

Music

Quarter 1 – Module 3:

Play the Southeast Asian Music



Music – Grade 8**Alternative Delivery Mode****Quarter 1 – Module 3: Play the Southeast Asian Music****First Edition, 2020**

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Music

**Quarter 1 – Module 3:
Play the Southeast Asian Music**



Introductory Message

This Self-Learning Module (SLM) is prepared so that you, our dear learners, can continue your studies and learn while at home. Activities, questions, directions, exercises, and discussions are carefully stated for you to understand each lesson. Each SLM is composed of different parts. Each part shall guide you step-by-step as you discover and understand the lesson prepared for you.

Pre-tests are provided to measure your prior knowledge on lessons in each SLM. This will tell you if you need to proceed on completing this module or if you need to ask your facilitator or your teacher's assistance for better understanding of the lesson. At the end of each module, you need to answer the post-test to self-check your learning. Answer keys are provided for each activity and test. We trust that you will be honest in using these.

In addition to the material in the main text, Notes to the Teacher are also provided to our facilitators and parents for strategies and reminders on how they can best help you on your home-based learning.

Please use this module with care. Do not put unnecessary marks on any part of this SLM. Use a separate sheet of paper in answering the exercises and tests. And read the instructions carefully before performing each task.

If you have any questions in using this SLM or any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator.

Thank you.



What I Need to Know

This module is designed and written with you in mind. Each page helps you to expand your knowledge and understand essential concepts about the history, cultural background and music of Southeast Asia.

This module contains

Lessons – Week 5 & 6 and Week 7 & 8 from MELC

Content Standards:

Demonstrates understanding of common musical characteristics of the region as well as unique characteristics of a particular Southeast Asian country.

Performance Standards:

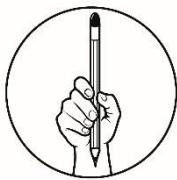
Performs Southeast Asian songs with appropriate pitch, rhythm, expression and style.

Learning Competencies:

- Performs music from Southeast Asia with own accompaniment; **(MU8SE-Ic-h-7)**
- Evaluates music and music performances using guided rubrics applying knowledge of musical elements and style. **(MU8SE-Ic-h-8)**

After going through this module, you are expected to:

1. view samples of music (instrumental and vocal) from Southeast Asia;
2. produce localized or improvised musical instrument as accompaniment for music performances;
3. perform songs of Southeast Asia using localized or improvised musical instruments.
4. evaluates music performances with suitable rubrics to be followed by the learners:
5. value the importance of Southeast Asian music as regards to its culture, history and music contribution.



What I Know

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

1. What ensemble is used to accompany specific forms of traditional Thai drama?
A. Gong Ensemble C. Piphat Ensemble
B. Kulintangan Ensemble D. Rondalla Ensemble
 2. What Indonesian folk song tells about sense of love and loss?
A. Burung Kaka Tua C. Rasa Sayang
B. Loi Krathong D. Ru Con
 3. Which of the following types of gamelan is used for sacred music?
A. Ancient C. Javanese gamelan
B. Balinese gamelan D. Hsaing waing
 4. What is the traditional musical ensemble of the Javanese, Sudanese, and Balinese?
A. Band C. Opera
B. Gamelan D. Theatre
 5. Which of the two tuning systems used in Indonesian gamelan adopts heptatonic tone?
A. Kyey C. Pelog
B. Kyo D. Slendro
 6. What is the time signature of the song Rassa Sayang?
A. 2 C. 4
4 6
B. 3 D. 4
4 8
 7. Which of the following is one of the categories of Vietnam Music?
A. Cultural Music C. Imperial Court Music
B. Festival Music D. Love Music
 8. Which countries in Southeast Asia are almost identical in terms of music?
A. Cambodia, Laos, Thailand C. Laos, Thailand, Singapore
B. Cambodia, Laos, Vietnam D. Vietnam, Malaysia, Philippines

9. What is the national instrument of Laos?

 - A. Gong
 - B. Khene
 - C. Kulintang
 - D. Pattala

10. What music can be performed with or without instruments?

 - A. both instrumental and vocal
 - B. Instrumental music
 - C. none of the above
 - D. Vocal music

11. Which song does not belong to the Southeast Asia?

 - A. Arirang
 - B. Burung Kakak Tua
 - C. Chan Mali Chan
 - D. Rasa Sayang

12. Which statement is true about Singapore's musical ensemble?

 - A. Singapore has a few musical ensemble.
 - B. Singapore has its own musical ensemble.
 - C. Singapore has many musical ensemble.
 - D. Singapore has no musical ensemble.

