MUSIC II

**General Standard:** The learner demonstrates understanding of basic concepts and principles of music and arts of Asia, through active participation in artistic and cultural performances for self development, promotion of cultural identity and expansion of one’s world vision.
<table>
<thead>
<tr>
<th>Quarter 1 : Music and Arts of Southeast Asia</th>
<th>Topic: Southeast Asian Music</th>
<th>Time Frame: 8 hours/sessions</th>
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</table>

### Stage 1

#### Content Standard:
The learner demonstrates understanding of musical concepts used in Southeast Asian music as influenced by history and culture.

#### Performance Standard:
The learner performs examples of Southeast Asian music alone and with others in clear tone and correct pitch, rhythm, expression and style. (Singing/Playing/Improvising)

#### Essential Understanding(s):
The music of Southeast Asia reflects different aspects of Asian culture through its timbre, rhythm, melody, texture, form and style.

- The use of gongs is common in the Philippines and Indonesia (gamelan and kulintang) while both Philippine and Thai ensembles have string ensembles (rondalla and pi phat).
- While Indonesian singing uses a combination of mostly chest voice with occasional head, Philippine vocal music uses both chest and head voice, with both as a result of Western colonization (Dutch for Indonesia and Spain and America for the Philippines), while Thai nasal vocal timbre may be an effect of their language and its close proximity to Chinese culture and language.
- Texture is heterophonic for Indonesian and

#### Essential Question:
How is culture reflected in Southeast Asian music?
Thai folk music while Philippine folk music uses mixed textures. Interlock is a common technique used in gong ensembles in Indonesia and the Philippines.

The use of melodic modes is common to Indonesian and Thai folk music while Philippine folk music uses melodic modes and diatonic scales.

Duple meter and strophic form is common across countries.

Learners will know:

Music of Southeast Asia

- **Instrumental / Vocal Music**
  - Philippines - kundiman, balitaw, salidummay / gangsa, kulintang, bamboo instruments, rondalla, marching band
  - Thailand, Laos, Cambodia, Vietnam – molam, mawlun / kaen mouth organ, dan tranh, dan co, dan ty ba, pi phat, chiming, ranat, ehru
  - Malaysia, Singapore, Brunei, Indonesia – pesinden / gamelan, keroncong
  - Myanmar – music bears Indian influences

- **Elements of Music**
  - Timbre – nasal (Thai, Lao, Cambodian, Vietnam, Indonesian), mixed timbres (Philippine)
  - Timbre – drums (Phil. dabakan, Thai taphon, Indonesian kendang), xylophone (Phil. gabbang, Thai ranat), gong (Philippine kulintang, gangsa,

Learners will be able to:

- sing/play/improvise using the folk music of Southeast Asia.
- listen/describe/compare the folk music of Southeast Asia
- evaluate the quality of their own and others’ performances and improvisations of Southeast Asian music using developed criteria
- compare in two or more arts/disciplines outside the arts how the characteristic materials of each can be used to transform similar events, scenes, emotions or ideas into works of art
- describe distinguishing characteristics of representative folk music of Southeast Asia in relation to history and culture
### Product or Performance Task:
Individual and Group Performance of Southeast Asian music
- Moving to music
- Singing
- Playing on Improvised Instruments

### Explanation
- Explain how the different elements of music reflect Southeast Asian culture in a specific sample.

### Criteria:
- Accurate description of the different elements of music

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### Evidence at the level of performance
Evaluation of individual and group performance of representative Southeast Asian music based on the following criteria:
- Clear tone quality
- Correct expression and style
- Correct pitch
- Correct rhythm

Evaluation of Created Accompaniment based on the
Product: Created Accompaniment with Improvised Instruments (Standard/Graphic Notation)

Interpretation
Illustrate through a chosen art form how the different elements of music are used in a selected Southeast Asian music to communicate a selected Southeast Asian culture.

Criteria:
• Clear illustration showing characteristic musical elements
• Meaningful illustration of the elements
• Appropriate expression and technical accuracy

Application
Perform a medley of Southeast Asian music applying understanding of musical style.

Criteria:
• Appropriateness to the song
• Correctness of rhythm/chordal accompaniment

Perspective
If you are a singer, up to what extent will you change the style of your rendition of a Southeast Asian music?

