei bie ren jia.  
Mo li hua ya mo li hua, mo li hua ya mo li hua.

*Translation:*

**Mo Li Hua**

Hao yi duo mei  
Li di mo li hua,  
Hao yi duo mei  
Li di mo li hua

Fen fang mei li  
Man zhiya,  
You xiang you bai  
Ren renkua

Rang wo lai jiang ni zhai xia,  
Song gei bie ren jia  
Mo li hua ya mo li hua.

**Mo Li Hua**

What a beautiful jasmine flower  
What a beautiful jasmine flower  
Sweet-smelling, beautiful,  
stems full of buds

Fragrant and white,  
everyone praises  
Let me pluck you down  
Give to someone's family

Jasmine flower, oh jasmine flower.

### Korean Music

Traditional Korean music is broad and deep in terms of genre and meaning. There is farmer's music, which expresses the lives of farmers through its exciting rhythms; **pansori** (long vocal and percussive music played by vocal singer and skilled drummer) and **talchum** (mask dance), rich in parody and humor; the majestic court music played at important events at the royal palace; and standard music (called "jeongak" in Korean) like gagok, yeongsanhoesang, and sijo that embody the elegant, refined spirit of the seonbi (intellectuals of the Joseon Dynasty). Religious music like the Buddhist beompae and the music of shamanic rituals are also part of the traditional Korean music canon, adding a special diversity and richness.

A major misconception about gukak (traditional Korean music) is that it is slow, sad and bleak. This is a completely mistaken view, because there are no sad songs at all in the standard genre of gukak. The standard genres of traditional Korean music are based on the idea of not expressing sadness in sad ways. This is why the music sounds strong, bright and harmonious. On the other hand, there are many songs in the folk genres that do have sad tones. Susimga, Yukjabaegi, Heungtaryeong, Sanjo, Sinawi are all deeply sad songs that are known to prompt an endless flow of tears. Yet at the same time, the energetic and contagious rhythms of these songs compel the listener to get up and dance. This is because the basic nature of the Korean people is based not on "han" (resentment, sorrow), but on "heung" (excitement). Dancing to sad songs and creating an energetic and upbeat mood even while singing of life's sorrows is the most attractive aspect of Korean traditional music as well as the basis of the Korean psyche and its sinmyeong.

Some of the most prominent pieces and folk music forms are as follows:

<i>Chong-ak</i>	music for the elite or ruling class
<i>Sog-ak</i>	music for the common or ordinary people
<i>Nong-ak</i>	song of the farmer
<i>Sanjo</i>	song for solo instrument
<i>Pansori</i>	song for the stage which the performer sings a long vocal and percussive music played by vocal singer and skilled drummer
<i>Ninjo</i>	folk song

Arirang is a Korean folk song sometimes considered the unofficial national anthem of Korea. It is used as a symbol of Korea and Korean culture. Arirang in essence is a song of farewell. The origin of the word 'Arirang' is 'the hill'. With Korea's land being mountainous, there are also many foothills throughout the country. Most Koreans had partings on such hills. An emotion of deep regret is imbued in the rhythm of Arirang. The song evokes the feeling of the tears shed by Koreans and the remembrance of their sad stories.

**Arirang**  
(Korean Traditional Song)

The musical score consists of three staves of music in 3/4 time. The first staff starts with a treble clef, the second with an alto clef, and the third with a bass clef. The lyrics are written below the notes, corresponding to the melody. The lyrics are as follows:

A - ri - ra - ng    a - ri - ra - ng    a - ra - ri - yo - - - A - ri - ra - ng  
 go - gae - rul - num - u gan da    Na    rul    bu - ri - go    ga - si - nun - nim -  
 un - - - Sip - ri - do - mo - t ga - su - bal byung nan da

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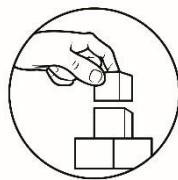
*Translation:*

### **Arirang**

Arirang, Arirang, Arariyo...  
Arirang go gae rul num uganda.  
Na rul burigo gasinun nimun  
Siprido motgasu balbyungnanda.

### **Arirang**

Arirang Arirang arariyo  
Crossing over Arirang Pass  
The one who abandoned me  
Shall not walk even 4 kilometers  
before their feet hurt.



## **What's More**

### **Activity 2**

**Directions:** Watch and listen to the following music. (Options to avail the audio-video)

1. Open the link provided for each music.
2. Listen to the audio/video record provided by the teacher. Use the musical pieces provided in the discussion while listening/watching the audio/video.

