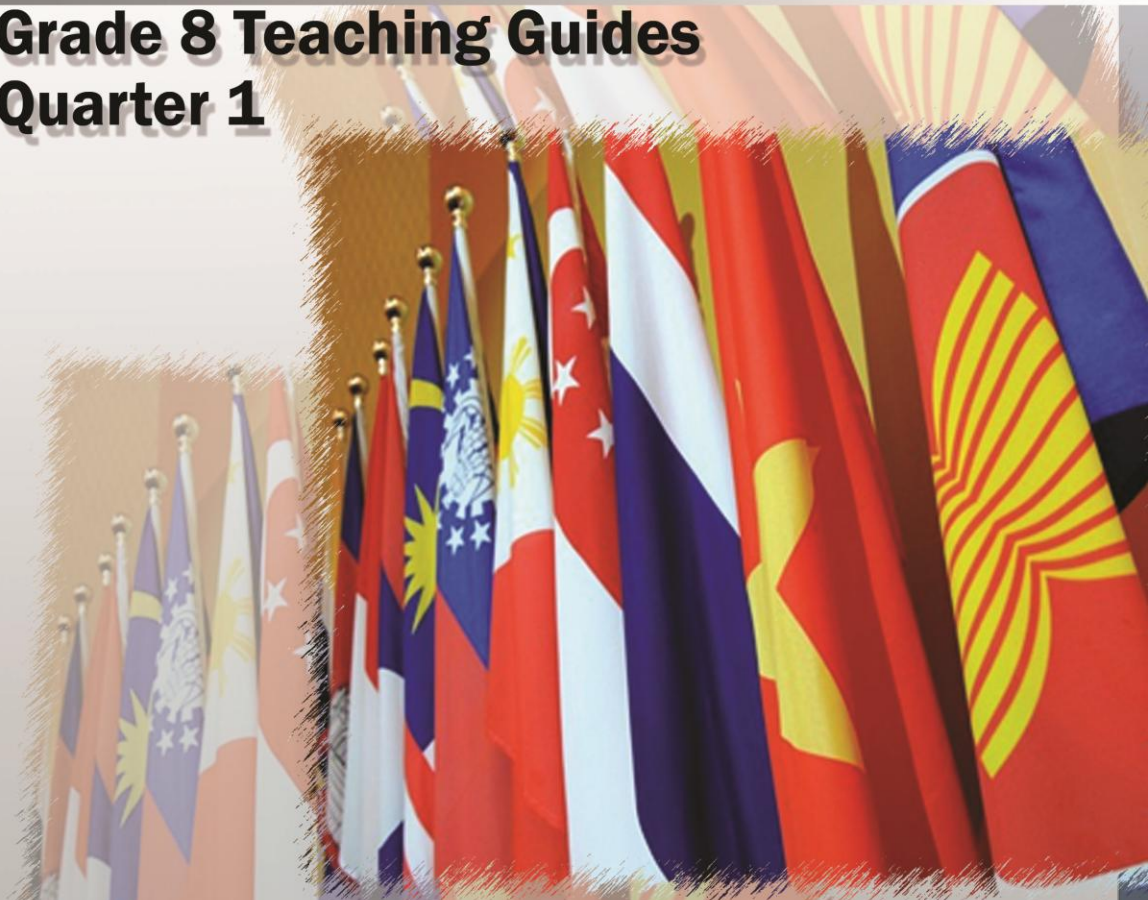


# **Southeast Asian Music**

## **Grade 8 Teaching Guides Quarter 1**



♪ **Cambodia**

♪ **Indonesia**

♪ **Laos**

♪ **Malaysia**

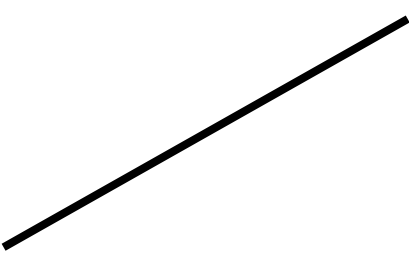
♪ **Myanmar**

♪ **Philippines**

♪ **Singapore**

♪ **Thailand**

♪ **Vietnam**



**Teacher:** As you begin the lesson, give a short introduction about the topics in the module. This module will be about the countries listed below.

<ul style="list-style-type: none"><li>• <b>Indonesia</b></li><li>• <b>Malaysia</b></li><li>• <b>Singapore</b></li><li>• <b>Vietnam</b></li><li>• <b>Thailand</b></li><li>• <b>Cambodia</b></li><li>• <b>Myanmar</b></li><li>• <b>Laos</b></li></ul>	<p><b>Sub-topics</b></p> <ul style="list-style-type: none"><li>• Vocal Music</li><li>• Instrumental Music</li><li>• Cultural Context (History and Traditions)</li><li>• Composition</li><li>• Social Functions</li><li>• Performance Styles/Techniques</li></ul>
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## **Content Standard:**

### **The Learner Should ...**

- demonstrate understanding of musical elements and processes by synthesizing and applying prior knowledge and skills
- demonstrate understanding of salient features of Southeast Asian music by correlating musical elements and processes to our native forms

## **Performance Standard:**

**The Learner...**performs examples of Southeast Asian music, alone and with others, in appropriate tone, pitch, rhythm, expression and style

## Introduction



**It's more fun in the Philippines!** These words remind us of our wonderful experience in studying Philippine music in our Grade 7 lessons. Truly we should be proud to be Pinoy for having a very rich culture especially in music and arts.

We will now move on to our friendly neighbours in Southeast Asia. Music in this Asian region is similar to our very own music. In this module you will find different activities where you can learn and show your understanding of the basic concepts and principles of Southeast Asian music. You will also discover how people from the Southeast Asian countries express their feelings towards each other, towards the environment, their history and beliefs through vocal or instrumental music of the following countries.



## **OBJECTIVES FOR THE LESSON:**

**TEACHER:** Explain the objectives for this quarter.



*At the end of this module, you as a learner are expected to...*

- listen/describe/compare the music of Southeast Asia
- sing/play/improvise using the music of Southeast Asia
- analyze examples of Southeast Asian music and describes how the musical elements are used
- relate Southeast Asian music in the lives of the people
- explain the distinguishing characteristics of representative Southeast Asian music in relation to history and culture of the area
- perform available instruments from Southeast Asia, alone and/or with others.
- improvise simple rhythmic/harmonic accompaniments to selected Southeast Asian music
- explore ways of producing sounds on a variety of sources that would simulate instruments being studied
- evaluate the quality of your own and others' performances and improvisations of Southeast Asian music using developed criteria

## PRE-ASSESSMENT

Before we formally begin our lesson, let's find out if you know something about the Southeast Asian countries. Up next are a 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!!!

Now, wouldn't it be fun to visit different places? In Southeast Asia, there are eleven countries to visit. If you are given a chance to visit these countries, which one will you visit first? Why?

In your notebook, make a list of Southeast Asian countries you want to visit. Arrange it according to your top priorities down to the least and write the reason why you chose to arrange it in that way. Use the map to guide you in exploring Southeast Asia.

**TEACHER:** Explain the reason for a Pre-assessment and how they should answer the activity.







When you travel especially in a foreign country, you need to have an idea about their culture. You need to know what kind of food they have, their mode of transportation, type of clothes to wear, important sights or places to visit, the religion, music and so many other things.

Why do you need to know about the country's culture before travelling? Each country has its distinct characteristics and knowing about them helps you adapt and cope with their culture.

One way of learning culture is through their music. Are you ready to learn Southeast Asian culture through music?

Let's start!

We'll be discussing music in 2 categories: Vocal and Instrumental.

It's time to find out if you're familiar with any of the Southeast Asian music.