13. What are the two basic Indonesian music scales?

 - A. Oheat and Chhing
 - B. Sai and Kertok
 - C. Sep Nyai and Sep Noi
 - D. Slendro and Pelog

14. Which music in Southeast Asia is largely composed of percussion instruments?

 - A. Chinese Music
 - B. Indonesian Music
 - C. Malaysian Music
 - D. Vietnamese Traditional Music

15. Which group of people highly influenced the musical world of Singapore?

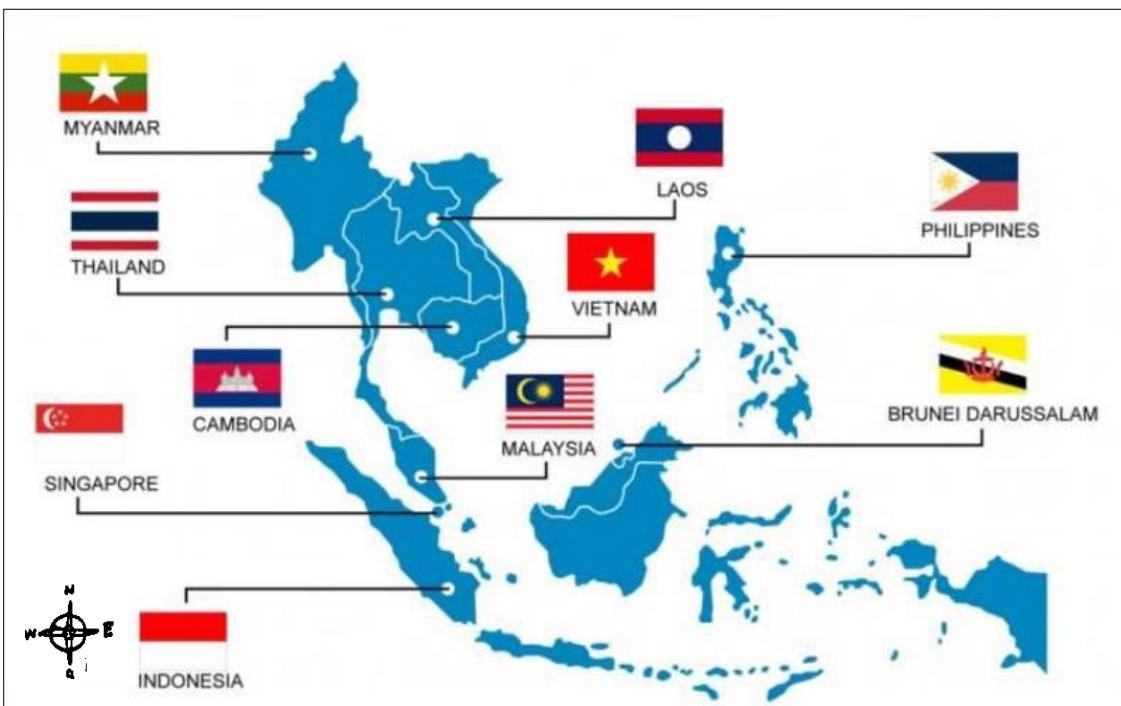
 - A. Chinese, Indian, Malays, and Tamils
 - B. Japanese, Chinese, Malays
 - C. Malays, Cantonese, Vietnamese
 - D. Western people

Lesson 1

Play the Southeast Asian Music



What's In



Southeast Asian countries and their respective flags.
Source: <https://nusantaranews.co/50-tahun-asean-menuju-kawasan-bebas-nuklir/>

In Modules 1 and 2 of this quarter, you have learned about the history, culture, and musical instruments of Southeast Asia wherein music is diverse due to its different geographical, historical, and cultural influences in the region.