Japan  
Sakura Song

<https://www.youtube.com/watch?v=IKTRnO7SV68>

China  
Mo Li Hua

[https://www.youtube.com/watch?v=oK3dEf\\_lVS4](https://www.youtube.com/watch?v=oK3dEf_lVS4)

Korea  
Arirang

<https://www.youtube.com/watch?v=f99tZQ8XtGM>

After you have successfully followed the link, assess the songs by analyzing their musical element in terms of tempo, scale, texture and time signature. Use also the musical pieces provided in “What is it” to help you in your music analysis. Copy the table and choose your answer based on the given indicators below on a separate sheet of paper.

- a. Tempo: Fast, Moderate, Slow
- b. Scale: Pentatonic (five tones), diatonic (Seven tones)
- c. Texture: Monophonic (a capella), Homophonic (With chordal accompaniment), Polyphonic (with two or more simultaneous independent melodies)
- d. Meter: Duple  $\left[ \begin{matrix} 2 \\ 4 \end{matrix} \right]$  Triple  $\left[ \begin{matrix} 3 \\ 3 \end{matrix} \right]$  Quadruple  $\left[ \begin{matrix} 4 \\ 4 \end{matrix} \right]$

<b>Musical Elements</b>	<b>Sakura</b>	<b>Mo Li Hua</b>	<b>Arirang</b>
Tempo			
Scale			
Texture			
Meter			

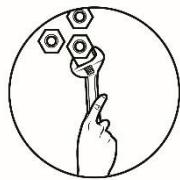


## **What I Have Learned**

### **Activity 3**

**Directions:** Read the statements carefully and fill in the missing word/s. Write your answers on a separate sheet of paper.

1. The song Arirang is an example of Korean **F \_ L \_ O N \_**.
2. The founder of music in Chinese mythology was **I \_ G \_ L \_ N**.
3. Cherry Blossoms is a traditional Japanese folk song depicting **S P \_ N \_**.
4. According to Zou concept, a system of pitch generation and pentatonic scale was derived from **C Y \_ L \_ O F \_ I F \_ H \_ T H E O R \_**.
5. Linearity emphasizes on **\_ L O \_ Y**.
6. One of three modes of Korean music which has five tones is called **P Y \_ J \_**.
7. The five notes of the ancient Chinese five-tone scale are gong, shang, jiao, zhi and **Y \_**.
8. Korean music for the common or ordinary people is called **S \_ - A \_**.
9. The oldest surviving Japanese court music is called **A \_ A K \_**.
10. **\_ O \_ L \_ H \_ A** is a traditional Chinese song with a beautifully gentle and lyrical melody.

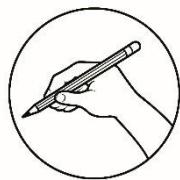


## ***What I Can Do***

## **Activity 4**

**Directions:** Arirang, Sakura and Mo Li Hua are native folksongs that originated from Korea, Japan and China. For your activity, list three (3) Folk songs that are native to your locality or folksongs which you know. Analyze the folksongs using the table below. Copy the table and write your answer on a separate sheet of paper.

<b>Folksong</b>	<b>Language</b>	<b>Meter</b> (Duple, Triple, Quadruple)	<b>Scale Used</b> (Pentatonic/ diatonic)	<b>Tempo</b> (Slow, Moderate, Fast)
1.				
2.				
3.				



# ***Assessment***

**Directions.** Choose the letter of the correct answer. Write the chosen letter on a separate sheet of paper.

3. East Asian music shares general characteristics, which of the following is the meaning of transparency?
- A. emphasis on melody
  - B. emphasis on harmony
  - C. focus on the individual instruments
  - D. low use of abstraction in Music
4. Which of the following Korean music forms or pieces is the music for the elite or ruling class?
- A. Chong-ak
  - B. Pansori
  - C. Sanjo
  - D. Sog-ak
5. There are 5 notes in the ancient Chinese scale, such as gong, shiang, jiao, zhi and yu that are equivalent to 1, 2, 3, 5, and 6 in numbered musical notation. What Chinese note is equivalent to 're' in the western solfeggio?
- A. Gong
  - B. Jiao
  - C. Shang
  - D. Yu
6. It is considered the unofficial national anthem of Korea.
- A. Arirang
  - B. Gagaku
  - C. Mo Li Hua
  - D. Sakura
7. It features spiritual and devotional songs.
- A. Chamber Music
  - B. Folk Music
  - C. Ritual Music
  - D. Secular Music
8. The song describes a custom of giving Jasmine flowers, popular in the southern Yangtze Delta region of China.
- A. Arirang
  - B. Mo Li Hua
  - C. Pansori
  - D. Sakura
9. Which of the following is the time signature of Korean folksong "Arirang"?
- |      |      |      |      |
|------|------|------|------|
| A. 2 | B. 3 | C. 4 | D. 6 |
| 4    |      | 4    | 8    |
10. East Asian music shares 3 general characteristics. One of the following characteristics include:
- A. Form
  - B. Melody
  - C. Texture
  - D. Transparency

