

THE HIDDEN MUSIC OF SOUTHEAST ASIA

Grade Level: Music (8th Grade)

Written by: Tommy Reddicks, The Pinnacle Charter School, Federal Heights, CO

Length of Unit: Four Lessons of 50 minutes each

I. ABSTRACT

The roots of music hundreds and thousands of years old are still alive in Southeast Asia today. By exploring musical elements from Thailand, Vietnam, and Indonesia, students will become familiar with new indigenous instruments, musical scales, forms, and styles. They will also gain an understanding and appreciation of non-western musical practices. Students will use combinations of singing, dancing, improvisation, and composition to replicate basic musical forms from each country.

II. OVERVIEW

A. Concept Objectives

1. Develop an understanding and appreciation of music from various cultures.
2. Learn to recognize indigenous instruments used in music from various cultures.
3. Recognize that literature and art reflect the inner life of a people.

B. Content from the *Core Knowledge Sequence (CKS)*

1. Non-Western Music: Become familiar with scales, instruments, and works from various lands. (page 195)

C. Skill Objectives

1. Listen to selected music with varied instrumentation and voicing, and discuss textures and timbres. *Derived from the Colorado Standards and Grade Level Expectation for Music (CSGLE)*
2. Listen to a musical selection and explain how the composer used specific musical elements. (CSGLE for Music)
3. Read notes in the appropriate clef for the instrument being played. (CSGLE for Music)
4. Read, notate, and perform rhythmic and melodic patterns. (CSGLE for Music)
5. Perform a rhythmic selection of music with syncopation. (CSGLE for Music)

III. BACKGROUND KNOWLEDGE

A. For Teachers

1. Blumenfield, L. "Aga," *Voices of Forgotten Worlds/Traditional Music of Indigenous People*. New York, NY: Elipsis Arts, 1993. No ISBN
2. Blumenfield, L. "Batak," *Voices of Forgotten Worlds/Traditional Music of Indigenous People*. New York, NY: Elipsis Arts, 1993. No ISBN
3. Sadie, S. ed. *The Grove Concise Dictionary of Music*. New York, NY: Macmillan Publishing, 1994. ISBN# 0-333-43236-3
4. Appendices F, G, and H

B. For Students

1. Find Thailand, Indonesia, and Vietnam on a map. (4th grade Geography: Asia, CSGLE)
2. Compose and read music in quarter and eighth notes on a staff. (2nd through 5th Grade Music, pgs. 54, 76, 99, and 121: CKS)
3. Recognize verse and refrain (ABA form). (2nd Grade Music, pg. 54: CKS)
4. Know the four instrument families. (2nd Grade Music, pg. 54: CKS)

IV. RESOURCES

- A. "Indonesia/A Storm Of Bronze," *World Music/The Rough Guide Volume 2*. London, England:Rough Guides, 2000. ISBN 1-85828-636-0
- B. "Thailand/Songs For Living," *World Music/The Rough Guide Volume 2*. London, England:Rough Guides, 2000. ISBN 1-85828-636-0
- C. "Vietnam/Ancient Rock Music," *World Music/The Rough Guide Volume 2*. London, England:Rough Guides, 2000. ISBN 1-85828-636-0
- D. "Indonesia/Java," *Garland Encyclopedia of World Music/Southeast Asia*. New York, NY, 1998. ISBN 0-8240-6040
- E. "Indonesia/Bali," *Garland Encyclopedia of World Music/Southeast Asia*. New York, NY, Garland Publishing, 1998. ISBN 0-8240-6040
- F. "Thailand/Northeast Thailand," *Garland Encyclopedia of World Music/Southeast Asia*. New York, NY, Garland Publishing, 1998. ISBN 0-8240-6040
- G. "Vietnam," *Garland Encyclopedia of World Music/Southeast Asia*. New York, NY, Garland Publishing, 1998. ISBN 0-8240-6040