**TEACHER:** Find out if the students know the difference of Vocal music from Instrumental music. Their answers may be written in a sheet of paper and discussed in the class.

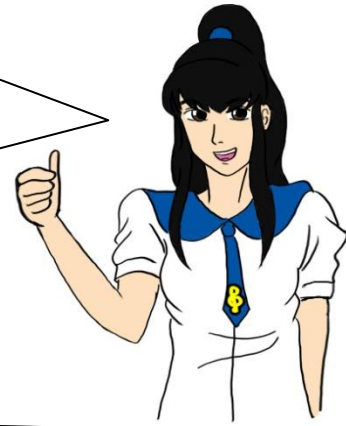
### **B. Vocal / Instrumental music:**

Can you recall the difference of Vocal music from Instrumental music? Write their differences.

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Were you able to identify the difference of Vocal music from Instrumental music? Vocal music is music made specifically for voices. It may be performed with or without instruments while Instrumental music is made solely for instruments. In the next activity, you will find out if your answer above is correct.



### C. Vocal Music

The songs listed below belong to the different countries in Southeast Asia. Check the box beside the songs that are familiar to you.

- ☐ Burung Kaka Tua
- ☐ Rasa Sayang
- ☐ Chan Mali Chan
- ☐ Ru Con
- ☐ Bahay Kubo
- ☐ Loi Loi Krathong

**TEACHER:** In this activity, you can check which songs should be taught and if they have any idea in singing Asian songs. You may also ask some students to sing the songs that they know so that you can check which students are good in singing.



Can you sing any of these songs? No need to worry if you don't know all of them. We just want to see if you're familiar with any Southeast Asian songs. Maybe you know any of the instruments on the next page. Let's check them out!



### C. Instrumental Music

**TEACHER:** Check if they can classify the instruments according to Hornbostel-Sachs classification which they have learned from Grade 7. Answers are written here for you.



Are you familiar with the instruments below? Look at the pictures and try to guess its name and its country of origin. If you cannot guess the name and its origin, you can also identify how it is played. Try to remember the Hornbostel-Sachs classification of instruments that you learned in Grade 7. Is it an aerophone, chordophone, idiophone, membranophone or an electrophone? Put a “smiley” face ( 😊 ) beside the instrument to indicate if you think you can play it.



1. chordophone – Khhim



2. membranophone – Skor



3. idiophone – Angklung



4. idiophone/s – Gamelan / Gongs



5. aerophone- Khene



6. idiophone- kayu (wooden xylophone)



7. aerophone - khaen



8. membranophone – (samphor)



9. idiophone - chhing



10. chordophone - dannyuget

How many instruments were you able to name? Were you able to guess how they sound and how they are played? You can check your answers as we go on with the lessons. The instruments above will be discussed later on.

Now, based on your answers in the pre-assessment activities, what do you think should you learn about Southeast Asian music?

Write your specific goals in your notebook following the guide below.

## Learning Goals and Targets

At the end of this module,

I would like to know about \_\_\_\_\_

I would like to be able to \_\_\_\_\_

I would like to understand \_\_\_\_\_

I would like to perform \_\_\_\_\_



**TEACHER:** Students should write specific goals for each statement.

1<sup>st</sup> statement – knowledge

2<sup>nd</sup> statement – skills

3<sup>rd</sup> statement – understanding

4<sup>th</sup> statement – performance or product transfer

Good job! You're done writing your goals for this quarter.

It's time to formally start our lessons. As we move along, try to look back at your pre-assessment activities and check if you were able to learn the things that you were not able to answer before. Turn to the next page!



## ***Part I. What to KNOW***

This part of the module will provide you a little tour of Southeast Asia. It is very important for you to learn the historical background and basic concepts that you will need as you go on with the lessons.

Our discussion will focus on the vocal and instrumental music of Southeast Asian countries particularly in Cambodia, Indonesia, Laos, Malaysia, Myanmar, Singapore, Thailand and Vietnam.



**TEACHER:** Start discussing each country with a background on their culture. Then discuss the vocal and instrumental ensemble found in the country.

### **Cambodia**



**Cambodia** is one of the beautiful countries in Southeast Asia. It is also known as Kâmpŭchéa. It was the center of the Khmer (Cambodian) kingdom of Angkor, a great empire that dominated Southeast Asia for 600 years. Their music gained a world-wide reputation in the 1960s until the dramatic political problems in Cambodia.

**Art music** is highly influenced by ancient forms as well as Hindu forms.

**Cambodian court music** is roughly similar to that of Java, Indonesia. i.e choruses with large orchestras based on struck keys and gongs.

Cambodian people also absorbed and adopted Indian, Chinese, European and other cultures to suit their own traditions and tastes that resulted in a distinct Cambodian culture.



The **Pinpeat** is a Cambodian musical ensemble or an orchestra that usually accompanies ceremonial music of the royal courts and temples. Music is always part of their court dances, masked plays, shadow plays, and religious ceremonies. This group is similar to the **Piphat ensemble** of Thailand and usually consists of nine or ten instruments.

### THE PINPEAT



**SAMPHOR** - a double-headed drum played with hands (membranophone)

**ONEAT** – xylophones (idiophone)

**CHHING** – finger cymbals (idiophone)

**KONGVONG** - gong circles (idiophone)

**SKORTHOM** - two big drums similar to Japanese (membranophone)

**TEACHER:** Assist the students in watching and process it with the questions.

### TEACHER-ASSISTED ACTIVITY:

If you have access to the internet, visit [www.youtube.com](http://www.youtube.com) and type in the link below to watch video clips of Pin peat. If in case you don't have internet access, ask your teacher to lend you a CD copy of the Pinpeat ensemble performances taken from the website. After watching, answer the questions found on the next page. Write your answers in your notebook.



<http://www.youtube.com/watch?v=2tYa-N6cKGy>



<http://www.youtube.com/watch?v=Vx5VzphVxRs>

### QUESTIONS:

1. In 3-5 sentences, describe how the Pinpeat musicians play their instruments.
2. How many instrument players were needed to form the Pinpeat?
3. Are their instruments made of wood or metal?

You can also visit the following web pages for additional reference:

- [http://www.istov.de/htmls/cambodia/cambodia\\_start.html](http://www.istov.de/htmls/cambodia/cambodia_start.html)
- [http://en.wikipedia.org/wiki/Cambodian\\_music](http://en.wikipedia.org/wiki/Cambodian_music)
- <http://www.keosambathmusic.com/index.htm>

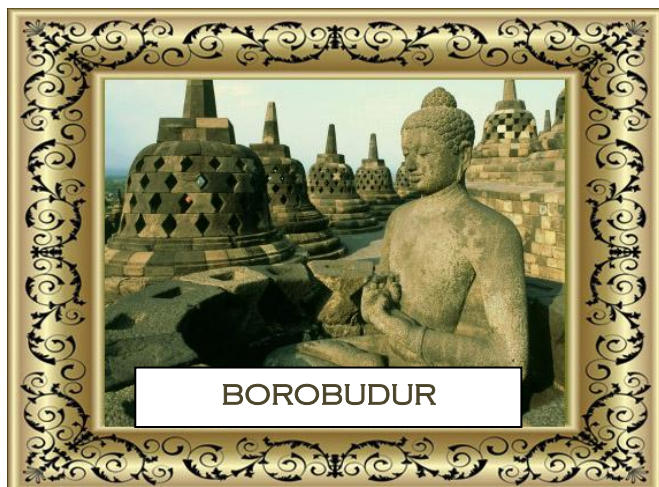
### TEACHER:

Questions may be answered in their notebooks or on a sheet of paper.

If Cambodia has the Pinpeat ensemble, do other Southeast Asian Countries have their own musical ensembles? Let's find out!