11. Which of the following musical elements are present in East Asian Music?

- I. The rhythm is offbeat.
  - II. The melody is pentatonic.
  - III. The vocal timbre is nasal and throaty.
  - IV. The texture is monophony and homophony.  
  - . I, II, III C. II, III, IV
  - . I, II, IV D. I, II, III, IV

12. Mr. Sobee is going to perform a piece of traditional Korean music called 'Pansori'. It means, Mr. Sobee should \_\_\_\_\_.

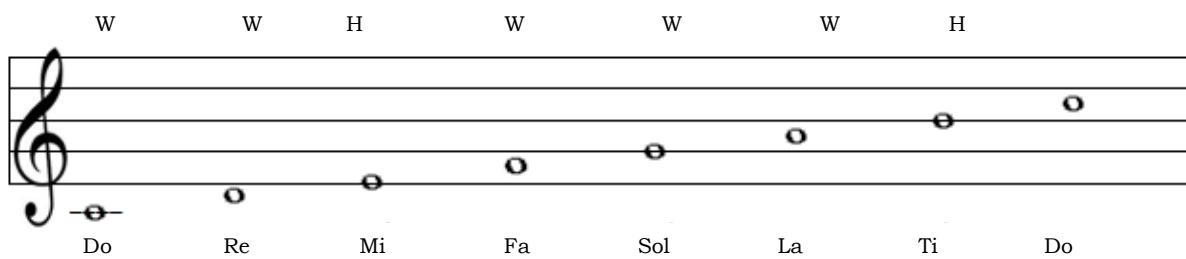
- A. sing one melody at a time with no underlying harmony.
  - B. sing a slow vocal meditative pace and string music like shamisen.
  - C. sing a long vocal and percussive music played by vocal singer and skilled drummer.
  - D. sing the melodies with long, sustained, very slow and punctuated aerophone instrument.

13. Mr. Abel is going to play a bright and happy Japanese instrumental music.  
What type of musical scale will he apply?



Questions number 14-15 refer to figure below.

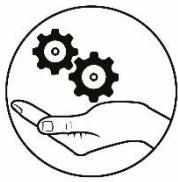
## **Western Musical Scale**



14. Based on the western musical scale, which tone is equivalent to zhi in Chinese five tonal scale?



15. Which of the following is equivalent to the fifth note of Western musical scale?

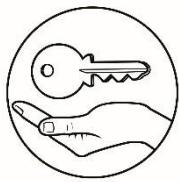


## ***Additional Activities***

### **Activity 5**

**Directions:** Listen to Traditional Japanese Music – Hogaku using this link <https://www.youtube.com/watch?v=AljhWnz2TSg>. Analyze the music using the table below. Answer on a separate sheet of paper.

Meter (Duple, Triple, Quadruple)	Tempo (Fast, Moderate, Slow)	Type of music (instrumental or Vocal)



## Answer Key

Meter	Tempo	Type of music	Instrumental
(Duple, Triple, Quadruple)	(Fast, Moderate, Slow)	(Instrumental or Vocal)	
Duple	Slow		

ADDITIONAL ACTIVITIES

WHAT I HAVE LEARNED		ASSESSMENT	
1. FOLK SONG	C	15. D	
2. LING LUN	B	14. D	
3. SPRING	C	13. D	
4. A	A	12. C	
5. C	C	11. C	
6. A	A	10. D	
7. C	B	9. B	
8. YU	C	8. SOG-AK	
9. PYONJO	A	7. GAGAKU	
10. MELODY	B	6. MO LI HUA	
11. CYCLE OF FIFTH THEORY	C	5. SOG-AK	
12. C	A	4. MELODY	
13. D	C	3. SPRING	
14. D	B	2. LING LUN	
15. D	A	1. FOLK SONG	

WHAT I KNOW			
WHAT'S MORE			
WHAT I CAN DO			
Musical Elements	Sakura	Mo Li Hua	Ariane
Tempo	Slow	Moderate	Moderate
Scale	Pentatonic	Pentatonic	Pentatonic
Texture	Homophonic	Homophonic	Homophonic
Meter	Quadruple	Quadruple	Triple

Answers will depend on the folk songs listed by the learners.

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