V. LESSONS

Lesson One: Lam Klawn Music in Thailand

Duration of Lesson: 50 minutes

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. Develop an understanding and appreciation of music from various cultures.
 - b. Learn to recognize indigenous instruments used in music from various cultures.
 - c. Recognize that literature and art reflect the inner life of a people.
 - 2. Lesson Content
 - a. Non-Western Music: Become familiar with scales, instruments, and works from various lands.
 - 3. Skill Objective(s)
 - a. Listen to selected music with varied instrumentation and voicing, and discuss textures and timbres.
 - b. Listen to a musical selection and explain how the composer used specific musical elements.
 - c. Read notes in the appropriate clef for the instrument being played.
 - d. Read, notate, and perform rhythmic and melodic patterns.
- B. *Materials*
 - 1. *Garland Encyclopedia of World Music/Southeast Asia*, pp.315-329 and/or *World Music/The Rough Guide Volume 2*, pp.241-253
 - 2. CD track #5 "Lam Sing" from *Garland Encyclopedia of World Music/Southeast Asia* –or any other Lam Klawn/Lam Sing recording.
 - 3. Appendix B – The San and Yao Scales and the Lam Klawn Performance
 - 4. Even numbers of xylophones (two will work)
 - 5. Writing utensil
 - 6. Copies of Appendix A
 - 7. A recent newspaper
- C. *Key Vocabulary*
 - 1. Lam – memorized poetry spoken or sung to a rhythm with minimal improvisation
 - 2. Khaen – A 16 pipe, free reed, bamboo mouth organ that Lam Klawn is built around. This instrument sounds like a cross between a harmonica and an organ.

3. Klawn – Traditional literature written on palm-leaf manuscripts consisting of four line stanzas that follow a pattern of tones and rhymes.
4. Lam Sing – Fast and modern version of Lam Klawn often involving more than just the Khaen for accompaniment. This new style will often incorporate electric or amplified instruments.
5. Lam Klawn – A competitive (or debate) form of music usually involving two singers accompanied by a Khaen player. Musical text is typically spoken or sung in rhyme and will typically tell a story of courtship, religion, history, or local events. A Lam Klawn performance can last as long as half a day (see Appendix B).

D. *Procedures/Activities*

1. The teacher needs to prepare (memorize if possible) three rhymes for reciting to the class as a greeting. Try to make them VERY generalized so they can follow in succession to “any” response by the students. For instance, the teacher could begin the first rhyme with, “Welcome to music class...” the second with, “funny you should say that...” and the last with, “let me explain...”. This way, when the first rhyme is finished, the teacher can wait for any question or comment from the class and then be ready to respond to the question or comment with the second prepared rhyme (the third rhyme follows in the same manner).
2. After the third rhyme, explain to the class that what they just experienced was like “Lam”.
3. Define Lam and hand out the worksheet (Appendix A) for evaluating a listening example. Explain the worksheet thoroughly, and inform the students that worksheet answers will be shared on a volunteer basis following the recording. (The teacher should also complete this worksheet for sharing with the class following the recording.)
4. Play “Lam Sing” on the Garland CD (Track #5) or a Lam Klawn/Lam Sing equivalent for the class.
5. Discuss the student (and teacher) results with any who will volunteer.
6. Teacher should ask students if they could identify essential elements such as form, instrumentation, dynamics, meter, and tempo.
7. Explain the Khaen to the class. Explain how it is capable of playing multiple sounds at once like an organ. If possible, diagram the instrument in a visible spot for the class (see Appendix H).
8. Explain Klawn and Lam Klawn and describe how the speaking and singing rely on the Khaen (see Appendices B and F).
9. Diagram the San and the Yao scales for the class and explain how each works within the Lam Klawn to complete the form (Appendix B).
10. In two large groups, play the San and Yao scales as an eight-beat, ABA call and response exercise. For instance, have one group play the San scale for eight consecutive beats. On the ninth beat, the second group responds with the Yao scale for eight beats. Be sure to switch players and groups to enable both sides to try each scale. A more detailed example is outlined in Appendix B.
11. Explain how Lam Klawn is typically competitive and can reproduce this “call and response” form over the course of many hours. Tell the class that this musical form has been used as a competition for courtship, for prayer, for telling the best jokes, and even to tell the news.
12. Break the class into groups with xylophones (at least two) and hand out sections of a recent newspaper to each group. Explain to them that they may use the xylophones (and any other applicable classroom instruments) to create the part of the Khaen while two select students recite the Lam by reciting a news story of

