MUSIC
Quarter 2, Wk. 1-Module 1
Music of East Asia
(Japan, China and Korea)
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(Japan, China and Korea) 

I. What I Need to Know  

The music of East Asia, particularly Japan, China, and the Korea, are amongst the oldest artistic traditions in the world. It is generally based on a pentatonic scale, in which five notes create an octave. Most East Asian music contain these traits.  

In this module, you will learn the following: 1. The prominent features of the vocal and instrumental music of East Asian Countries (Japan, China and Korea), 2. How its music reflects the different aspects of East Asian culture through its timbre, rhythm, melody, dynamics and form /style; and 3. The different cultural and musical practices of Japan, China and Korea as expressed through their feelings towards each other, to the environment, their history, and culture.  

Before we formally begin our lesson, let us find out if you know something about East Asian countries. Up next are few activities that will assess what you know, what you can do, and what else you need to learn to achieve your targets for this module.  

Are you ready? Let’s travel again!
II. What I know

**Directions:** From the pictures of costumes, folk symbols, artworks, scenery and other aspects of culture of the East Asian countries (Japan, China and Korea), identify the origin of the objects. Choose among the three countries of origin. Write your answer in your activity notebook.

1. 
2. 
3. 
4.
III. Lesson Proper

A. What’s In

This activity will test your knowledge on what you have learned in the previous lesson.

Direction: In your notebook, write words that describe Southeast Asian music which start with the letters spelled out as SOUTHEAST ASIA.

S ______________________________
O ______________________________
U ______________________________
T ______________________________
I ______________________________
H ______________________________
A ______________________________
E ______________________________
A ______________________________
S ______________________________
T ______________________________

B. What’s New

Directions: Watch the videos that give examples of traditional instrumental and vocal music of Japan, China and Korea. For you to understand and enjoy this activity, uses the links provided and answer the guide questions after your listening activity.

Music Listening/ Video Presentation

- **Japan**
  - http://www.youtube.com/watch?v=8tj-37nvWMw&feature=related
  - http://www.youtube.com/watch?v=MC29w9iHJbo&feature=related
- **China**
  - http://www.youtube.com/watch?v=ssjYy9H7dVM&feature=related
  - http://www.youtube.com/watch?v=85Fc2amPf34&feature=relmfu
- **Korea**
  - http://www.youtube.com/watch?v=6km6PeWEncY&feature=related
  - http://www.youtube.com/watch?v=cY1-qCuTZqY&feature=related
After watching the videos, answer the following guide questions in your notebook:
1. Share your impressions about the music you have heard.
2. What instruments are used in the music samples?
3. What mood or feeling does it express?
4. How do the instruments help express the mood of the piece?
5. Is the song fast, slow or does the tempo vary?

C. What Is It

Lesson 1: Japanese Music

Through this lesson, you will discover the traditional music of Japan by their vocal (folk songs) and instrumental music. Japanese vocal music is quite different from the Western vocal music, and is based on the intervals of human breathing rather than mathematical timing, and how Japanese musicians show their spiritual self-mastery in mastering his or her instrument more than simply perfecting a technique of some sort and how they give value to their performance and composure.
Vocal Music of Japan

The main tone of Japanese music has two modes: The **Yo-sen** and the **In-sen**. Both consist of five primary tones based on a scale with seven tones.

![Yosen and Insen modes](image)

*Sakura* – “Cherry Blossoms” is a traditional Japanese folk song depicting spring, the season of cherry blossoms.

Listen to one of Japan’s famous folk song “Sakura”. [http://www.youtube.com/watch?v=IKTRnO7SV68](http://www.youtube.com/watch?v=IKTRnO7SV68)

Instrumental Music of Japan

**Percussion Instruments (Membranophone)**

1. **Odaiko** (big drums) - The physical energy and sheer excitement of an Odaiko is an integral part of many Japanese matsuri (festivals).
   [https://worldsphere.net/odaiko2/](https://worldsphere.net/odaiko2/)

2. **Tsuzumi** (hourglass-shape) - is a hand drum of Japanese origin. It consists of a wooden body shaped like an hourglass, and it is taut, with two drum heads with cords that can be squeezed or released to increase or decrease the tension of the heads respectively.
   [http://worldhitz4u.blogspot.com/2014/03/tsuzumi-japanese-musical-instrument.html](http://worldhitz4u.blogspot.com/2014/03/tsuzumi-japanese-musical-instrument.html)