The music of Southeast Asia is related to ceremonies connected to beliefs, state, and community affairs. Musical division existed between the urban and rural areas. It has many musical styles of which some are related to culture reflected through timbre, rhythm, melody, texture, and style.

Let's review certain famous songs in Southeast Asia.

Activity 1

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	<input type="checkbox"/>	Ru Con	<input type="checkbox"/>
Rasa Sayang	<input type="checkbox"/>	Chan Mali Chan	<input type="checkbox"/>
Magtanim ay 'Di Biro	<input type="checkbox"/>	Siku	<input type="checkbox"/>
Bahay Kubo	<input type="checkbox"/>	Loi Krathong	<input type="checkbox"/>
Shan Song	<input type="checkbox"/>	Chinchem	<input type="checkbox"/>



What's New

Activity 1

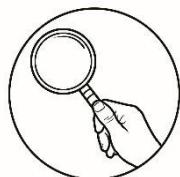
Watch and listen to the following music. Fill in the table with the needed information.

Options to avail the audio-video:

1. Click the link provided for each music.
2. Listen to the audio/video record provided by the teacher.
3. Listen to radio broadcast of your teachers on a specific schedule.

MUSIC ENSEMBLE	COUNTRY	CLASSIFICATION (Vocal or Instrumental)
Pinpeat https://www.youtube.com/watch?v=2tYa-N6cKGY		
Javanese Gamelan https://www.youtube.com/watch?v=2937xfl_kKI		
Balinese Gamelan https://www.youtube.com/watch?v=qIq8LNbYKT8		
Hsaing Waing https://www.youtube.com/watch?v=i-sReU1mrJY		
Kertok https://www.youtube.com/watch?v=NBI7gFocljk		

Dikir Barat https://www.youtube.com/watch?v=y-p6eCqcgZc		
Piphat https://www.youtube.com/watch?v=ZhNoTzhzYHg		
Khrueang Sai https://www.youtube.com/watch?v=uG84h4NXQpY		
Mahori https://www.youtube.com/watch?v=QArHCzzNYvU		
Nha Nhac https://www.youtube.com/watch?v=rY7AszO9MxY		



What is It

Musical performances in Southeast Asia reflect their respective culture. Each country has a specific type of music for festivals, religious events, weddings, funerals, and others. **Note:** You can copy the music video links provided after each country in your web browser to view and listen to the samples of Southeast Asian music.

Cambodia

Pinpeat is a musical ensemble of Cambodia. It consists mainly of wind and percussion instruments. The sound of pinpeat music has a beautiful, warm, and strong rhythm that makes the listener feel happy.

The Pinpeat (Khmer: ពិណៀពាទ) is the largest Khmer traditional musical ensemble. It has performed the ceremonial music of the royal courts and temples of Cambodia since ancient times.



Source: www.umbc.edu

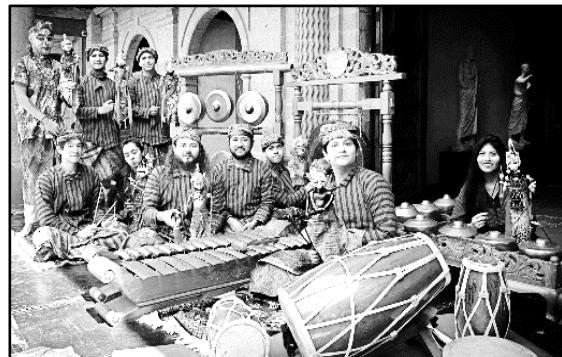
Music Video Link: <https://www.youtube.com/watch?v=xIv7yqiyeI>

Indonesia

Gamelan is the most popular form of indigenous music. The Gamelan ensemble are consisting mainly of metal percussion instruments that are struck with mallets. It can be tuned to the scale of the Slendro (five-note scale) and Pelog (seven-note scale).