their choice. The students reciting must speak or sing to the beat of the accompaniment and should attempt to create a “reading battle” with their ability to hold pitch or keep the beat. (For instance, Becky and Todd are the reciting students. Both of them will attempt to better the other by keeping a perfect rhythm with the text or by singing perfect pitches to the beat. The text is also supposed to be somewhat confrontational, so both students should choose stories to read that have the potential to create a feeling of sparring. Comedic stories also work well, as students may try to outwit or be funnier than the other student.) Allow the groups (reciting students and accompaniment players) to transition between the San and Yao scales before ending the exercise.

13. Rotate students through the available positions as time allows.
14. Finish with the “Lam Sing” CD recording (Track #5) again as instruments are put away.

E. *Assessment/Evaluation*

1. Completion of the Listening Worksheet (Appendix A)
2. Teacher observation of the reciting students and instrumentalists during the scale exercise and the Lam Klawn/newspaper exercise

Lesson Two: The Natural Sounds Of Vietnam

Duration of Lesson: 50 minutes

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Develop an understanding and appreciation of music from various cultures.
 - b. Learn to recognize indigenous instruments used in music from various cultures.
2. Lesson Content
 - a. Non-Western Music: Become familiar with scales, instruments, and works from various lands.
3. Skill Objective(s)
 - a. Listen to selected music with varied instrumentation and voicing, and discuss textures and timbres.
 - b. Listen to a musical selection and explain how the composer used specific musical elements.
 - c. Read, notate, and perform rhythmic and melodic patterns.

B. *Materials*

1. *Garland Encyclopedia of World Music/Southeast Asia*, pp.444-516 and/or *World Music/The Rough Guide Volume 2*, pp.262-269
2. CD track #10 from *Garland Encyclopedia of World Music/Southeast Asia* –or any other indigenous Vietnamese recording
3. Classroom instruments and/or noisemakers (any variation)
4. Writing utensil
5. Copies of Appendix A: Listening Worksheet
6. Medium sized cardboard box, or basket

C. *Key Vocabulary*

1. T’rung – A suspended bamboo xylophone, native to the Jarai people of south central Vietnam. The original instruments were simply made, using a series of bamboo pipes struck with small sticks. The modern T’rung has three rows of pipes spanning three full octaves and is fully chromatic. The T’rung has become a popular instrument in Vietnam because of its ability to imitate the sound of water.

2. Sedang – A frame built over a stream, especially in rapids or small waterfalls. From this frame, bamboo tubes are hung down towards the water, resting against a lower frame. The currents fill, tilt, and then empty the tubes, letting them fall back against the frame, sounding the pitch.
3. Frog Rasp – A small wooden carved frog with a rasp built into the back. When a wooden stick is rubbed over the rasp, the sound created very closely resembles a frog croaking.