## Indonesia



It is an archipelago in Southeast Asia comprising approximately 17,500 islands. With over 238 million people, Indonesia is the world's fourth most populous country and is the fourth biggest nation of the world. Through interaction with other culture such as Indian, Arabic, Chinese and European, a wide range of musical style has been developed. Today the contemporary music of Indonesia is popular not only in the region but also in the neighboring countries.

**TEACHER:** Give samples of 5-tone and 7-tone scales for the countries. Show them with the use of piano keyboard or videos.

There are two basic kinds of Indonesian music scale:

- **Slendro** – five (5) *equidistant* tones in octave
- **Peloq** – *Heptatonic* (7 tone) scale with semi tone

Both vocal and instrumental music in Indonesia use **slendro** and **peloq** scales.

- Polyphonic stratification kind of melody is a result of **hocket/Interlock**.
- **Interlocking** is common technique used in gong ensembles

**Irama** – is an Indonesian term for tempo



**Vocal music** is used as ornamentation of the Gamelan. It is as important as gamelan.

1. **Pesindhen** is a female soloist singer who sings with a Gamelan
2. **Gerong** refers to the unison male chorus that sings with the gamelan



IMAGE SOURCE: <http://homepages.cae.wisc.edu/~jjordan/images/gamelan3.jpg>

### Gamelan

The Gamelan or Gamelan orchestra is the most popular form of music in Indonesia. There are many types of Gamelan but the famous Javanese and Balinese Gamelan are the most famous. It contains a variety of instruments such as metallophones, xylophones, kendang and gongs; bamboo flutes, bowed and plucked strings.

**TEACHER:** Show samples of the performances for Vocal & Instrumental music. Videos are available through youtube or in the CD.



### Remember:

“**Karawitan**” is the term for every kind of Gamelan music in Java.

**Gamelan orchestras** - are used to accompany dances, songs and Wayang Kulit

- Are believed to possess a supernatural powers
- Its instruments are sacred therefore stepping over the instrument is a sign of disrespect
- Musicians bow before playing the instruments to show respect

You're probably wondering how you can distinguish the Javanese gamelan from the Balinese gamelan. Follow the links below each TV screen icon. Watch and listen how they play.

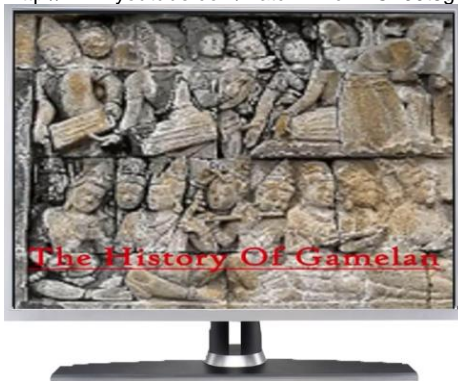


### **PARTNER ACTIVITY:**

After watching/listening to the Javanese and Balinese gamelan, write down your description of each musical ensemble in a sheet of paper. You may use the guide questions below. As soon as you've finished answering, compare your answers with your partner. Check if you have the same description.

#### **The Gamelan Music of Indonesia**

<http://www.youtube.com/watch?v=c1AiCTJ9t8g>



#### **The Balinese Gamelan**

<http://www.youtube.com/watch?v=BmlAZxha8Pw>



#### **The Javanese Gamelan**

<http://www.youtube.com/watch?v=HfrOSJRCsfM>



**TEACHER:** Assist the students in accessing video materials for this activity. Their answers should be aligned to the chart on the next page.

### **QUESTIONS:**

1. In 3-5 sentences, describe how the Javanese and Balinese musicians play their instruments.
2. How many instrument players were needed to form each ensemble?
3. Are their instruments made of wood or metal?

Are your answers in the previous activity similar to the chart below?

Javanese Gamelan	Balinese Gamelan
<ul style="list-style-type: none"> <li>✓ Used for court music</li> <li>✓ Percussion dominated</li> <li>✓ Style of playing gives solemn character</li> </ul>	<ul style="list-style-type: none"> <li>✓ Used for sacred music</li> <li>✓ Consist of idiophone and mostly (metal) gongs</li> <li>✓ Sudden change of tempo and dynamics are the basic characteristic.</li> <li>✓ Sounds are very bright and brilliant</li> <li>✓ Use of fast and rattling sounds of cymbals makes distinctive characters</li> </ul>



So, **Cambodia** has the **Pinpeat** ensemble while **Indonesia** has the **Javanese** and **Balinese gamelans**. However, the Indonesian gamelans have singers performing with them. Do other Southeast Asian countries have singers as well as their musical ensembles? Let's read on.

## Myanmar

Myanmar was known as Burma until 1989; the country's name was officially changed by the military government that took over in 1988. Early civilization in Myanmar dates back to the 1<sup>st</sup> century with archaeological evidences of the Pyu Kingdoms of Thayekhittaya (Sri Ksetra), Beithano (Visnu) and Hanlin.

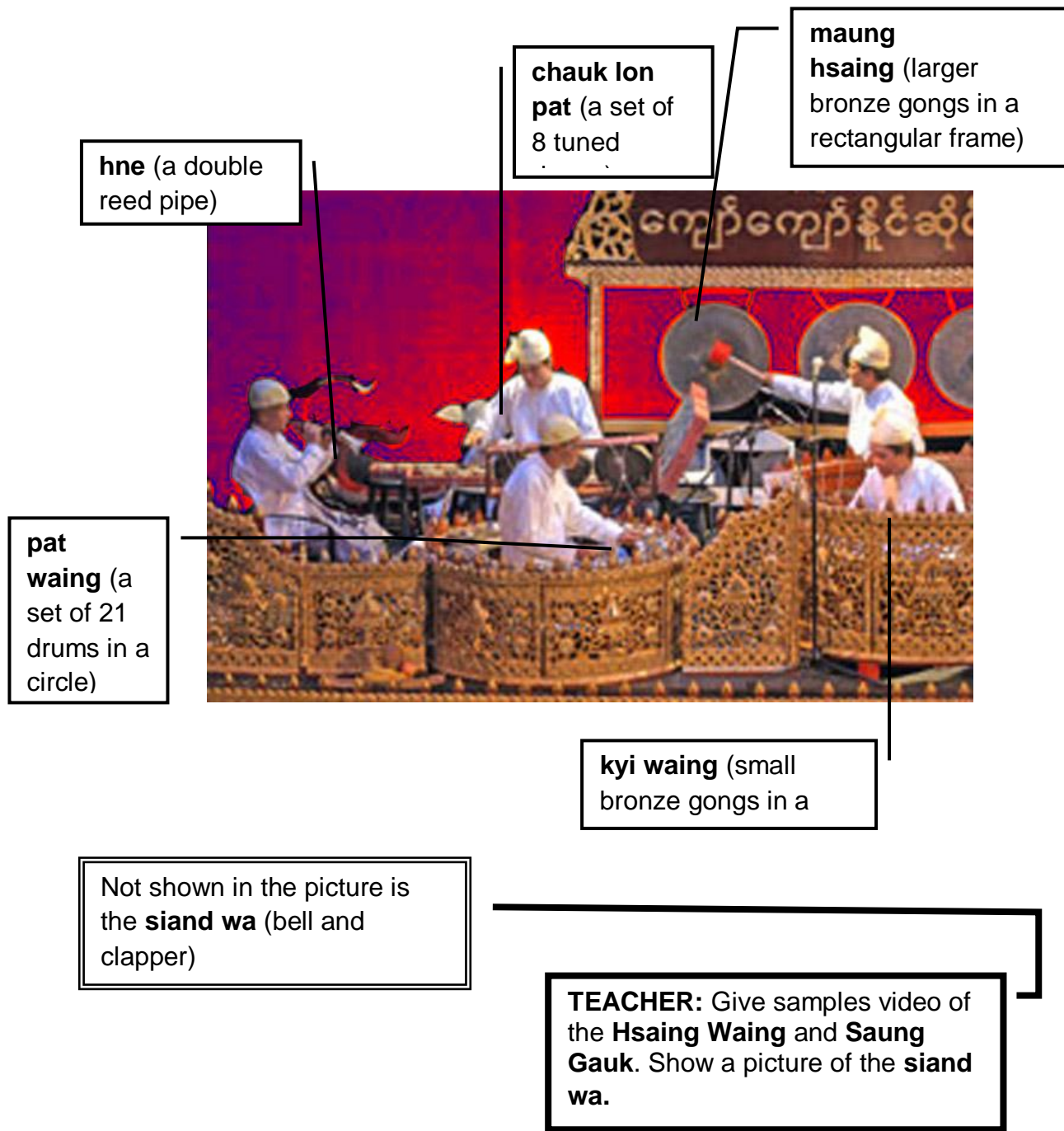
The **music of Myanmar** (or Burma) has similarities with many other musical traditions in the region, including Chinese music and Thai music probably because its longest land border is shared with China.

