

Southeast Asian Music

Grade 8 Quarter I



INTRODUCTION



Image from Department of Tourism

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 Filipinos for having a very rich culture especially in music and arts.

We will now move on to our friendly neighbors in Southeast Asia. You will notice that our music is very similar to that of our neighbors. 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, and their history and beliefs through vocal or instrumental music.



OBJECTIVES

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



- analyze the music of Southeast Asia
- perform using the music of Southeast Asia
- analyze examples of Southeast Asian music and describe how the musical elements are used
- relate Southeast Asian music to the lives of the people
- explain the distinguishing characteristics of representative Southeast Asian music in relation to the 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 were given a chance to visit these countries, which one would 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.



Map of Southeast Asia

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 will help 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!



Vocal / Instrumental Music

Can you recall the differences between Vocal music and Instrumental music? Write their differences in your notebook.

Were you able to identify the differences of Vocal music and 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.



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



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 are familiar with any Southeast Asian songs. Maybe you know some of the instruments on the next page. Let's check them out!

Instrumental Music

Are you familiar with the instruments at the next page? Look at each picture and try to guess its country of origin and 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.



2



3



4

5



6



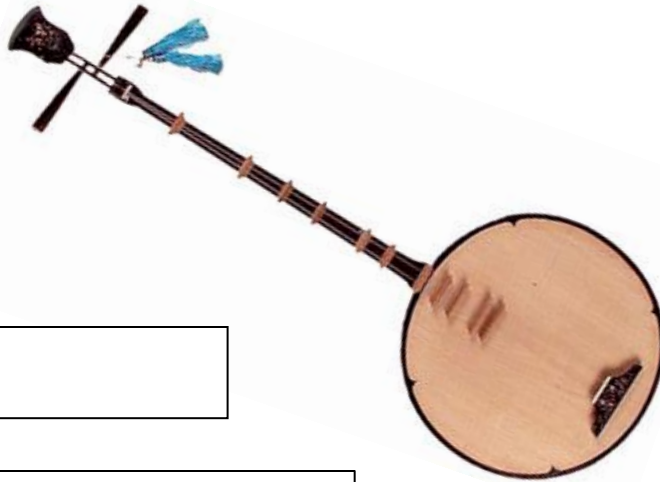
7



8



9



10

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 in the previous activity will be discussed later on.

Now, based on your answers in the pre-assessment activities, what do you think you should 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

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.