Music Video Link:

<https://www.youtube.com/watch?v=sZZTfu4jWcI>



Source: Wikipedia

Laos

Mor Lam is the traditional Laotian music. It often features a solo singer accompanied by the Khene (a free reed mouth organ). It is usually sung in impromptu following a poetic verse. Typically, it has a theme of unrequited love, difficulties of life in rural Isan and Laos, leavened with wry humor.

Music Video Link:

<https://www.youtube.com/watch?v=RAMMYB2RnuM>



Source: Wikipedia

Malaysia

Kompong is a popular percussion instrument and is commonly played at weddings as an ensemble. It is played in an interlocking rhythmic pattern to accompany choral singing. It is a folk tradition that was found in Malaysia and Singapore. It is usually performed in traditional Malay weddings and other celebratory functions. The drum ensemble is also used to accompany the singing of religious texts.



Source: prssmusicstudio.blogspot.com

Traditionally, the Kompang is usually performed in groups. Each player produces two different distinct sounds on his/her kompong. Kompang music (genre) is rhythmic in nature, characterised by interlocking rhythms. Interlocking Rhythms occurs when different rhythmic parts alternate with each other to form a complete rhythm. In the Kompang ensemble, 3 different rhythmic parts played which produces interlocking rhythm patterns.

Music Video Link: <https://youtu.be/Yot8TxyZ7Ww>

Myanmar

The **hsaing waing** ([s^háiñ wáiñ]; traditional orchestra and Burmese folk musical ensemble that accompanies numerous forms of rituals, performances, and ceremonies in modern-day Myanmar (Burma). The Hsaing waing ensemble consists of many instruments such as the Pat Waing, Muang Hsaing, Hne, Chauk Lon Bat, Byaung, Wa, Wallet Kok, Yakin, Si, and Mong. The earliest historical record of the hsaing waing is in 1544 where the Pat Waing and possibly the hsaing waing, was in royal service at the court of King Tabinshwehti of the Taungoo dynasty and prospered under the Kaunbaun dynasty up to colonial rule.



Source: prssmusicstudio.blogspot.com

Music Video Link: <https://www.youtube.com/watch?v=GmaQ2ldg2tA>

Singapore

Singapore has reflected the diverse influences that have shaped the country. Its various communities have their own distinct musical traditions 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.



Source: www.sco.com.sg

Other performing groups with Malay and Indian influence are still prevalent until today. It has an urban musical scene, and is a center for pop, rock, punk and other genres in the region.

Singapore Chinese Orchestra, is Singapore's only professional Chinese orchestra. Inaugurated in 1997, the 85-musician orchestra took on the twin role of preserving traditional arts and culture and establishing new frontiers through the incorporation of Nanyang music elements in its repertoire.

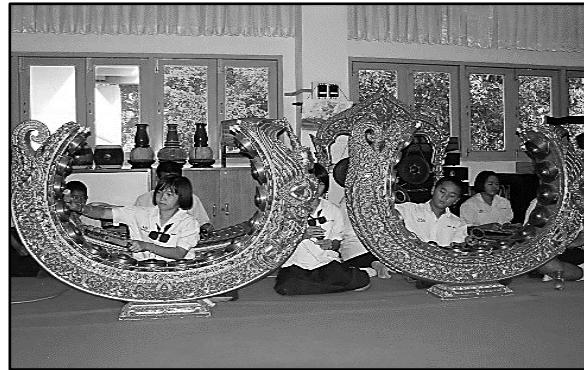
Music Video Link: https://www.youtube.com/watch?v=9CG_QKr9E-M

Thailand

The **Thai Piphat** ensemble is the most common form the Thai Classical music. It is a midsize orchestra, primarily made up of wind and percussion instruments. It can include Khong Wong, Yai Ranat, Ek Taphon.