**String Instruments (Chordophone)**

1. **Koto** - is also called kin, long Japanese board zither having 13 silk strings and movable bridges. The body of the instrument is made of paulownia wood and is about 190 cm (74 inches) long.
   [https://www.pinterest.ph/pin/571464640191251115/](https://www.pinterest.ph/pin/571464640191251115/)
2. **Biwa** - is a short-necked fretted lute from Japan. The musical instrument is often used in narrative story telling. The musical instrument is the chosen musical instrument of Breten, goddess of music, poetry and education in Shinto. [http://worldhitz4u.blogspot.com/2014/03/biwa-japanese-musical-instrument.html](http://worldhitz4u.blogspot.com/2014/03/biwa-japanese-musical-instrument.html)

**Wind Instrument (Aerophone)**

1. **Shakuhachi** - is the most famous flute made of Bamboo. It has 4 or 5 finger holes on the front face and a thumbhole on the rear face. As with other instruments above, it was imported from China for Gagaku. [https://lennymaysay.wordpress.com/2013/09/17/shakuhachi/](https://lennymaysay.wordpress.com/2013/09/17/shakuhachi/)

2. **Sho** - is a Japanese free reed musical instrument that was introduced from China during the Nara period. It is descended from the Chinese sheng, of the Tang Dynasty era, although the shō tends to be smaller in size than its contemporary sheng relatives. [https://taiko-shop.com/collections/gagaku/products/sho-japanese-free-reed-instrument](https://taiko-shop.com/collections/gagaku/products/sho-japanese-free-reed-instrument)

**Lesson 2: Chinese Music**

For several thousand years Chinese culture was dominated by the teachings of the philosopher Confucius, he conceived music in the highest sense as a means of calming the passion of dispelling of unrest and lust, rather than as a form of amusement. Chinese music has traditionally been sung in a thin non-resonant voice or in falsetto. All traditional Chinese music is melodic rather than harmonic.

**Vocal Music of China**

**Mo Li Hua** is a traditional Chinese song with a beautifully gentle and lyrical melody. The lyrics about the jasmine flower also turn it into a love song. The song describes a custom of giving Jasmine flowers, popular in the southern Yangtze Delta region of China. Another version describes the fear of plucking the flower.

After singing “Sakura” let us listen to a traditional Chinese song “Mo Li Hua”. [http://www.youtube.com/watch?v=za-V_2FBpTU](http://www.youtube.com/watch?v=za-V_2FBpTU)
Lesson 3: Korean Music

Korea’s folk music tradition, with its generous use of bright rhythms and melodies, offers a more energetic and capricious contrast to the nation’s collection of classical music works. Folk music represents the soul and sound of traditional Korean villages with an eclectic array of music forms including numerous folk songs, various forms of instrumental pieces, pansori, and shaman ritual music.

Korean music has slow tempo, giving it a very peaceful and pensive character.

Vocal Music of Korea

**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 is in essence a song of farewell.

**Listening Activity:** Listen to one of Korea’s famous folk songs, “Arirang”.

http://www.youtube.com/watch?v=gkM_LXUCMeA&feature=related
**Instrumental music of Korea**

Traditional Korean instruments can be broadly divided into three groups: string, wind, and percussion instruments.

http://www.youtube.com/watch?v=AZZtzYD2MK8

**String Instruments**

1. **Kayagum (gayageum)** - is a traditional Korean zither-like string instrument, with 12 strings, although more recently variants have been constructed with 21 or more numbers of strings. It is probably the best-known traditional Korean musical instrument.

   http://www.youtube.com/watch?v=tFe8nHQottI

2. **Geomungo** - Six-string plucked zither is a traditional Korean stringed musical instrument of the zither family of instruments with both bridges and frets.

   http://www.youtube.com/watch?v=nZZA

**Wind Instrument**

**Piri** - used in both the folk and classical (court) music of Korea. It is made of bamboo.

http://www.youtube.com/watch?v=5MWulb_BqXA&feature=related

**Percussion Instrument**

**Changgo** - is the most widely used drum used in the traditional music of Korea. It is available in most kinds, and consists of an hourglass-shaped body with two heads made from animal skin.

http://www.youtube.com/watch?v=iXrcY-tXiv4

The similarities of the music in East Asian countries are their **transparency** to the preference in music sound ideals: no matter how large an ensemble may be, the individual instruments are meant to be heard; and **word orientation** to the fact that until the 20th century there was a little abstract instrumental music, such as sonata or a concerto, in East Asia.
D. What’s More

Directions: Identify the similarities and differences in terms of vocal and instrumental characteristics of the music of Japan, China and Korea. Copy and answer the figure below in your activity notebook. Follow what is asked in the diagram.

**Similarities**

A. JAPAN

B. CHINA

C. KOREA

**Differences**

IV. What I Have Learned

I have learned that_____________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________.
V. What I Can Do

Express Yourself

Directions: On an Oslo paper, draw a creative illustration that describes how music of East Asia relates to its culture. You may use any coloring materials that best suits your artwork.