Cambodia



Angkor Wat

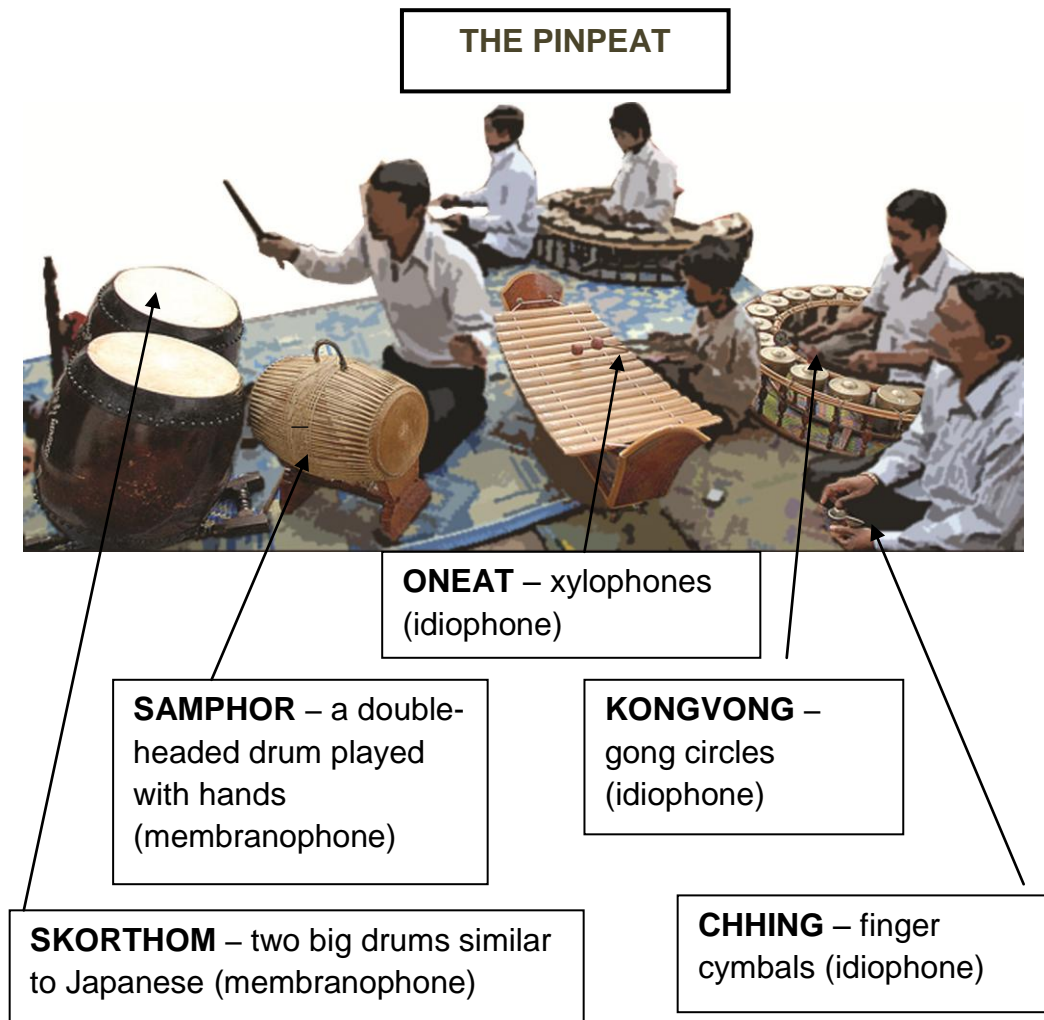
Cambodia is one of the most beautiful countries in Southeast Asia. It is also known as Kâmpŭchéa. It was the center of the Khmer (Cambodian) kingdom of Angkor, a great empire that dominated Southeast Asia for 600 years. Their music gained a world-wide reputation in the 1960s until the dramatic political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



TEACHER-ASSISTED ACTIVITY

If you have access to the internet, visit www.youtube.com and type in the links from the next page to watch video clips of Pinpeat. 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 the performances, answer the questions found on the next page. Write your answers in your notebook.



View this link from <http://www.youtube.com/watch?v=2tYa-N6cKGY>



View this link from <http://www.youtube.com/watch?v=Vx5VzphVxRs>

QUESTIONS

1. In 3 to 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://en.wikipedia.org/wiki/Cambodian_music
- <http://www.keosambathmusic.com/index.htm>

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



Indonesia



Borobudur

Indonesia 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 cultures such as Indian, Arabic,

Chinese, and European, a wide range of musical styles has been developed. Today, the contemporary music of Indonesia is popular not only in the region but also in the neighboring countries.

There are two basic kinds of Indonesian music scale:

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

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

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

Irama – is an Indonesian term for tempo

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.

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.



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 supernatural powers
- consider their instruments 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 in the next activity. Watch and listen to how they play.

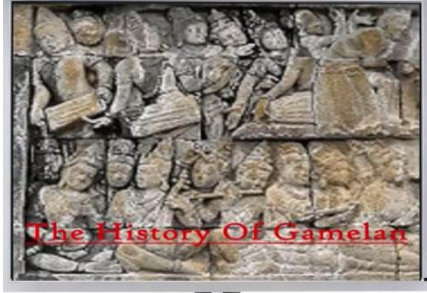


PARTNER ACTIVITY

After watching / listening to the Javanese and Balinese Gamelan, write your description of each musical ensemble in a sheet of paper. You may use the guide questions that follow. 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=BmlAZxha8P>



W

The Javanese Gamelan

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



QUESTIONS

1. In 3 to 5 sentences, describe how the Javanese and Balinese musicians play their instruments.
2. How many instrument players are 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"> ✓ Used for court music ✓ Percussion dominated ✓ Style of playing gives solemn character 	<ul style="list-style-type: none"> ✓ Used for sacred music ✓ Consist of metallophone and mostly gongs ✓ Sudden change of tempo and dynamics are the basic characteristic. ✓ Sounds are very bright and brilliant ✓ Use of fast and rattling sounds of cymbals makes distinctive characters