There are different kinds and versions of Piphhat ensembles, depending on the size and orchestration. Each kind is usually used for specific occasions. The Mon ethnic group uses a Piphhat ensemble for funeral and cremation ceremonies. The instruments are usually ornately carved and decorated and it features a semicircular vertical gong chime. Piphhat ensembles are also used a lot for different forms of drama, such as Nang Yai (shadow puppet theatre) and Khon dance drama.

Music Video Link: <https://www.youtube.com/watch?v=ZhNoTzhzYHg>



Source: www.holidify.com

Vietnam

The music in Vietnam spans imperial, ceremonial, folk, hip hop, and rock music. Vietnamese musical instruments can be divided into 4 groups: plucked strings, bowed strings, winds and percussion.



Source: www.vietnamonline.com

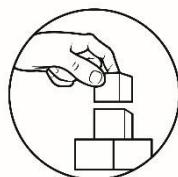
The most notable feature of Vietnamese classical music is that it is based on a pentatonic or 5 note scale. Vietnam Nha Nhac, meaning “elegant music”, refers to a broad range of musical and dance styles performed at the Vietnamese royal court from the fifteenth to the mid-twentieth century. Nha Nhac was generally featured at the opening and closing of ceremonies associated with anniversaries, religious holidays, coronations, funerals and official receptions.

Music Video Link: <https://www.youtube.com/watch?v=G5X7KUtbekk>

Processing Questions

Answer the following questions below. Use separate sheet of paper for your answer.

1. Describe how a musical element reflects the culture of each country?
2. How many instrument players were needed to form each ensemble?
3. Describe the instruments sound quality of each ensemble of each country?
4. How was the music performed?



What's More

Activity 1

Describe the distinct characteristics of the musical performance of every country as to vocal and instrumental classification. Write your answer on a separate sheet of paper.

Country	Musical Performance	Vocal	Instrumental
Cambodia	Pinpeat		
Indonesia	Gamelan		
Laos	Mor Lam		
Malaysia	Gong-based		
Myanmar	Hsaing waing		
Singapore	Singapore Chinese Orchestra		
Thailand	Piphat		
Vietnam	Nha nhac		

Activity 2

Watch and listen to the videos below. Describe the musical elements used.

Elements	Chan Mali Chan Lagu Rakyat https://www.youtube.com/watch?v=PgbGiZUikvk	Burung Kakak Tu https://www.youtube.com/watch?v=boUiuiFOCcA	Rasa Sayang https://www.youtube.com/watch?v=MQnSM7_kssM
Tempo			
Tonality			
Texture			
Meter			
Form			

Activity 3

Listen to the given songs from Indonesia, Singapore, and Malaysia. Choose one song for you to memorize and sing using your own accompaniment from the materials found in your surroundings. Refer to the sample musical score and given link below. Record through video or audio clip for your performance and submit your output to your teacher through his/her email add.

Note: If the internet is not available the teacher will provide the video files for his/her students and they may submit their output directly to him/her.

1. Burung Kaka Tua (Indonesia) is a folk song from Indonesia about a cockatoo (kakatua) and the village grandmother who listens to it singing.
2. Rasa Sayang (Malaysia) tells about sense of love and loss. Rasa Sayang, is one of the first songs children are taught in schools throughout the country, is in fact well known and well-loved throughout the Malay Archipelago. The phrase Rasa Sayang indicates both the act of feeling love or affection and the feeling of love itself."
3. Chan mali chan (Singapore) is a widely known folk song that is a cheeky, flirtatious love song, which has gained standing as one of the traditional "national" songs.

Burung Kaka Tua: <https://www.youtube.com/watch?v=boUiiuFOCcA>

Indonesian Folk Song

Burung Kaka Tua

The musical score consists of eight staves of music for a single voice. The key signature is G major (no sharps or flats). The time signature is 3/4. The vocal range is mostly within the soprano and alto voices. The lyrics are as follows:

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

Burung Kaka tua (Bahasa Indonesia)

Burung kakatua
Hinggap di jendela
Nenek sudah tua
Giginya tinggal dua

Tredung, tredung, tredung tra la la
 Burung kakatua
 Giginya tinggal dua
 Nenek sudah tua
 Hinggap di jendela
 Seperti kakatua!