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Description</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXCELLENT</td>
<td>The quality of work is excellent and neat. Viewpoints and interpretations are insightful and well supported</td>
<td>4</td>
</tr>
<tr>
<td>GOOD</td>
<td>The quality of work is good, and a little bit neat. Viewpoints and interpretations are supported.</td>
<td>3</td>
</tr>
<tr>
<td>FAIR</td>
<td>The quality of work is fair and a bit disordered. Viewpoints and interpretations are unsupported.</td>
<td>2</td>
</tr>
<tr>
<td>NEEDS IMPROVEMENT</td>
<td>The quality of work needs improvement. Viewpoints and interpretations are missing, inappropriate, and/or unsupported.</td>
<td>1</td>
</tr>
</tbody>
</table>
VI. Post Assessment

I. Multiple Choice

This test will help measure your knowledge in identifying the similarities and differences of the music of East Asia.

Directions: Read and analyze the questions properly. Write only the letter of the correct answer in your activity notebook.

1. How many notes are there in an octave of a pentatonic scale?
   A. 1  C. 7
   B. 5  D. 12

2. Which of the following is a traditional Chinese song with a beautifully gentle and lyrical melody?
   A. Arirang  C. Mo Li Hua
   B. Sakura  D. Sukara

3. How is the music of Korea described?
   A. has light rhythms  C. has bright rhythms and melodies
   B. has husky melodies  D. none of these

4. Which of the following best describes the traditional Japanese folk song, Sakura?
   A. has airy voice  C. has syncopated rhythms
   B. difficult to sing  D. has a dull melody

5. Which of the following is the chosen musical instrument of Breten, goddess of music, poetry and education in Shinto?
   A. pipa  C. yueqin
   B. biwa  D. erhu

6. How does the music of East Asia differ from that of Western cultures?
   A. In East Asia, the scale is based on the first note.
   B. East Asian music only makes use of five types of instruments.
   C. East Asian scales are based on mathematical formulas, in which the distance between notes is decided by ratios of pitches.
   D. In general, East Asian music is based on a pentatonic scale.

7. The following are the similarities in terms of vocal and instrumental characteristics of the music of East Asia, EXCEPT _______.
   A. Transparency  C. Word orientation
   B. Effectiveness  D. Phrasing

8. In East Asian music, how is transparency defined?
   A. The use of a pentatonic scale.
   B. The organization of musicians in an orchestra.
   C. Each individual instrument has its own role and is meant to be heard.
   D. There is a clearly defined subject matter of each composition.

9. How is Japanese musical timing described?
   A. based on mathematical timing  C. syncopated timing
   B. based on human breathing  D. none of these

10. How is Chinese music described?
    A. It is gentle and lyrical  C. It is meditative and highly ritualized
    B. It is slow in tempo  D. It is slow and melancholy
VII. Additional Activity

Singing Activity

Directions: Sing the traditional song of Japan and identify the musical elements of this song. Answer the guide questions below. Write your answer in your activity notebook.

Answer the following questions:
1. What is the message and function of the song?
2. Describe how the musical elements reflect Japanese culture.

<table>
<thead>
<tr>
<th>MUSICAL ELEMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>TIMBRE</td>
</tr>
<tr>
<td>DYNAMICS</td>
</tr>
<tr>
<td>RHYTHM</td>
</tr>
<tr>
<td>MELODY</td>
</tr>
<tr>
<td>FORM</td>
</tr>
</tbody>
</table>
VIII. Additional Activity - Finished work may vary

1. A
2. B
3. C
4. D
5. B
6. A
7. C
8. D
9. B
10. A

VI. What I Can Do - Finished work may vary

V. What I Have Learned - Answers may vary

D. What's More - Diagram similarities and differences of East Asia music
C. What Is It - Discussion
B. What's New - Matching activity - Answers may vary
A. What Is - Answer may vary

III. Lesson Proper

A. What's In
- Answer may vary

B. What's New
- Watching activity - answer may vary

C. What Is It - Discussions

D. What's More
- Diagram similarities and differences of East Asian music

Differences

A. Japan - The vocal music of Japan is based on intervals of human breathing rather than mathematical timing and how Japanese show their spiritual mastery in mastering this or
B. China - Chinese music has traditionally been sung in a thin, non-resonant voice or in Falsetto. All traditional Chinese music is modal, rather than harmonic.
C. Korea - Korean music has slow tempo, giving it a very peaceful and pensive character.

Similarities

- Transparency to the preference in East Asian music: no matter how large an ensemble may be, the individual instruments are meant to be heard.
- Word orientation to the preference in East Asian music: no matter how large an ensemble may be, the individual instruments are meant to be heard.