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



Schwedago

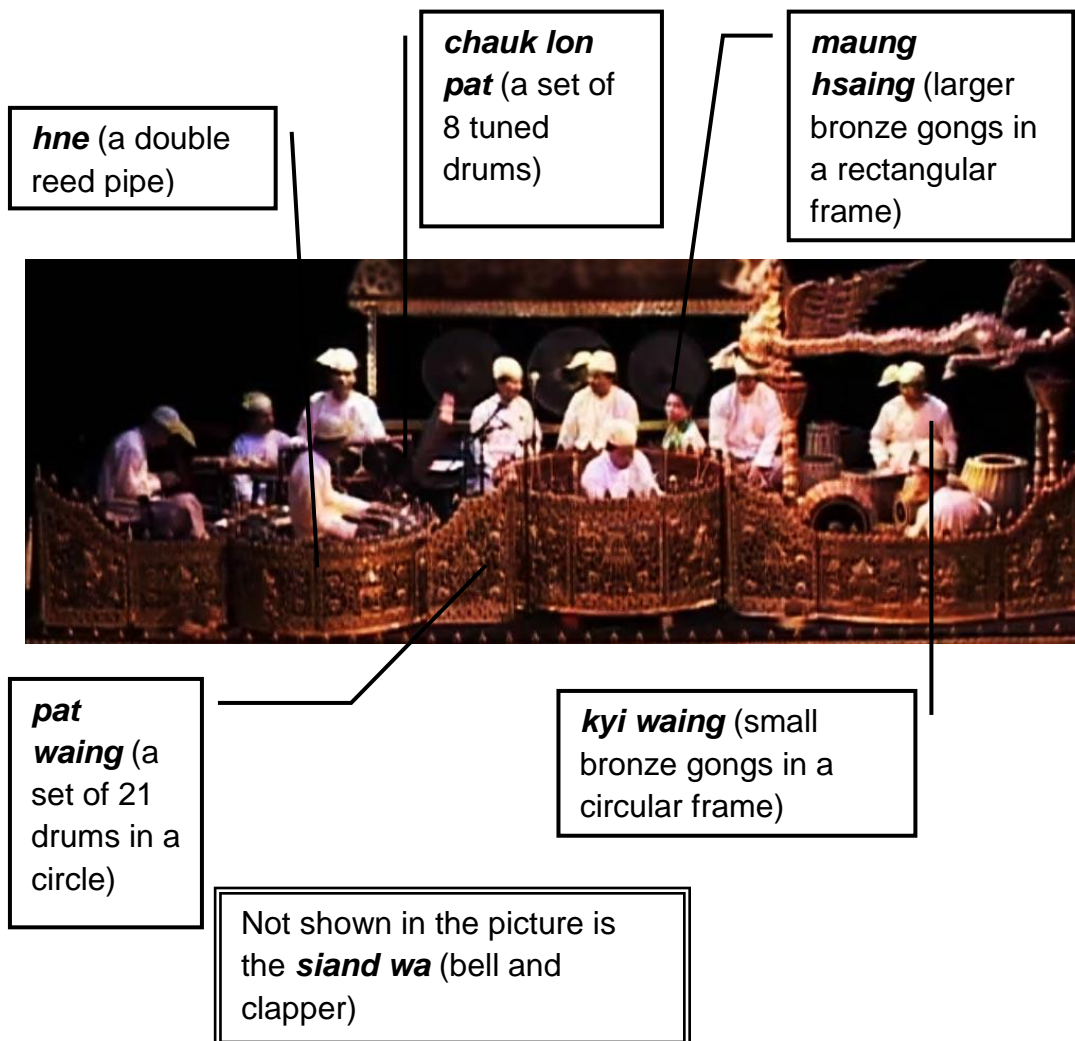
Myanmar was known as Burma until 1989. The country's name was officially changed by the military government that took over in 1988. Early civilization in Myanmar dates back to the 1st century with archaeological evidences of the Pyu Kingdoms of Thayekhittaya (Sri Ksetra), Beithano (Visnu), and Hanlin.