Tredung, tredung, tredung tra la la
 Burung kakatua

Rasa Sayang: https://www.youtube.com/watch?v=MQnSM7_kssM

Malaysian Folk Song

Rasa Sayang

The musical notation consists of five staves of music. Each staff begins with a quarter note followed by eighth notes. The lyrics are written below the notes:

- Staff 1: Ra sa sa yang hey! Ra sa
- Staff 2: sa yang sa yang hey Hey li hat no na ja uh Ra sa
- Staff 3: sa yang sa yang hey. Ra sa sa yang hey! Ra sa
- Staff 4: sa yang sa yang hey. Hey li hat no na ja uh Ra sa
- Staff 5: sa yang sa yang hey.

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

Chan Mali Chan: <https://www.youtube.com/watch?v=PgbGiZUikvk>

Chan Mali Chan

Folk Song

The musical score consists of six staves of music for a single instrument, likely a guitar or ukulele, with lyrics in Indonesian. The score includes chord symbols (F, B, C, C7sus4) and fingerings (e.g., 5, 6, 5, 4; 4, 4; 2, 2, 0, 2). The lyrics are as follows:

Chorus:

F 5 6 5 4 2 1 | F b3 2 1 1 1 - | F 5 6 5 1 2 1 | F 5 5 5 3 2 1 |

B 4 4 4 4 | F 3 - 3 3 3 | 3 - - - |

C 2 - 2 2 0 2 | B 0 - 1 2 | F 3 4 3 0 2 0 | C7sus4 1 - - - ||

F || 1 1 1 1 | 1 - - 7 | B 6 1 7 6 | F 5 - - 5 |

1. D ma - na di - a a - anak kam - bing sa - ya? A -

C F 2 2 2 | 2 - 1 2 | C7 3 4 4 2 | F 1 - - 0 |

nak kam - bing sa - ya yang ma - kan da - un ta - las

F 1 1 1 1 | 1 - - 7 | Bb 6 1 7 6 | F 5 - - 5 |

Di - ma - na di - a bi - ah ha - ti sa - ya? Ba -

C 2 2 2 2 | 2 - 1 2 | C7 3 4 3 2 | F 1 - - - ||

ah ha - ti sa - ya ba - gai le - lur di - ku - pas

Chan Mali Chan (Singapore)

Di mana dia anak kambing saya?
Anak kambing saya yang makan daun talas
Di mana dia buah hati saya?
Buah hati saya bagai telur dikupas
Chan mali chan, chan mali chan,
Chan mali chan, ketipung payung (2X)

Di mana dia anak kambing tuan?
Anak kambing tuan di atas jambatan
Yang mana dia bunga pujaan?
Si bunga tanjung dihujung dahan
Chan mali chan, chan mali chan
Chan mali chan ketipung payung (2X)

Kalau nak tahu anak kambing saya
Anak kambing saya di dalam bilik
Kalau nak tahu intan payung saya
Intan payung saya yang kecil lah molek

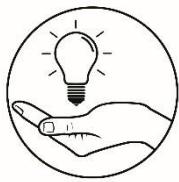
Di mana dia anak kambing tuan?
Anak kambing tuan yang bulunya kuning
Yang mana dia buah hati tuan?
Buah hati tuan yang putih lah kuning

CATEGORY	Meets Standards (5 points)	Working Towards Standards (4 points)	Below Standards (3 points)
Pitch	Sing song with correct pitches, matching given sample	Correctly sings a majority of the pitches, but missed notes take away from the melody of the song	May correctly sing one or two pitches, but not able to match pitches in a given song
Diction	Sing song using good diction. Words are clearly sung and easy to understand with correct pronunciation	Sings a majority of the words with correct diction and pronunciation. May forget a few words.	Does not sing with clear diction. Words are difficult to understand and unclear.
Tone quality	Sings with clear tone, free of adornments	Sings clearly but may not use good tone quality. Student may scoop, sing through the nose or encumber the tone in some way.	Does not use singing voice
Rhythm	Sings following the accurate rhythm of the song	Rhythm is attempted, but is not accurate	Sing song with inconsistent tempo
Creativity	Appropriate creativity made, used and played variety of improvised instruments	Appropriately used and played two kinds of improvised instruments	Inappropriate and used only one kind of improvised instrument

Activity 4

Answer the following questions. On a separate paper write at least two or three sentences for your answers.