D. *Procedures/Activities*

1. Clear the center of the classroom (stack chairs if possible).
2. Take the class outside for a walk. Explain to them as they go that they must collect one or two items that are capable of making noise. Try to make the trip a short one (no more than ten minutes). Don't be picky. Almost any item will work; from trash to twigs.
3. Once back in the class, have the students spread out their item(s) in front of them.
4. Explain to the class that music is essentially "organized sound". By making a rhythm, they will have organized sound and thus will have made music.
5. One by one, ask them to introduce their item and make music by keeping a short, steady rhythm with it. Demonstrate this as necessary.
6. Write the following categories on the board and ask the class to determine which category their item qualifies for:
 - Have they made music with elements found in nature?
 - Have they made music that resembles sound in nature?
 - Have they made something that doesn't resemble anything at all?
7. Explain that the country chosen for the day is Vietnam. Discuss the water qualities of the T'rung and Sedang xylophones and how this sound (especially with the Sedang) is connected to their construction. Describe the Frog Rasp and its lifelike sound.
8. Inform the students that there are many types of instruments in Vietnam and they typically fall into two categories:
 - Gongs, drums, and xylophones
 - Flutes, whistles, and free reed organs
9. Determine if any of the selected items collected from outside qualify in either Vietnamese instrument category (listed in number 8 above).
10. Place those instruments that qualify into a box (or basket). The other items may be kept or thrown away at this time (at the teacher's discretion).
11. Explain to the class that, "we will get back to the items a little bit later", and then pass out Appendix A: Listening worksheet. Briefly re-explain and play the CD (track #10) -or play any Vietnamese indigenous equivalent.
12. Discuss the student (and teacher) results with any who will volunteer.
13. Ask the students if they heard any instrument sounds that fit the three categories listed on the board (listed in number six above). Allow for discussion.
14. Ask the students if they heard sounds that fit into the two categories (listed in number 8 above). Allow for discussion.
15. Inform the students that they will now try to make music that resembles sound in nature with any gong, xylophone, drum, flute, whistle or free reed organ available in the room (including those collected from outside). Allow them to break into groups of three to five students and develop a short (one minute) musical performance for the rest of the class. Allow five to ten minutes for rehearsal.
16. Have each group explain how their selected instruments/noisemakers relate to or sound like sounds in nature. Have them follow this by performing their piece for

the rest of the class. Take time to reaffirm the connections to nature achieved by each performance.

- E. *Assessment/Evaluation*
1. Completion of the listening worksheet (Appendix A)
 2. Observation of student discussions, explanations, and performances

Lesson Three: Indonesia Part 1: The Javanese Gamelan

Duration of Lesson: 50 minutes

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Develop an understanding and appreciation of music from various cultures.
 - b. Learn to recognize indigenous instruments used in music from various cultures.
2. Lesson Content
 - a. Non-Western Music: Become familiar with scales, instruments, and works from various lands.
3. Skill Objective(s)
 - a. Listen to selected music with varied instrumentation and voicing, and discuss textures and timbres.
 - b. Listen to a musical selection and explain how the composer used specific musical elements.
 - c. Perform a rhythmic selection of music with syncopation.

B. *Materials*

1. *Garland Encyclopedia of World Music/Southeast Asia*, pp.630-728 and/or *World Music/The Rough Guide Volume 2*, pp.131-142
2. CD Track 11 “Wayang Kulit” (from Garland) or any Javanese Gamelan recording
3. Copies of Appendix A: Listening Worksheet
4. Appendix C: Illustration of Gamelan Grouping
5. Appendix D: Worksheets on Gamelan Grouping
6. Appendix E: Simplified Gamelan dot notation and Keycak group example with notation examples for individual performer subdivisions
7. Writing utensil

C. *Key Vocabulary*

1. Gamelan – a largely metallic orchestra described as “One instrument played by many people”
2. Wayang Kulit – shadow plays involving Gamelan orchestras and shadow puppetry
3. Bonang – a set of small kettle gongs mounted in a frame at the front of the orchestra
4. Gender – metallophone with ten to fourteen keys in the front of the orchestra
5. Suling – bamboo flute in front of orchestra
6. Gong Ageng – large gong in rear of orchestra
7. Kempul, Ketuk, and Kenong – smaller hanging gongs named after their sounds that sit at rear of orchestra
8. Slenthem, Demung, Saron, Peking – metallophones in the center of the orchestra

D. *Procedures/Activities*

1. Begin with having the CD selection of “Wayang Kulit” (or any other Javanese Gamelan recording) playing as the class enters the room.