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.

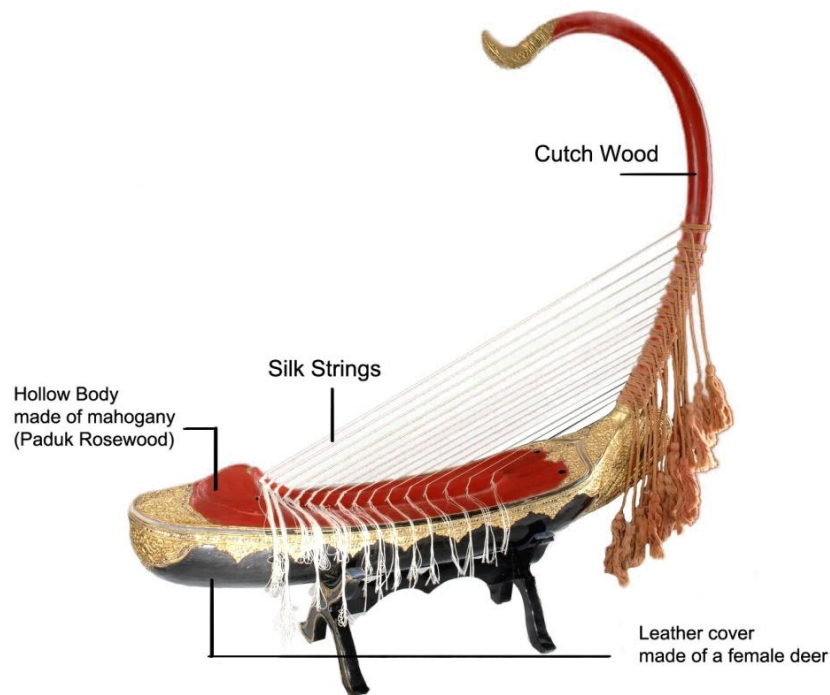
Myanmar's musical instruments are categorized into two types, the **loud sounding** and **soft sounding**. The loud sounding instruments are performed in open-air ensembles at ceremonies and festivals. Most of the Hsaing Waing instruments belong to the loud sounding category.

Other instruments in the Hsaing Waing are 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) the national instrument of Myanmar, the **pattala** (Burmese xylophone), or the piano and violin, both introduced during colonial rule.

SAUNG GAUK Myanmar Harp



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

Myanmar not only has musical ensembles but also 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, and songs of sorrow and music adapted from Ayutthaya and the Mon people. The *saung gauk* usually accompanies these songs.

Malaysia



Pahang State Mosque

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** – 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 when 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 include the following:

1. Malay
2. Chinese
3. Indian
4. Iban
5. Dayak
6. Kadazandusun
7. Eurasians

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 Indian, Chinese, Thai, and Indonesian influences.

The 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** 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. They share some common features with Indian musical instruments. After the colonization of Malaysia by the British, the musical development was influenced by Western music.

Musical Ensembles and Types of Performances in Malaysia

1. *Agung and Kulintang*

This 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.



Image from themalaysiantimes.com

2. ***Kertok***

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



Image from pelancongan-terengganu.blogspot.com

3. ***Dikir Barat***

This 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.



Image from agefotostock.com

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.



Image from flickr.com



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, and funerals.

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



Ayutthaya Ruins

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 these 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 only confined to the royal courts but is also 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 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 three 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 with 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 theatre (*nang yai*) and the *khon* dance drama.



Image from youtube.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.



Image from 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*.



Laos



Wat Pha That Luang

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 India, Cambodia, and Thailand.

Themes are drawn from Hindu mythology, the Buddhist Jataka tales, 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** – This 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 two countries to be discussed have the same similarities to the other countries.

Vietnam



Thien Mu

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, and others.

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 and Folk Music

Vietnamese traditional music can be separated into a few major categories, divided predominantly by the way in which 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 nhac*** that was popularly performed during the Tran Dynasty to the Nguyen Dynasty. This form of classical music is also performed in honor of the gods and scholars in temples. Other classical music falling into this category includes the ***Dai Nhac*** (“great music”) and the ***Tieu Nhac*** (“small music”) which was performed as chamber music for the king.