The **Hsaing Waing** is Myanmar's traditional folk music ensemble. It is made up mainly of different gongs and drums as well as other instruments depending on the nature of the performance.



Myanmar's musical instruments are categorized into 2 types, the **loud sounding** and **soft sounding**. The loud sounding instruments are performed in open-air ensembles at ceremonies and festivals. Most of the **Hsaing Waing** instruments belong to the loud sounding category.

Other instruments in the **Hsaing Waing** may be the:





For more formal and classical performances that are performed indoors, the ensemble may be accompanied by the **saung gauk** (13-string angular harp with soft sound and is considered the national instrument of Myanmar), the **pattala** (Burmese xylophone), or the piano and violin, both introduced during colonial rule.



Can you imagine how it is made of?

Its body is made of **padauk**, the famous Myanmar mahogany, the flat bar is made of **cutch wood**, it is covered with the leather of a **female deer** and the strings are made of **silk**.

Myanmar not only has their musical ensembles but they also have an extensive collection of classical songs called the **Mahagita**. These songs are divided into different types like the oldest repertoires, royal court music, songs of longing, horses' dance songs, worship songs for Burmese spirits, songs of sorrow and music adapted from Ayutthaya and the Mon people. The **saung gauk** usually accompanies these songs.

## Malaysia



Malaysia is a constitutional monarchy in Southeast Asia. It is divided into two regions:

1. **West Malaysia** – also known as Peninsular Malaysia
2. **East Malaysia**

It consists of thirteen states and three federal territories. Chinese and Indian cultural influences made their mark when trade began in the country. Trading also increased with immigrants flocked to Malaysia.

The country is multi-ethnic and multi-cultural, which plays a large role in developing their culture. The constitution declares Islam the state religion while protecting freedom of religion.

### **Multi-racial groups that influenced Malaysia's music genre:**

- |            |                 |
|------------|-----------------|
| 1. Malay   | 5. Dayak        |
| 2. Chinese | 6. Kadazandusun |
| 3. Indian  | 7. Eurasians    |
| 4. Iban    | 8. Other groups |

Malaysian music is largely based around percussion instruments. It has multi-cultural influence and is believed to have originated in the Kelantan-Pattani region with a mixture of India, China, Thailand and Indonesian influences.

Music of Malaysia may be categorized into two types:

1. **Classical and Folk music** emerged during the pre-colonial period and still exists in the form of vocal, dance and theatrical music.
2. **Syncretic (or Acculturated music)** is developed during the post-Portuguese period (16th century). It contains elements from both local music and foreign elements of Arabian, Persian, Indian, Chinese and Western musical and theatrical sources.



## Malaysian Musical Instruments

Musical instruments of Malaysia are greatly associated with their culture and roots. Due to colonization, the stages of development of Malaysian instruments are great. At first, it shares some common features with Indian musical instruments. After colonization of Malaysia by the British, the musical development is being influenced by Western music.

### Musical ensembles and types of performances in Malaysia:

#### 1. Agung and Kulintang

It is a gong-based musical ensemble commonly used in funerals and weddings in East Malaysia. This type of ensemble is similar to the kulintang of the Philippines, Brunei and Indonesia.

**TEACHER:** Let the students listen to sample videos or music of the vocal and instrumental ensembles in all the Southeast Asian countries. Relate Philippine instruments to other Asian instruments.



<http://www.themalaysiantimes.com.my/?p=53218>

#### 2. Kertok

A musical ensemble from the Malay Peninsula that consists of xylophones played swiftly and rhythmically in traditional Malay functions.



<http://pelancongan-terengganu.blogspot.com/2010/09/perkampungan-budaya.html>

### 3. Dikir Barat

It is a type of musical form that is important to Malaysia's national culture. It is performed by singing in groups and often in a competitive manner usually with percussion instrumental accompaniment or sometimes without instruments at all.



<http://www.agefotostock.com/en/Stock-Images/Rights-Managed/PIL-M01810764>

### 4. Silat Melayu

This is a form of martial art that is similar to *t'ai chi*. It originated in the Malay Peninsula since the Christian Era and is a mixture of martial arts, dance and music usually accompanied by gongs, drums and Indian oboes.



<http://www.flickr.com/photos/isham/2072688466/>



So far, Cambodia, Indonesia, Myanmar and Malaysia have instrumental ensembles and vocal music.

Have you noticed that these musical performances are used in different manners in their culture? They have a specific type of music for festivals, religious events, weddings, funerals, etc.

Do you think the other countries have this too? Do they use instrumental and vocal music for their cultural or religious events?

Let's keep on reading.

## Thailand

Formerly known as Siam, Thailand is known for being the sole nation in Southeast Asia that has never been ruled by a Western power. It is for this reason that the country is also called "Muang Thai," which means "Land of the Free." History and geography indicates that Thai music is a conglomeration of Asian influences. Its musical principles and elements are basically derived from Chinese music, while its musical instruments are inspired from the Indian and Indonesian strings and gong-chimes. The Thais combined and adapted them to their culture and created their own unique music.



Music is theoretically based on the **five-tone** or **seven-tone** scale system. It is not confined only to the royal courts but is used extensively in dance, theatre and in ceremonies.

Thai folk music consists of simple songs with simple melodic lines. Its main focus in singing is the articulation of the text rather than in the style or technique of execution.



Songs of Thailand have inherently poetic lyrics which allow a singer or performer to easily define the melodic lines. It provides the singer the opportunity to improvise song text to suit the given occasion. The interpretation of a singer gives meaning to the sacred and spiritual essence of songs with free rhythm while melodies may either be interpreted or written in the high or low register with long or short durations.

Thailand has 3 primary instrumental ensembles that are similar to the other ensembles in Southeast Asia.

1. **Piphat** - It is a mid-sized orchestra that is performed in either outdoor style with hard mallets or indoor style with padded mallets. This ensemble has different types but the highly ornate one is traditionally associated funerals and cremation ceremonies. Other versions of the piphat ensemble are used to accompany specific forms of traditional Thai drama such as the large shadow puppet theater (nang yai) and the khon dance drama.



[www.pianofortephilia.blogspot.com](http://www.pianofortephilia.blogspot.com)

2. **Khrueang Sai** – It is an orchestra that combines some of the percussion and wind instruments of the Piphat with an expanded string section. This group is primarily used for indoor performances and for the accompaniment of stick-puppet theater.