2. As the students sit down, copy Appendix C to the board (or the best visible point of reference) or use an overhead transparency for display.
 3. Once the music ends, ask the class to try and identify the country that the music comes from. Answer for them if it becomes obvious that they will not come up with the correct answer themselves.
 4. Pass out the listening worksheet (Appendix A), and replay the song for evaluation and discussion.
 5. During the discussion, explain that Gamelan often accompanies dance and drama. The CD example “Wayang Kulit” was written for shadow puppets. These puppets are usually made of leather and are extremely popular in Java.
 6. Note the dot format at the top of Appendix E. Make copies, or copy this on the board for the class. This is a four-instrument song written in a simplified Gamelan style. Break the class into four groups and have them pick a sound to make (clapping, stomping etc.). Assign a letter to each group (a,b,c, and d). Rehearse the song as recommended in Appendix E, by treating each dot or number as a beat of music. When there is a dot, there is to be silence. When there is a number, the group makes a beat of sound. Start by treating each beat as quarter notes. Once that seems easy enough, switch to eighth notes. Feeling brave? Try using sixteenth notes!
 7. Discuss the rare sound of the Gamelan and ask the students to guess how many instruments are used in a Gamelan orchestra. Allow discussion and explain that they typically range from 10 to 30 instruments.
 8. Explain to the students that instruments in Indonesia tend to be onomatopoeic, and thus have very strange names. To illustrate the term, take a few minutes to play a few instruments from the music classroom while asking the students to give each one an onomatopoeic name.
 9. Explain to the students that in order to realize the size and layout of the Gamelan, they will have to become the actual instruments and be placed in the proper arrangement. Divide the class into 11 groups while positioning them according to Appendix C (as if they were instruments in the Gamelan) verbally telling each group what they are.
 10. Begin a game in which volunteers must come forward and turn their back to the board and name the instrument groups (by pointing out the groups of students that represent each section) in the Gamelan. Score the amount of groups guessed at first, while encouraging the students to guess more groups. When volunteers begin guessing all sections right, begin to time them for speed.
 11. When it appears that the class is becoming familiar with the names and layout, erase the board and pass out Appendix D. Ask the students to fill in the right names for the right spots in the Gamelan Orchestra.
 12. Collect the worksheets for evaluation when completed.
 13. Once again, play the CD of “Wayang Kulit” as the students exit.
- E. *Assessment/Evaluation*
1. Completion of the Listening Worksheet (Appendix A)
 2. Completion of the Gamelan Grouping (Appendix D)
 3. Observation of the discussion, and grouping game

Lesson Four: Indonesia Part 2: Balinese Kebyar and Keycak

Duration of Lesson: 50 minutes

A. *Daily Objectives*

1. Concept Objective(s)

- a. Develop an understanding and appreciation of music from various cultures.
 - b. Learn to recognize indigenous instruments used in music from various cultures.
2. Lesson Content
 - a. Non-Western Music: Become familiar with scales, instruments, and works from various lands.
 3. Skill Objective(s)
 - a. Listen to selected music with varied instrumentation and voicing, and discuss textures and timbres.
 - b. Listen to a musical selection and explain how the composer used specific musical elements.
 - c. Perform a rhythmic selection of music with syncopation.
 - d. Read, notate, and perform rhythmic patterns.
- B. *Materials*
1. *Garland Encyclopedia of World Music/Southeast Asia*, pp.729-761 and/or *World Music/The Rough Guide Volume 2*, pp.131-142
 2. CD Track 11 “Wayang Kulit” (from Garland) or any Balinese “Kebyar” style recording of Gamelan
 3. CD Track #12 “Cakung” (Garland) or any Keycak or Cakung recording.
 4. Copies of Appendix A: Listening Worksheets
 5. Appendix E: Simplified Gamelan dot notation and Keycak group example with notation examples for individual performer subdivisions
 6. Appendix K: Music Manuscript Paper
 7. Writing utensil
- C. *Key Vocabulary*
1. Kebyar – translates to, “like the bursting of a flower”, but is understood to mean the “New Style” in Balinese Gamelan
 2. Keycak – monkey song or trance dance. A highly rhythmic song with shouts and grunts commonly on the syllable, “cak”
- D. *Procedures/Activities*
1. Greet the class with the Gamelan CD (“Wayang Kulit” or equivalent) playing. Review the sounds and instruments in the Gamelan.
 2. Introduce the idea of “Kebyar”. Explain that “Kebyar” typically begins with a “bang” and has an overall louder and more animated sound. Because of this, it has become extremely popular.
 3. Explain that Kebyar was an evolution of Gamelan and ask the students to try and think of other similar transitions/evolutions in music (such as Jimmy Hendrix and his introduction of distortion to Rock, or Charlie Parker’s introduction of Bebop to Jazz.).
 4. Pass out the Listening Worksheets (Appendix A) and play the Garland CD (track #12: “Cakung”) or any other Keycak or Cakung example. Discuss the results with volunteers as usual.
 5. Explain the form of Keycak to the class by having each person in the class count off, beginning at 1. When the last person counts his/her number aloud, start the process over again, but move it faster. When it appears the students have a grasp of the idea, keep a steady beat with the syllable, “Do” and have the class count off to that steady beat. Then, have them double their speed and switch to eighth notes and, if possible, sixteenth notes.