Image from 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. It may be performed in musical theaters, streets, courtship rituals, and ceremonies for invoking spirits. They are sometimes also influenced by Western elements. Some Vietnamese music only makes use of female singers and some have both male and female singers.



Image from tuoitrenews.vn

3. **Religious and Ceremonial Music** – This is the music performed in religious rituals or at funerals.

Singapore



Merlion

The Republic of Singapore is an independent republic in Southeast Asia, comprised of one 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? Aren't you proud that our country is part of this Asian region?

It is 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

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

On a sheet of paper, write the country which is associated with the following word.

_____ 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.



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

International Folk Songs. (1997) Hal Leonard

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

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

University Press.

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

http://en.wikipedia.org/wiki/Music_of_Thailand

http://en.wikipedia.org/wiki/Music_of_Cambodia

http://en.wikipedia.org/wiki/Music_of_Myanmar

http://en.wikipedia.org/wiki/Music_of_Laos



Now, it is 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 us see if we can sing and perform some of the songs.

PART II: WHAT TO PROCESS

TEACHER-ASSISTED ACTIVITY

Watch videos and listen to some songs from Indonesia and Malaysia. With the guidance of your teacher, learn how to sing the two songs.

Burung Kaka Tua

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

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

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

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 with a key signature of two flats (B-flat and E-flat). It consists of five staves of music, each with corresponding Indonesian lyrics underneath. The lyrics are: "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", and "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. 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 two songs just like the Indonesians and Malaysians?

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

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

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 us see if you can analyze some of the sample music.



Part III: REFLECT AND UNDERSTAND

NOTE:

Music sheets of the songs in the following activities are on the next two pages.

TEACHER-ASSISTED ACTIVITY

“*Loi Loi Gratong*” is an example of a folksong from Thailand. Visit www.youtube.com to watch the video presentation or listen to the sample music provided by your teacher to answer the questions given. 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?

GROUP / PAIR WORK 1

Using the music sheet and table as your guide, listen to the ways the music was performed. In a cartolina or manila paper, write the differences and similarities of the performing styles as observed by your group or partner.

Characteristic	http://www.youtube.com/watch?v=XV1KOWF1pUo Chan Mali Chan (Lagu Rakyat)	http://www.youtube.com/watch?v=LEEey0G_aC4&feature=related Chan Mali Chan The Stylers (1982)	http://www.youtube.com/watch?v=1q06n7OOdEY Chan Mali Chan Marsiling Chinese Orchestra
Background / Function			
Tempo			
Meter			
Tonality			
Texture			
Form			

LOI LOI GRATONG

Folk song from Thailand

3 C C

Wan pen du-an sibsong nam komong tam ta

C G

ling, Rao thang tai chai ying sa-nukkan chingwan loi gra tong.