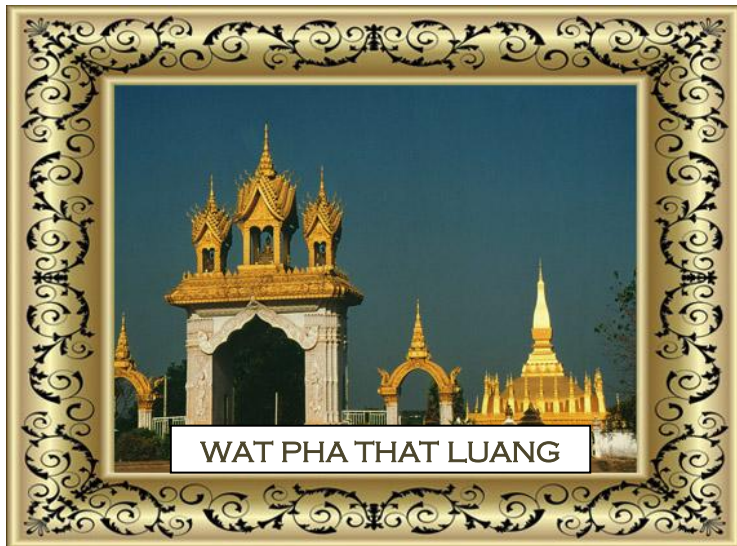
[www.tube.7s-b.com](http://www.tube.7s-b.com)

3. **Mahori** – This ensemble is traditionally played by women in the courts of Central Thailand and Cambodia. Because of this instruments for this ensemble are historically smaller. However, regular-sized instruments are used today. A vocalist performing with the Mahori is usually accompanied by the **so sam sai**.



[www.thailandmusicproject.weebly.com](http://www.thailandmusicproject.weebly.com)

## Laos



This country is an independent state of Southeast Asia and officially known as Lao People's Democratic Republic. It is formerly part of the Indochinese Union, also known as French Indochina. **Wat Pha That Luang, Vientiane** is one of its famous landmarks.

The classical music and dance of Laos is highly influenced by the India, Cambodia, and Thailand.

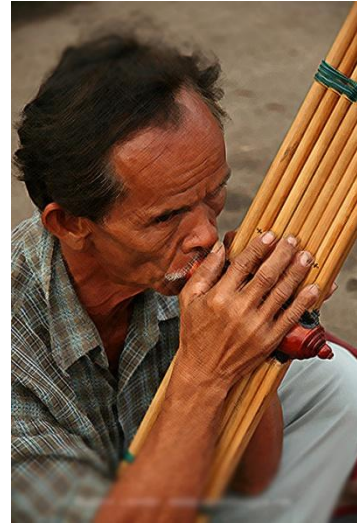
Themes are drawn from Hindu mythology, the Buddhist Jatakatales, and local legends.

The royal entourage of Lao kings traditionally included musicians, and a typical orchestra improvised songs with sets of tuned gongs, xylophones, a bamboo flute, and other wind instruments. The Lao orchestra can be divided into two categories:

1. **Sep Nyai** - This is similar to the Piphat of Thailand with instruments that are strictly percussive but also integrates the use of an oboe.

2. **Sep Noi** – It is also known as the Mahori of Thailand however it incorporates the use of several **Khene** which is a large bamboo mouth organ and is the most popular folk music instrument of Laos.

Traditional music, called **Mor lam**, is largely based around the **khene**.



Wow! It looks like most of the countries in Southeast Asia have a lot of similarities in their musical instruments and types of music performed. Their musical influences are similar to one another as well.

Isn't it amazing?

Let's see if the last 2 countries to be discussed have the same similarities to the other countries.



# Vietnam



Vietnam is officially known as the Socialist Republic of Vietnam. This country is located on the eastern coast of the Indochinese Peninsula.

Vietnamese music (nhạc Việt Nam) refers to the ethnic music that originated from the "Kinh" people of Vietnam. This term is also used to address the music of any of the numerous ethnic minorities including the Montagnard, Degar, Tay, Cham, etc.

Although Vietnam is geographically part of Southeast Asia, ten centuries of rule by the Chinese to the north have made the culture much closer to Far East than to its Southeast Asian neighbors. Thus, early music theory was either based upon or adapted to the prevailing Chinese theory, and the majority of instruments used in the royal court were of Chinese origin.

On the other hand, other influences can be seen with the ethnic minorities, such as the Chàm or Montagnard peoples. This is possibly due to interaction with the other countries of Southeast Asia. Vietnamese music shows signs of Indian influences, noticeable in improvisation preludes of chamber music (known as **rao** in the South and **dao** in the north) as well as usage of onomatopoeia in drum playing.

## **Traditional & Folk Music**

Vietnamese traditional music can be separated into a few major categories, divided predominately by the way in which they are (or were) used in the people's cultural lives.

## Categories of Vietnamese music:

1. **Imperial court music** – The most popular of this kind is the **Nha nhạc** that was popularly performed during the Tran Dynasty to the Nguyen Dynasty. This form of classical music is also performed in honour of the gods and scholars in temples. Other classical music falling into this category is the **Dai Nhạc** (“great music”) and the **Tieu Nhạc** (“small music”) which was performed as chamber music for the king.



[www.vietnamonline.com](http://www.vietnamonline.com)

2. **Folk music** - This category is extremely diverse because it includes music performed both indoors and outdoors. Performers of this category are also diverse. They may be professional musicians down to the blind artists in the streets who perform to earn their living. Vietnamese folk music are performed in different occasions depending on its sub-category like musical theater, streets, for courtship rituals, for invoking spirits in ceremonies, and are sometimes influenced by Western elements. Some Vietnamese music only has female singers and some have both male and female singers.



[www.tuoitrenews.vn](http://www.tuoitrenews.vn)

3. **Religious and Ceremonial music** – These are music performed in religious rituals or at funerals.

## Singapore



The Republic of Singapore is an independent republic in Southeast Asia, comprising of 1 main island and about 50 small adjacent islands off the southern tip of the Malay Peninsula. About three-fourths of the people of Singapore, known as Singaporeans, are Chinese, but there are significant Malay and Indian minorities.

Singapore's cultural life reflects its colonization by the British Empire and its diverse population. Being the melting pot of different cultures in Asia, folk music

of this country reflects the culture and traditions of specific groups.

The ethnic groups which made a prominent place in the musical world of Singapore have been Chinese, Indian Malays and Tamils. Other minority Asian ethnic groups which have also made a mark in the Folk Culture of Singapore are the Cantonese, Hokkien and Malay Bangwasan.

Through the years, the music industry in Singapore grew having Western-influenced performances by the **Singapore Symphony Orchestra** as well as ethnic music performances mainly by the **Singapore Chinese Orchestra**. Other performing groups with Malay and Indian influence are still prevalent until today.



That's Southeast Asian music! Isn't it amazing how rich their culture is? Are you proud that our country is part of this Asian region?

It's time to learn how to perform Southeast Asian music! But first, let us see if you can describe Southeast Asia in your own words. Do the following activities on your own.

### INDIVIDUAL ACTIVITY 1:

#### “Mark My Word”

**TEACHER:** Students will answer the following activities on their own or you may give similar assessment .

**Direction:** In your notebook, write words that describe Southeast Asian music that starts with the letters spelling out Southeast Asia.

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

### INDIVIDUAL ACTIVITY 2:

**Direction:** On a sheet of paper, write the country where the following word is connected.

- |                   |                       |
|-------------------|-----------------------|
| _____ 1. Khene    | _____ 6. Hsaing Waing |
| _____ 2. Nha nhac | _____ 7. Saung Gauk   |
| _____ 3. Gamelan  | _____ 8. Kulintang    |
| _____ 4. Pinpeat  | _____ 9. Mahori       |
| _____ 5. Piphat   | _____ 10. Orchestra   |

Good job! You’ve finished answering the individual activities.

To know more about Southeast Asian performances, you may follow the online links on the following page.