1. Among the given music of Indonesia, Singapore, and Malaysia, which song do you like the most? Why?
2. What is the message and significance of your chosen song?
3. What feeling is being conveyed in the song?

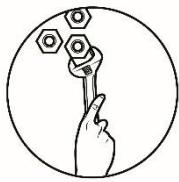


What I Have Learned

Activity

Fill in the blanks with the correct answer. Write your answer in a separate sheet of paper.

1. The _____ orchestras are used to accompany dances, songs and shadow plays.
2. Cambodia has the _____ ensemble while Indonesia has the Javanese and Balinese gamelans.
3. Most of the countries in Southeast Asia have similarities in their _____ and the types of music performed. Their musical influences are similar to one another as well.
4. The traditional music of Laos has similarities with that of Thailand and _____.
5. The music of Thailand, Laos, and Cambodia is almost identical, although their individual political histories differ. They have the same types of orchestra namely, piphat, kruengsai and _____.
6. Indonesia and Malaysia have the same musical forms like of Wayang Kulit accompanied by the _____.
7. Both vocal and instrumental music in_____ use slendro and pelog scale.
8. Kertok is a musical ensemble from_____ which consists of xylophone played swiftly and rhythmically in traditional Malay functions.
9. Kompang ensemble from Malaysia is commonly played during _____.
10. The word Nha Nhac means _____. This covers a broad range of musical and dance styles performed at the Vietnamese royal court from the fifteenth to the mid-twentieth century.

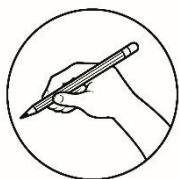


What I Can Do

Activity

After learning the music of Southeast Asia, create or improvise a simple accompaniment for any Southeast Asian Music. Follow the rubric below.

Criteria	Above Standard (5 points)	Meets Standard (4 points)	Approaching Standard (3 points)	Below Standard (2 points)	Score
Motif	Excellently follow the required motif	Follow the required motif	Follow less of the required motif	Follow little of the required motif	
Melody	Excellent execution of melody	Good execution of melody	Less execution of melody	Little execution of melody	
Originality and Creativity	Improvisation of ideas and techniques are presented in unique and excellent way.	Improvisation of ideas and techniques are presented in a good way.	Improvisation of ideas and techniques are presented in a fair way.	Improvisation of ideas and techniques are presented in a poor way.	



Assessment

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

1. Which music can be performed with or without instruments?
 - A. both instrumental and vocal music
 - B. Instrumental music
 - C. none of the above
 - D. Vocal music

2. What are the two basic Indonesian music scales?

A. Obeat and Chhing	C. Sep Nyai and Sep Noi
B. Sai and Kertok	D. Slendro and Pelog

3. Which Indonesian folk song tells about sense of love and loss?
A. Burung Kaka Tua C. Rasa Sayang
B. Loi Krathong D. Ru Con

4. Which of the following types of gamelan is used for sacred music?
A. Ancient C. Hsaing waing
B. Balinese gamelan D. Javanese gamelan

5. Which ensemble is used to accompany specific forms of traditional Thai drama?
A. Gong Ensemble C. Piphat Ensemble
B. Kulintangan Ensemble D. Rondalla Ensemble

6. What is the traditional musical ensemble of the Javanese, Sudanese, and Balinese?
A. Band C. Opera
B. Gamelan D. Theatre

7. Which of the two tuning systems used in Indonesian gamelan adopts the heptatonic tone?
A. Kyey C. Peloq
B. Kyo D. Slendro

8. Which song does not belong to Southeast Asia?
A. Arirang C. Chan Mali Chan
B. Burung Kakak Tua D. Rasa Sayang

9. Which statement is true about Singapore's musical ensemble?
A. Singapore has a few musical ensemble.
B. Singapore has its own musical ensemble.
C. Singapore has many musical ensemble.
D. Singapore has no musical ensemble.