C C

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

C Am G

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

C C C

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

G Am G C

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

Guitar, Clapping and Sticks Ostinati

Guitar (strum) Clapping Sticks

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-

yung

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

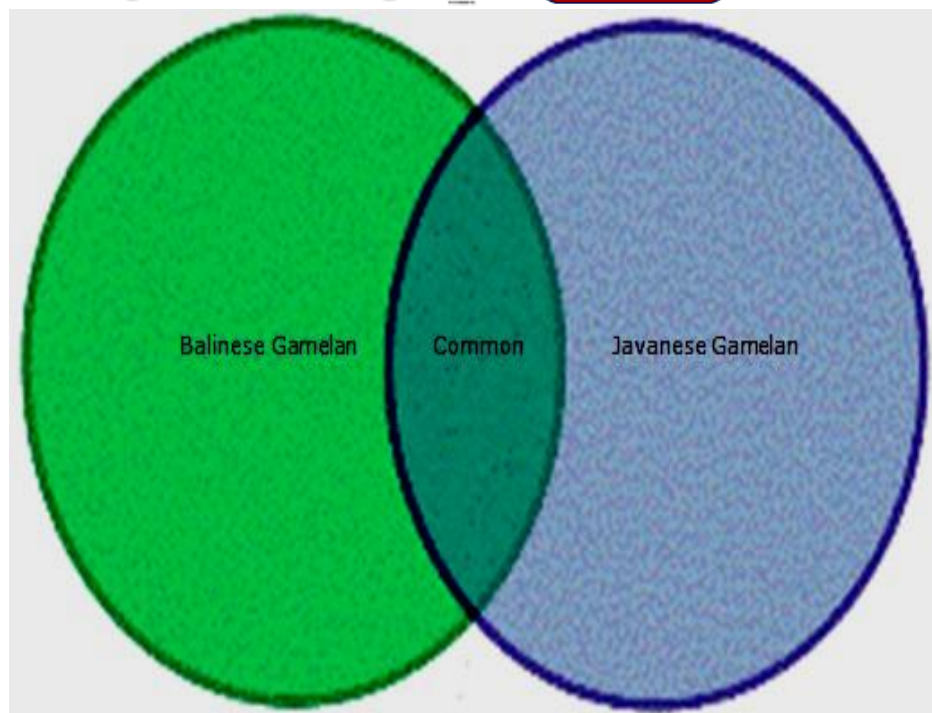
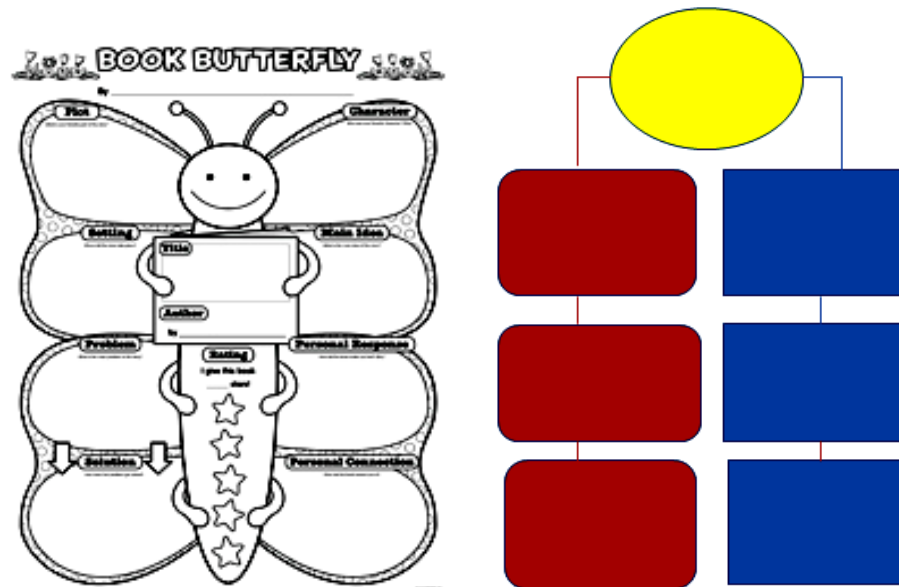
ke Ko-ta Bha-ru Di-ma-na-di-a chin-ta ha-ti sa-ya chin

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

D.C. al Fine

GROUP / PAIR WORK 2

Your class will be divided into two groups. Each group will be given five minutes to discuss and share ideas about the characteristics of Javanese and Balinese Gamelan. Each group will use graphic organizers as illustrated below or make their own organizer to present ideas effectively.



INDIVIDUAL ACTIVITY 1

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

Ru Con

Dân ca Nam Bộ

chậm-tha thiết

1. Gió mùa thu mẹ ru mà con ngủ, năm canh

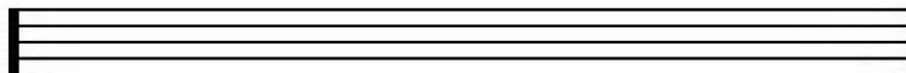
4. chày là năm canh chày thức đủ vừa năm Hỡi chàng chàng