I. Multiple Choice

1. B
2. C
3. C
4. A
5. B
6. D
7. D
8. C
9. B
10. A

VII. Additional Activity - Finished work may vary
References

Textbooks:
Grade 8 Music and Arts Learners Material Unit II

Teachers Guide Music Quarter II

K-12 Grade 8 Curriculum Guide

Websites:
http://www.youtube.com/watch?v=IKTRnO7SV68
https://worldsphere.net/odaiko2/
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http://worldhitz4u.blogspot.com/2014/03/biwa-japanese-musical-instrument.html
https://lennymaysay.wordpress.com/2013/09/17/shakuhachi/
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http://www.youtube.com/watch?v=za-V_2FBpTU
http://www.youtube.com/watch?v=-ZmAgFyVo48
http://www.youtube.com/watch?v=ZrriUkk8f38
http://www.youtube.com/watch?v=Rm7NodUdEks&feature=related
http://www.youtube.com/watch?v=_IR-KrbeFs0&feature=related
http://www.youtube.com/watch?v=gkM_LXUCMeA&feature=related
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http://www.youtube.com/watch?v=nZZAsbAzx6M
http://www.youtube.com/watch?v=5MWulb_BqXA&feature=related
http://www.youtube.com/watch?v=iXrcY-tXiv4
http://www.youtube.com/watch?v=8tj-37nyWMw&feature=related
http://www.youtube.com/watch?v=MC29w9iHJbo&feature=related
http://www.youtube.com/watch?v=ssjYy9H7dVM&feature=related
http://www.youtube.com/watch?v=85Fc2amPf34&feature=related
http://www.youtube.com/watch?v=6km6PeWEncY&feature=related
http://www.youtube.com/watch?v=cY1-qCuTZqY&feature=related
https://en.wikipedia.org/wiki/Sakura_Sakura

Illustrations:
https://www.istockphoto.com/vector/boy-singing-gm517999537-48970690?fbclid=IwAR2-6dxHjsqPoLyqXxkE5L1-aMsDho0Y7OYPMi73nDoaV2pHqsBW-b_mxBk
Region IX: Zamboanga Peninsula Hymn – Our Eden Land

Here the trees and flowers bloom
Here the breezes gently Blow,
Here the birds sing Merrily,
The liberty forever Stays,
Here the Badjaos roam the seas
Here the Samals live in peace
Here the Tausogs thrive so free
With the Yakan in unity

Gallant men And Ladies fair
Linger with love and care
Golden beams of sunrise and sunset
Are visions you'll never forget
Oh! That's Region IX
Hardworking people Abound,
Every valleys and Dale
Zamboangueños, Tagalogs, Bicolanos,
Cebuanos, Ilocanos, Subanons, Boholanos, Ilongos,
All of them are proud and true
Region IX our Eden Land
Region IX
Our...
Eden...
Land...

Farewell, dear Fatherland, clime of the sun caress'd
Pearl of the Orient seas, our Eden lost!,
Gladdily now I go to give thee this fabled life's best,
And were it brighter, fresher, or more blest
Still would I give it thee, nor count the cost.

On the field of battle, 'mid the frenzy of flight,
Others have given their lives, without doubt or heed;
The place matters not—cypress or laurel or lily white,
Scaffold or open plain, combat or martyrdom's plight,
T is ever the same, to serve our home and country's need.

I die just when I see the dawn break,
Through the gloom of night, to herald the day;
And if color is lacking my blood thou shalt take,
Pour'd out at need for thy dear sake
To dye with its crimson the waking ray.

My dreams, when life first opened to me,
My dreams, when the hopes of youth beat high,
Were to see thy lov'd face, O gem of the Orient sea
From gloom and grief, from care and sorrow free;
No blush on thy brow, no tear in thine eye.

Dream of my life, my living and burning desire,
All hail ! I cries the soul that is now to take flight;
All hail ! And sweet it is for thee to expire ;
To die for thy sake, that thou mayst aspire;
And sleep in thy bosom eternity's long night.

If over my grave some day thou seest grow,
In the grassy sod, a humble flower,
Draw it to thy lips and kiss my soul so,
In the grassy sod, a humble flower,
While I may feel on my brow in the cold tomb below
The touch of thy tenderness, thy breath's warm power.

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 fate 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,
For widows and orphans, for captives by torture tried
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 break not my repose or the mystery profound
And perchance thou mayst hear a sad hymn resound
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
Beloved Filipinas, hear now my last good-by!
I give thee all; parents and kindred and friends
For I go where no slave before the oppressor bends,
Where faith can never kill, and God reigns e'er on high!

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, 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 sprung 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 wind and the whistling wave, carried upon the mighty swell of hope—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: of the battle cries that have resounded in every field of combat from the East to the West, 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 centuries 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 Maclan to Tiran 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.