Criteria:
• Insightful

following criteria:
• Easy to follow Standard/Graphic Notation
• Appropriateness of symbols used
• Appropriate rhythm/texture
• Critical
• Unusual
• Revealing

**Empathy**
Walk in the shoes of a fellow Southeast Asian through a performance of their music.

**Criteria:**
• Open
• Perceptive
• Responsive
• Sensitive
• Tactful

**Self Knowledge**
Write your realizations about other Southeast Asians after learning their music and culture.

**Criteria:**
• Insightful
• Reflective
• Self-adjusting

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**Stage 3**

**Teaching/Learning Sequence:**

1. **Explore (two sessions)**

   In this phase, engage the learners in activities that will show their background knowledge on other Southeast Asian countries. Assess their background knowledge on the topic and hook and engage learners on the lesson.
• Have the students make a survey of some grocery items (fish sauce / patis from Thailand, Philippines, peanut sauce from the Philippines and Indonesia) and where these come from. Group the items by nation and have them compare each item in terms of taste.

• Group the students and assign each group a specific Southeast Asian country. Have them make a report/collage for each Southeast Asian country using pictures of fabrics, art work, architecture and other aspects of culture. Relate how these aspects of culture are influenced by history such as foreign influences (Dutch in Indonesia, Chinese in Laos, Vietnam, Singapore and Thailand, Spain and America in the Philippines and India in Indonesia, Burma, Malaysia, Brunei).

• Relate each element of art work to musical elements: color = timbre / tone color, points = rhythm, melody, harmony = lines

• Have the students observe and list the songs sung during occasions such as weddings, serenades, funeral wakes and other festivals (Panunuluyan, Pasyon, zarzuelas, fiesta procession, fluvial parades). Students can also interview and ask their grandparents of the folksongs that they remember from childhood. Have the students present their findings to the class by performing some of the folksongs that they have heard from the different occasions or from their grandparents.

• View or Listen to modern renditions of vocal and instrumental folk music from Indonesia, Thailand, Philippines and other Southeast Asian nations from the internet (youtube.com). Ask the students to walk in the shoes of the how they feel about the modern renditions. **Criteria:** Open, Perceptive, Responsive, Sensitive, Tactful

• By groups, discuss the possibilities and limitations of modernizing a folk song in terms of musical elements and cultural aspects. **Criteria:** Insightful, Critical, Unusual, Revealing

• Ask the students the essential question:

> **How is culture reflected in Southeast Asian music?**

**2. Firm Up (two sessions)**

In this phase the learners will be engaged in analyzing examples of Southeast Asian music using knowledge of the different musical elements. Provide activities for students to reflect, revise and rethink their understanding.
• **Review**: List down musical terms and give audio examples so that students will understand.

**Vocal Timbre**: Nasal or Head, **Instrumental Timbre** – chordophone (fiddles), idiophone (shakers), membranophone (drums), aerophones (flutes) **Rhythm** – duple, triple, quadruple, **Melody**– Uses pentatonic (five-tone) or diatonic (seven tone) scale, **Harmony** – monophony (a capella), homophony (chordal accompaniment), heterophony (same melody but ornamented by several instruments), **Form**- Strophic (repeating tune on different verses), AB, ABA, Free Form (Improvisatory)

• **Listening/Film-viewing**: Listen to musical excerpts or watch film clips of Southeast Asian folk music (Local CD’s of Philippine folk music such as folk songs (Ilocano, Bicolano, Visayan, Kapampangan, etc.) done by native singers, Mabuhay Folk Singers, Silos Rondalla and Marching Band Music, UNESCO Asia-Pacific Music Video, JVC Video Anthology of World Music and Dance: Southeast Asia, Tuklas Sining Musika, Internet clips of Southeast Asian folk music from [www.folkways.si.edu](http://www.folkways.si.edu), [www.worldmusic.nationalgeographic.com](http://www.worldmusic.nationalgeographic.com) or [www.youtube.com](http://www.youtube.com)

• Describe how the musical elements reflect the culture of Southeast Asia. **Criteria**: Accurate description of the different elements, Use of appropriate terminologies

• **Venn Diagram**: Find commonalities in terms of how the musical elements show similarities and differences in culture as a result of foreign influences (Dutch for Indonesia and Spain and America for the Philippines) and local history. Trace some common instruments such as the Jew’s harp (Thailand hroong and Philippine kubing), gongs (Indonesian gamelan and Philippine kulintang), xylophone (Thai ranat ek and Philippine gabbang).

• For the visual /tactile learner: Illustrate through a chosen art form how the different elements of music are used in a selected Southeast Asian music to communicate a selected Southeast Asian culture.

**Criteria**:

✓ Clear illustration of movements showing characteristic musical elements
✓ Meaningful illustration of the elements
✓ Appropriate expression and technical accuracy

3. **Deepen (three sessions)**
In this phase, provide learning experiences to validate their learning. Give activities that will make students reflect, revise and rethink their understanding. Check for mastery and provide feedback.