10. Which music in Southeast Asia is largely composed of percussion instruments?
A. Chinese Music C. Malaysian Music
B. Indonesian Music D. Vietnamese Traditional Music

11. Which group of people highly influenced the musical world of Singapore?
A. Chinese, Indians, Malays and Tamils
B. Japanese, Chinese, Malays
C. Malays, Cantonese, Vietnamese
D. Western people

12. What is the national instrument of Laos?
A. Gong C. Kulintang
B. Khene D. Pattala

13. What is the time signature of the song Rasa Sayang?

- | | |
|------|------|
| A. 2 | C. 4 |
| 4 | 6 |
| B. 3 | D. 4 |
| 4 | 8 |

14. Which of the following is one of the categories of Vietnam Music?

- | | |
|-------------------|-------------------------|
| A. Cultural Music | C. Imperial Court Music |
| B. Festival Music | D. Love Music |

15. Which countries in Southeast Asia are almost identical in terms of music?

- | |
|-----------------------------------|
| A. Cambodia, Laos, Thailand |
| B. Cambodia, Laos, Vietnam |
| C. Laos, Thailand, Singapore |
| D. Vietnam, Malaysia, Philippines |



Additional Activities

Activity

Put a (★) star before each statement that describes your skills, attitude, and feelings during and after doing the activities of this lesson.

	1. I can explain how the music of Southeast Asian countries relate to its geography.
	2. I can listen perceptively to the music of Southeast Asia.
	3. I can express myself after listening to the music of Southeast Asian countries.
	4. I can expand my imagination while listening to the music.
	5. I can analyze the musical elements of selected songs and instruments, pieces heard, and performed.
	6. I can improvise simple accompaniment to selected Southeast Asian music.
	7. I am happy with my work.
	8. I enjoyed doing all the activities.



Answer Key

WHAT'S MORE		WHAT'S NEW	
COUNTRY	CLASSIFICATION	COUNTRY	CLASSIFICATION
Cambodia	Instrumental	Indonesia	Instrumental
Indonesia	Vocal	Malaysia	Instrumental
Indonesia	Conversational	Malaysia	Instrumental
Indonesia	Strong rhythmic patterns	Malaysia	Instrumental
Indonesia	Accompaniments	Malaysia	Rhythmic patterns
Indonesia	Style of singing	Malaysia	Interlocking rhythmic patterns
Indonesia	Sudden shifts of musical contrast and tempo	Thailand	Shifts of melody
Indonesia	Sudden shifts of musical contrast and tempo	Thailand	Instrumental
Indonesia	Rich, beautiful and strong rhythm	Thailand	Vocal instrumental
Indonesia	Rich, beautiful and strong rhythm	Vietnam	Vocal
Malaysia	Mostly played by wind and percussion instruments	Vietnam	Mostly played by wind and percussion instruments
Malaysia	Rich and elegant music	Vietnam	Rich, beautiful and strong rhythm
Malaysia	Beautiful and strong music	Vietnam	Played mostly by metal percussion instruments
Malaysia	Rich, full, well blended sounds	Vietnam	Played mostly by metal percussion instruments
Thailand	Mostly played by wind and percussion instruments	Thailand	Mostly played by wind and percussion instruments
Thailand	Rich and elegant music	Thailand	Rich, beautiful and strong rhythm
Thailand	Beautiful and strong music	Thailand	Played mostly by metal percussion instruments
Thailand	Played mostly by metal percussion instruments	Thailand	Played mostly by metal percussion instruments
Thailand	Played mostly by metal percussion instruments	Thailand	Played mostly by metal percussion instruments
Vietnam	Played mostly by metal percussion instruments	Vietnam	Played mostly by metal percussion instruments

WHAT I KNOW		WHAT'S IN	
1. C	6. C	11. A	13. D
2. C	7. C	12. B	3. B
8. A			

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