### Suggested online materials

#### **Resources:**

<http://www.youtube.com/watch?v=1IdleRSML-o> Ranad (Traditional Thai Music Instruments)

<http://www.youtube.com/watch?NR=1&v=S4rUvL81bZI&feature=endscreen>

<http://www.youtube.com/watch?v=iGhcbyhBxXo>

<http://www.youtube.com/watch?v=13CPOuYEOK4>

<http://www.youtube.com/watch?v=l4cVualDqgE>

<http://www.youtube.com/watch?v=lvLt7UaZYZ8>

<http://www.youtube.com/watch?v=lqDWbNS74Ac>

### Laos Traditional Song

Song sung by man of this village. The description of the song given to me was "December is coming. Should we get married to stay warm?"

#### **Resources (Web sites, Software, etc.):**

*International Folk Songs*. (1997) Hal Leonard

Anderson, William and Patricia Campbell. (1996). *Multicultural Perspectives in Music Education*, 2<sup>nd</sup> ed. Virginia, USA: MENC.

Eugenio, Damiana. (1998). *Anthology of Philippine Literature*. Manila: Dela Salle University Press.

Eugenio, Damiana. (2008). *Anthology of Philippine Literature*, 2<sup>nd</sup> ed. Quezon City: University of the Philippines Press.

[http://en.wikipedia.org/wiki/Music\\_of\\_Thailand](http://en.wikipedia.org/wiki/Music_of_Thailand)

[http://en.wikipedia.org/wiki/Music\\_of\\_Cambodia](http://en.wikipedia.org/wiki/Music_of_Cambodia)

[http://en.wikipedia.org/wiki/Music\\_of\\_Myanmar](http://en.wikipedia.org/wiki/Music_of_Myanmar)

[http://en.wikipedia.org/wiki/Music\\_of\\_Laos](http://en.wikipedia.org/wiki/Music_of_Laos)



Now, it's time to experience Southeast Asian music! Some musical ensembles in Southeast Asia have singers performing with them.

Remember the songs we asked you about in the Pre-assessment? Let's see if we can sing and perform some of the songs.



## **Part II Process**

**TEACHER:** Teach the following songs. These may be sang individually or by group.

### **TEACHER ASSISTED ACTIVITY:**

**Directions:** Watch and listen to some songs from Indonesia and Malaysia. With the guidance of your teacher, learn how to sing the 2 songs.



#### **Burung Kaka Tua:**

<http://www.youtube.com/watch?v=iTCFS0pgBps&feature=related>

<b>Burung Kakatua</b> (Bahasa Indonesia)	<b>The Cockatoo</b> (English )
<p>Burung kakatua Hinggap di jendela Nenek sudah tua Giginya tinggal dua</p> <p>Tredung, tredung, tredung tra la la Tredung, tredung, tredung tra la la Tredung, tredung, tredung tra la la Tredung, tredung, tredung tra la la Burung kakatua</p> <p>Giginya tinggal dua Nenek sudah tua Hinggap di jendela Seperti kakatua!</p> <p>Tredung, tredung, tredung tra la la Tredung, tredung, tredung tra la la Tredung, tredung, tredung tra la la Tredung, tredung, tredung tra la la Burung kakatua</p>	<p>The cockatoo Sits on the window sill My grandmother is already old And she only has two teeth</p> <p>Tredung, tredung, tredung tra la la Tredung, tredung, tredung tra la la Tredung, tredung, tredung tra la la Tredung, tredung, tredung tra la la Burung kakatua</p> <p>She only has two teeth left Grandma is already old She sits on the the window sill Like the cockatoo!</p> <p>Tredung, tredung, tredung tra la la Tredung, tredung, tredung tra la la Tredung, tredung, tredung tra la la Tredung, tredung, tredung tra la la Burung kakatua</p>



## Burung kaka tua

Bu rung ka ka tu a

Hing gap di jen de la

Ne nek su dah tu a Gi gi

nya tin gal du a. Trek

dung trek dung trek dung o la la trek

dung trek dung trek dung o la la trek

dung trek dung trek dung o la la Bu

rung ka ka tu a



### **Rasa Sayang:**

[http://www.youtube.com/watch?feature=endscreen&NR=1&v=MQnSM7\\_kssM](http://www.youtube.com/watch?feature=endscreen&NR=1&v=MQnSM7_kssM)

#### **Rasa Sayang** (Malay)

Rasa sayang hey!  
Rasa sayang sayang hey!  
Hey lihat nona jauh  
Rasa sayang sayang hey!

Buah cempedak di luar pagar  
Ambil galah tolong jolokkan  
Saya budak baru belajar  
Kalau salah tolong tunjukkan

Pulau pandan jauh ke tengah  
Gunung daik bercabang tiga  
Hancur badan dikandung tanah  
Budi yang baik dikenang juga

Dua tiga kucing berlari  
Mana sama si kucing belang  
Dua tiga boleh ku cari  
Mana sama abang seorang

Pisang emas dibawa berlayar  
Masak sebiji di atas peti  
Hutang emas boleh dibayar  
Hutang budi dibawa mati

#### **I've Got That Lovely Feeling** (Literal English translation)

I've got that loving feeling hey!  
I've got that loving feeling hey!  
See that girl in the distance  
I've got that loving feeling hey!

The cempedak tree is across the fence  
Please take a stick and poke it down for me  
I'm just a new guy trying to learn  
So if I'm wrong then please tell me

Pandan island far in midst  
With the three peaked Daik mountain  
While the body decomposes in earth  
Good deeds remain to be remembered

Two or three cats are running around  
With the striped one which can vie  
Two or three men woo I may  
Which of them with you can vie

Pisang emas brought on a journey  
One ripens on a box  
If gold is owed, it can be repaid  
But if it is gratitude, it is carried to the grave

# Rasa Sayang

The musical score for "Rasa Sayang" is written in 4/4 time and consists of five staves. The lyrics are in Indonesian. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody is composed of eighth and quarter notes. The lyrics are: "Ra sa sa yang hey! Ra sa". The second staff continues the melody with the lyrics: "sa yang sa yang hey Hey li hat no na ja uh Ra sa". The third staff has the lyrics: "sa yang sa yang hey. Ra sa sa yang hey! Ra sa". The fourth staff has the lyrics: "sa yang sa yang hey. Hey li hat no na ja uh Ra sa". The fifth staff concludes the piece with the lyrics: "sa yang sa yang hey." and ends with a double bar line.

Ra sa sa yang hey! Ra sa

sa yang sa yang hey Hey li hat no na ja uh Ra sa

sa yang sa yang hey. Ra sa sa yang hey! Ra sa

sa yang sa yang hey. Hey li hat no na ja uh Ra sa

sa yang sa yang hey.



Were you able to sing the 2 songs just like the Indonesians and Malaysians?

It's time to learn how to accompany the songs.

**TEACHER:** Let the students perform the songs in class while accompanying it with musical instruments.

#### GROUP ACTIVITY:

1. Form a rhythmic instrumental ensemble using improvised instruments or any available musical instruments that sound like instruments from Southeast Asia. You may use metal discs that sound like gongs, bamboo flutes, guitars, piano keyboards, etc.
2. Perform the songs again using the available instruments in your group.

#### INDIVIDUAL ACTIVITY:

**TEACHER:** This is an additional activity for students who would like to perform on their own.

Sing the song “Bahay Kubo” or accompany it using an improvised musical instrument. Your accompaniment should imitate the rhythmic patterns heard in the music of Southeast Asia.

What is easier for you, singing Southeast Asian songs or playing improvised instruments?

In the next part, you will be able to check if you have fully understood what Southeast Asian music is about. Let's see if you can analyze some of the sample music.