• **Exercise:** With your back to your partner, communicate a message using body percussion or improvised instruments. Ask yourself the following questions: How did I know when it was my turn? Why did I choose to do this sound? (instrument, body percussion).

• Relate the exercise to how musical elements can be used to relay a message, idea or feeling. Review the musical elements as applied to the folk music of each Southeast Asian country.

• **Application:**
  - **For the auditory learner:** Learn selected folk songs from Southeast Asian countries such as work songs, humorous songs, lullabies, serenades (Philippine harana), festival or ritual songs (Thai: Loi, Loi Khratong, Indonesian Kecak, Ilocano Dungaw, ). Some songs may be reviewed from the first year.
  - **For the tactile learner:** (Group Activity) Using the video clips and pictures of Southeast Asian folk instruments, have the students create improvised instruments: Jew’s harp (Thai hroong or Philippine kubing), fiddle (Thai erhu, Philippine biyula), flute (Philippine suling, Thai kaen/mouth organ), lute (Philippine bandurria, gitara), xylophone (Thai ranat ek, Philippine gabang), gongs (Philippine kulintang and gangsa, Indonesian gamelan), drums (Indonesian kendang, Philippine dabakan) from found objects in the environment such as aluminum containers for gongs, shoe boxes and strings for fiddles, short bamboo stalks for mouth organ.
  - Then, create an accompaniment to a selected Southeast Asian folk song or create a sound piece imitative of Southeast Asian music (gongs, mouth organs, fiddles) using standard or graphic notation applying understanding of musical concepts.
    - **Criteria:** Appropriateness to the song, Correctness of rhythm/texture

• Related Arts/Disciplines: Find the connection of this lesson to other fields of study.
  - **Economics:** Make an inventory of the products that you use every day that are made by any Southeast Asian country. Compare the economic effects this brings to a neighboring Southeast Asian economy versus the Philippine wage earners that work as musicians in Southeast Asian hotels and cruise ships. Which country has better trade advantages? Why?
  - **Science:** Analyze the materials used in Southeast Asian folk instruments and find common patterns (bamboo, animal skin).
  - **Values Education:** Compare and contrast Philippine pasyon singing, Indonesian Islamic Koranic chant, Thai Buddhist chanting.
• **Journal Entry No. 1: My realization of Southeast Asian music is that...**

  **Criteria:** Insightful, Reflective, Self-adjusting

- The use of gongs is common in the Philippines and Indonesia (gamelan and kulintang) while both Philippine and Thai ensembles have string ensembles (rondalla and pi phat).
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- Texture is heterophonic for Indonesian and Thai folk music while Philippine folk music uses mixed textures. Interlock is a common technique used in gong ensembles in Indonesia and the Philippines.
- The use of melodic modes is common to Indonesian and Thai folk music while Philippine folk music uses melodic modes and diatonic scales.
- Duple meter is common across countries.

- **Have the students realize and verbalize the essential understanding that:**

  The music of Southeast Asia reflect different aspects of Asian culture through its timbre, rhythm, melody, texture, form and style.

4. **Transfer (one session)**

   In this phase, provide activities for transfer of learning and evaluate the product or performance to check for the attainment of the performance standard.

   - **“Southeast Asian Soundscapes” Culminating Activity:** Present the individual and group performances of songs and improvised
accompaniment/sound pieces from each Southeast Asian country.

1. Evaluation of individual and group performance of representative Southeast Asian music based on the following criteria:
   - Clear tone quality, Correct expression and style, Correct pitch, Correct rhythm

2. Evaluation of Created Accompaniment / Sound Piece based on the following criteria:
   - Easy to follow Standard/Graphic Notation, Appropriateness of symbols used, Appropriate rhythm/texture

<table>
<thead>
<tr>
<th>Resources (Web sites, Software, etc.)</th>
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<tr>
<td><em>International Folk Songs.</em> (1997) Hal Leonard</td>
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</tbody>
</table>

UNESCO Asia-Pacific Music VHS, JVC Video Anthology of World Music and Dance: Southeast Asia, Tuklas Sining Musika, CCP Ency. of Art
Local CD’s of Philippine folk music (Ilocano, Bicolano, Kapampangan, Visayan, etc.), Mabuhay Folk Singers, Rondalla, Brass Band

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<tr>
<th>Materials/Equipment Needed:</th>
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<tr>
<td>Recordings and Musical Scores of the songs, Media Player for listening and video clips, map, gongs, rondalla/bamboo/band instruments, guitar, drum, shakers and other improvised instruments, advanced organizers</td>
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</tbody>
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