7. ơi hỡi người người ơi em nhớ tới chàng em nhớ tới

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

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

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

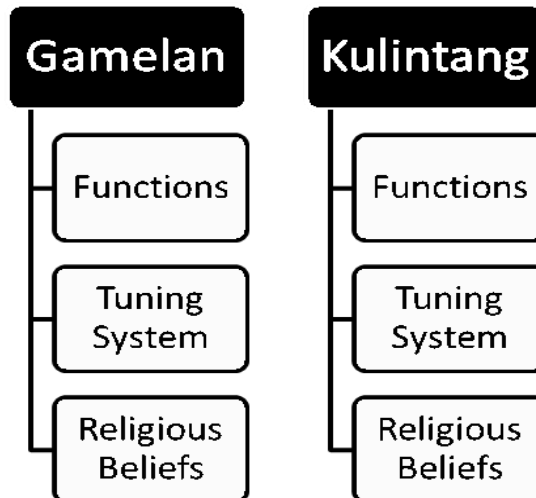


QUESTIONS

1. What scale is used in this song?
2. What feeling is being conveyed upon hearing the song?
3. How is it similar to the Filipino song “Sa Ugoy ng Duyan”?

INDIVIDUAL ACTIVITY 2

Gamelan is very popular in Indonesia. It is similar to the *kulintang* of the Philippines. On a sheet of paper, make a diagram that can describe both musical ensembles. Use the following as your guide.



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

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

PART IV. TRANSFER

GROUP ACTIVITY: Sing It! Move It!

Your teacher will organize you into five groups. Each group will sing one 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 following criteria. Before performing, explain your answers to the following 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	Developing	Approaching Proficiency	Proficient
Inappropriate; Messy and incomplete materials; Sound quality lacks similarity with that of the original instrument	Most materials appropriate; Decorated but messy; Neat but fragile; Sound quality somewhat similar but not exactly similar to that of the original instrument	Appropriate materials; Decorated, neat; Sound quality almost similar to that of the original instrument	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

INDIVIDUAL / PAIR ACTIVITY

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

Scrapbook Rubrics						
Points	4	3	2	1	Earned Assessment	
	Advanced	Approaching Proficiency	Developing	Beginner	Self	Teacher
Content	Information is complete and is enhanced by accurate and appropriate details	Main points are covered but lack some details	Some main points and details are missing	Main points are not complete and are greatly lacking in detail		
	Pictures, photographs, or other similar devices add to overall effectiveness of the scrapbook; captions are relevant and explanatory	Number and types of visuals are adequate, as are captions	More and better visuals could be used; captions only identify and label rather than explain	Very little pictorial representation is present; captions 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; not all citations are formatted properly	The list of sources is inadequate in number / types and format of items		

Theme	There is wholeness about the scrapbook; the theme is consistent throughout. The cover clearly identifies the theme.	Most of the information relate 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		
Overall effectiveness	The requirements of the assignment have been exceeded. The scrapbook is very creative and interesting.	All the requirements of the assignment have been fulfilled. The scrapbook is neat and presentable.	Only some of the assignment requirements are fulfilled. The scrapbook lacks neatness.	Few of the assignment requirements have been met. The presentation as a whole lacks neatness.		

SUMMARY

The music of Southeast Asia has been present since the 2nd to 3rd Century BC. Music is an important part of their lives because they use it for rituals, ceremonies, courting, and entertainment.

Instruments in Southeast Asia can be classified according to the Hornbostel-Sachs classification. Most of the instruments are percussive with an exception of 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

- Aerophone** – any musical instrument that produces sound primarily by causing a body of air to vibrate
- Chordophone** – any musical instrument that makes sound by way of a vibrating string or strings stretched between two points
- Form** – the structure of a musical composition

Idiophone –	any musical instrument which creates sound primarily by way of the instrument vibrating by itself
<i>Kulintang</i> –	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
Membranophone –	any musical instrument which produces sound primarily by way of a vibrating stretched membrane
Meter –	the pattern of beats that combines to form musical rhythm
Rasa Sayang –	a song literally means "loving feeling." This Malay folk song is popular in Indonesia, Malaysia, and Singapore.
Tempo –	the speed or pace of a given piece of music
Texture –	the effect of the different components of a piece of music such as melody, harmony rhythm, or the use of different instruments
Timbre –	the quality or color of tone of an instrument or voice
Tonality –	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

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