### Part III: REFLECT AND UNDERSTAND

#### TEACHER ASSISTED ACTIVITY:

Loi Loi Gratong is an example of a folksong from Thailand. Visit [www.youtube.com](http://www.youtube.com) to watch the video presentation or listen to the sample music provided by your teacher to answer the question given below. Write your answers in your notebook.

1. Describe the voice quality.
2. How was the music performed?
3. Is the performance style effective in bringing about the message?
4. How were the varied musical elements used in bringing about the message of the music?

**TEACHER:** You should be able to draw the students' understanding of Southeast Asian music characteristics by describing the song based on the questions.



# LOI LOI GRATONG

Folk song from Thailand

3

Wan pen— du-an sib song nam komong tam ta

ling, Rao thang tai chai ying— sa-nuk kan chingwan loi gra tong.

Loi - loi gra-tong, loi - loi gra-tong, loi gra-

tong kan laew - kor chem nong kaew og mar ram wong, Ram

wong wan loi gra tong, ramwong wan loi gra-tong Boon ja

song hai rao suk jai, boon ja song hai rao suk jai.

Guitar, Clapping and Sticks Ostinati

Guitar (strum) Clapping Sticks

**GROUP/PAIR WORK 1:** Using the music sheet and table as your guide, listen to the ways it was performed. In a cartolina or manila paper, write down the differences and similarities of the performing styles as observed by your group or partner.

Characteristic	<a href="http://www.youtube.com/watch?v=XV1KOwF1pUo">http://www.youtube.com/watch?v=XV1KOwF1pUo</a> <b>Chan Mali Chan (Lagu Rakyat)</b>	<a href="http://www.youtube.com/watch?v=LEEey0G_aC4&amp;feature=related">http://www.youtube.com/watch?v=LEEey0G_aC4&amp;feature=related</a> <b>Chan Mali Chan The Stylers (1982)</b>	<a href="http://www.youtube.com/watch?v=1q06n7OOdEY">http://www.youtube.com/watch?v=1q06n7OOdEY</a> <b>Chan Mali Chan Marsiling Chinese Orchestra</b>
Background / Function			
Tempo			
Meter			
Tonality			
Texture			
Form			

## Chan Mali Chan

Singaporean Folk Song

Voice

Chan ma - li chan Chan ma - li chan Chan ma - li

chan ke - ti - pung - pa - yung. Chan ma - li chan, Oi! Oi!

Chan ma - li chan, Oi! Oi! Chan ma - li - chan ke - ti - pung - pa -

*Fine*

yung.

Di - ma - na - di - a a - nak kam-bing sa - ya. A - nak kam bing sa - ya per - gi

ke Ko - ta Bha - ru. Di - ma - na di - a chin - ta ha - ti sa - ya chin -

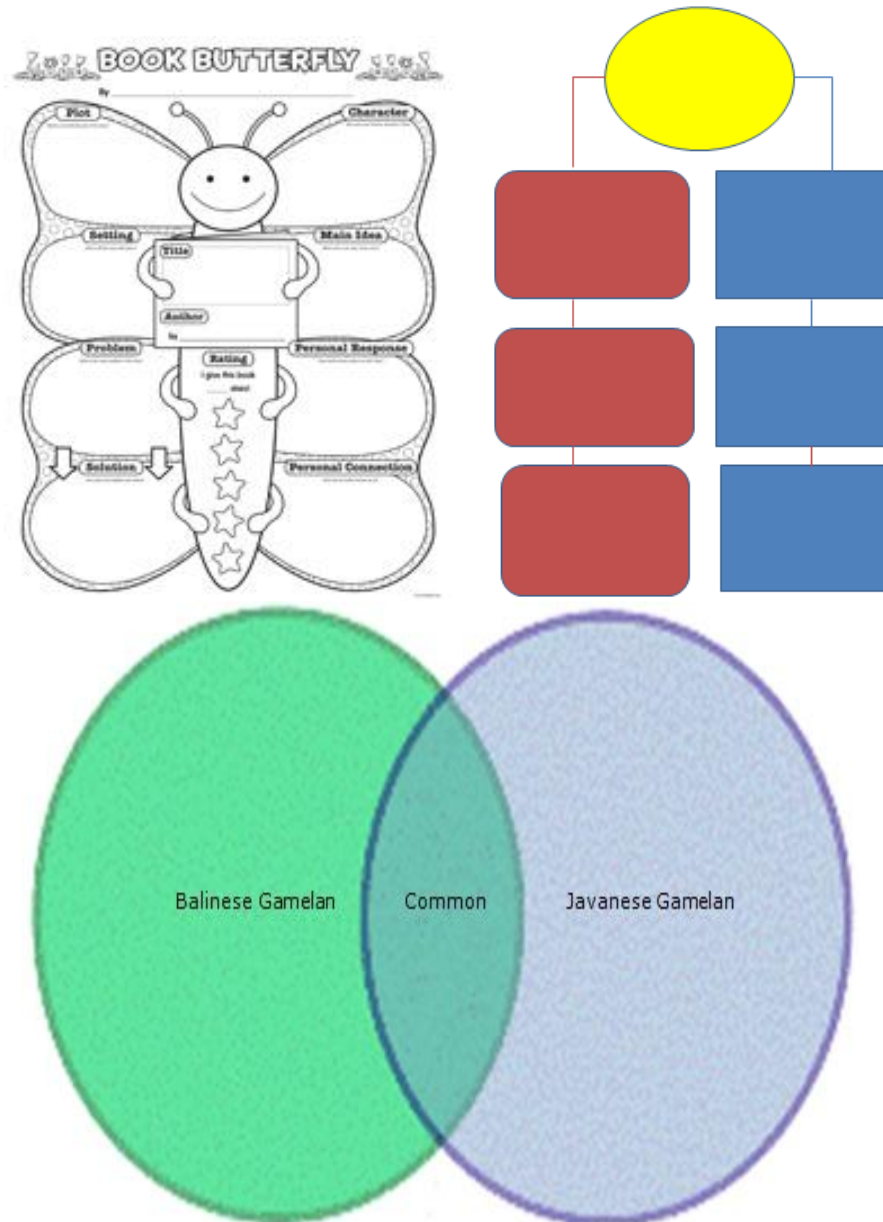
*D.C. al Fine*

ta ha - ti sa - ya yang pa - kai ba - ju bi - ru.

**TEACHER:**  
**This**  
**activity**

## GROUP/PAIR WORK 2:

Divide the class into groups. Each group will be given five minutes to discuss and share ideas about the characteristics of Javanese and Balinese Gamelan. Use graphic organizers as illustrated below or you can make your own organizer to present your ideas effectively.



### INDIVIDUAL ACTIVITY 1:

Listen to the song “Ru Con”. Analyze the song by answering the questions below. You may access the music sample through <http://www.youtube.com/watch?v=Z2BCBrHE-dw>.

*Ru Con*

Dân ca Nam Bộ

chậm-tha thiết

Gió mùa thu mẹ ru mà con ngủ, năm canh chầy là năm canh chầy thức đủ vừa năm Hỡi chàng chàng

ơi hỡi người người ơi em nhớ tới chàng em nhớ tới

chàng. Hãy nín nín đi con, hãy ngủ ngủ đi con, con hỡi mà con

hỡi, con hỡi con hỡi con hỡi con hỡi con hỡi con.

Draw and sing the scale used in the song “Ru con”:



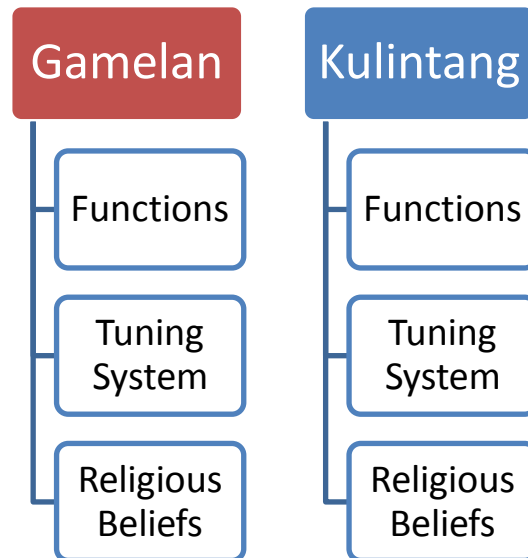
Guide Question:

1. What scale is use in this song? **PENTATONIC SCALE**
2. What feeling is being conveyed upon hearing the song? **HAPPY OR SAD?**
3. How is it similar to the Filipino song “Sa Ugoy ng Duyan”? **IT IS A LULLABY.**



## INDIVIDUAL ACTIVITY 2:

Gamelan is very popular in Indonesia. It is similar to the Kulintang of the Philippines. On sheet of paper, make a Diagram that can describe both musical ensembles. Use the guide below.



Are you ready to share what you know about Southeast Asian music?

You may choose any of the 2 activities that would suit you.

## PART IV. TRANSFER

### GROUP ACTIVITY: “Sing it! Move it!”

Organize yourselves into 5 groups. Each group will be sing 1 Southeast Asian song either learned from class or through research. Enhance your group performance with the use of improvised musical instruments as accompaniments and incorporate body movements. Please refer to the criteria given below. Before performing, briefly explain your answers to the questions:

1. Describe how a musical element reflects the culture of each country
2. What is the difference between the traditional and contemporary folk songs of Southeast Asia?

Criteria	5	4	3	2	1
Correct expression and style					
Accurate rhythm					
Appropriateness of accompaniment and movements					
Correct pitch					
Sensitive phrasing					
Well defined dynamic level					
Creativity					

### Rubrics for Designing an Instrument Substitute

**Basic:** Inappropriate; Messy and incomplete materials; Sound quality lacks similarity with that of the original instrument..

**Developing:** Most materials appropriate; Decorated but messy Neat but fragile; Sound quality somewhat similar but not exactly similar to that of the original instrument.

**Approaching Proficiency:** Appropriate materials; decorated, neat; Sound quality almost similar to that of the original instrument

**Proficient:** Appropriate and creatively modified materials; Decorated within the context of the instrument; Neat and Durable; Sound quality most similar to that of the original instrument.

**TEACHER:** This activity is for students who want to express their learning through non-musical ways.

### INDIVIDUAL/PAIR ACTIVITY: “From scrap to craft”

Make a scrapbook of Southeast Asian musical instruments. Carefully organize the pictures in your scrapbook and include a brief description about each instrument. Please refer to assessment rubric for the criteria.

#### Criteria:

Scrapbook Rubrics						
Points	4	3	2	1	Earned Assessment	
	Advance	Approaching Proficiency	Developing	Beginner	Self	Teacher
<b>Content</b>	Information is complete and is enhanced by accurate and	Main points are covered but lack some detail	Some main points and details are missing.	Main points are not complete and are greatly		

	appropriate details			lacking in detail		
	Pictures, photographs, or other similar device add to overall effectiveness of the scrapbook; caption are relevant and explanatory	Number and types of visuals are adequate as are caption	More and better visual could be used; caption only identify and label rather than explain	Very little pictorial representation is present; caption are incomplete		
	Space, shapes and colors provide information themselves and add to the overall effectiveness of scrapbook	Design elements and principles used are adequate	Shows evidence of use of some design elements and principles	There is no consideration of design elements and principles		
	All sources are properly and thoroughly cited; the number/types of sources are exceeded	The minimum number/types of sources are present and are cited properly	Sufficient number/types of sources are lacking; citations are not all formatted properly	The list of sources if inadequate in number/types and format of items		
<b>Theme</b>	There is wholeness about the scrapbook; the theme is consistent throughout. The cover clearly identifies the theme	Most of the information relates to the theme of the scrapbook. The cover is relevant to the contents	Only a portion of the information relates to the theme of the scrapbook. The cover is unclear in its message.	Confusing and /or inconsistent information		
<b>Overall effectiveness</b>	The requirements of the	All the requirements of the	Only some of the assignment	Few of the assignment requirement		

	assignment have been exceeded. The scrapbook is very creative and interesting.	assignment have been fulfilled. The scrapbook is neat and presentable	requirements are fulfilled. The scrapbook lack neatness	s have been met. The presentation as a whole lacks neatness		
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## Summary/Synthesis/Generalization

The music of Southeast Asia have been present since 2<sup>nd</sup> - 3<sup>rd</sup> Century BC. Music is an important part of their lives because they use it for rituals, ceremonies, courting, entertainment, etc.

Instruments in Southeast Asia can be classified according to Hornbostel-Sachs classification. Most of the instruments are percussive with an exception to some aerophones and chordophones. Each country's musical instruments and even some songs are somewhat similar to each other due to their history of trading and migration.

Songs from Southeast Asia commonly use **pentatonic** (5-tone) scales or **heptatonic** (7-tone) scales.

### Glossary

<b>Aerophone</b>	Any musical instrument that produces sound primarily by causing body of <b>air</b> to vibrate
<b>Chordophone</b>	Any musical instrument that makes sound by way of a vibrating <b>string</b> or strings stretched between two points
<b>Form</b>	The structure of a musical composition
<b>Idiophone</b>	Any musical instrument which creates sound primarily by way of the instrument's <b>vibrating by itself</b> .
<b>Kulintang</b>	An ancient instrumental form of music composed on a row of small, horizontally-laid gongs that function melodically, accompanied by larger, suspended gongs and drums.
<b>Membranophone</b>	Any musical instrument which produces sound primarily by way of a vibrating <b>stretched membrane</b>
<b>Meter</b>	The pattern of beats that combines to form musical rhythm
<b>Rasa Sayang</b>	A song literally means "loving feeling". This Malay folk song is popular in Indonesia, Malaysia and Singapore.



<b>Tempo</b>	The speed or pace of a given <u>piece</u> .
<b>Texture</b>	The effect of the different components of a piece of music such as melody, harmony rhythm, or the use of different instruments.
<b>Timbre</b>	The quality or color of tone of an instrument or voice
<b>Tonality</b>	The relationship between the notes and chords of a passage or work that tends to establish a central note or harmony as its focal point.

### **References:**

<http://www.youtube.com/watch?v=iTCFS0pgBps&feature=related>  
[http://www.youtube.com/watch?feature=endscreen&NR=1&v=MQnSM7\\_kssM](http://www.youtube.com/watch?feature=endscreen&NR=1&v=MQnSM7_kssM)  
<http://cmtk3.webring.org/l/rd?ring=indoring;id=7:url=http%3A%2F%2Fwww%2Emamalis%2Ecom%2F%3Fp%3D532%26t%3Dec%26c%3D73>  
[http://en.wikipedia.org/wiki/Rasa\\_Sayang](http://en.wikipedia.org/wiki/Rasa_Sayang)  
<http://www.youtube.com/watch?v=c1AiCTJ9t8g>  
<http://www.youtube.com/watch?v=3vezWaMh3M0>  
<http://www.youtube.com/watch?v=BmlAZxha8Pw>

### Encarta Encyclopedia

Notation in Vietnamese court music

[http://www.vnmusicologyinst.vnn.vn/english/information/bai\\_HTkyamtrongANCD\\_7\\_08.htm](http://www.vnmusicologyinst.vnn.vn/english/information/bai_HTkyamtrongANCD_7_08.htm)

Share the Music: McMillan/McGraw-Hill Publishing Company New York

Ru Con: <http://www.youtube.com/watch?v=Z2BCBrHE-dw>