6. Now divide the class into groups of five (put leftover students into groups of five rather than forming smaller groups). Have them spread out in the room in small circles, and then pass out music manuscript paper (Appendix K).
 7. Tell the groups they are to pick a leader who will keep the beat while the other four perform the Keycak.
 8. Next they will need to pick three syllables other than “Do” for their rhythm. Let the groups know that each syllable must be performed at three different subdivided speeds over the course of one song (suggested subdivision: quarter, then eighth, and then sixteenth. Half notes can also be used to simplify the start).
 9. Each student should write out their part in a one-measure example for each of the three subdivisions chosen. For example, let’s say Steve is the second person in the group of four performers, and his group chose quarter notes, eighth notes, and sixteenth notes. He would write out three, one-measure examples of how he would come in on beat two with quarter notes, the “and” of one and three with eighth notes, and the “e” of one, two, three, and four for sixteenth notes (see Appendix E).
 10. The student who is the metronome (the “Do” syllable) must keep the beat for the rest of the students as they perform their subdivided syllable one after the other to the beat. The “Do” syllable should be sung on a consecutive pitch in a loud, clear tone. The effect should be like a Gatling gun, as the syllables rotate around and around the circle to until it either finishes, or falls apart. The metronome (student on the “do” syllable) must develop a hand sign or a vocal signal to let the group know when they are switching to a new subdivision.
 11. Once groups begin mastering the idea, allow them to, one group at a time, perform for the rest of the class. To maintain consistency, groups should try to perform their Keycak with three subdivisions correctly before switching or shifting their place/order in the circle.
 12. All written examples on manuscript should be turned in at the end of class.
- E. *Assessment/Evaluation*
1. Completion of the Listening Worksheet (Appendix A)
 2. Evaluation of the composed Keycak on manuscript
 3. Observation of Kaycak performances

VI. CULMINATING ACTIVITY

- A. Students will take a twenty-question final exam outlining the content in the four lessons (Appendix J).
- B. Following the exam, the class will design a Javanese Wayang Kulit (shadow play) with original music (in simple Gamelan style) performed on any available classroom instruments. The show will include two to three shadow puppets (cut out of poster board or cardboard) with narration based on Lam Klawn form and oral competition.
 - The shadow play is easily achieved with an overhead or slide projector throwing light onto a projector screen, large piece of white construction paper, or a white wall. Simply have the students design the cutouts to fit the size of the projection. Examples of shadow puppets are available in the “Garland” encyclopedia. Students may attempt to design the shadow puppets in a traditional style, or they can create their own “special” design.
 - The narration should be sequenced (telling a story or following a timeline) and should be written in four-line rhymes, performed by two students.
 - The Gamelan music can be teacher or student composed and should be simple quarter note or eighth note dot patterns (see Appendix E) that repeat.

- Recording the culminating activity to video is recommended so the class can have the opportunity to experience the full effect of the show.

VII. HANDOUTS/WORKSHEETS

- Appendix A: Listening Worksheet
- Appendix B: The San and Yao Scales and the Lam Klawn Performance
- Appendix C: Illustration of Gamelan Grouping
- Appendix D: Worksheet on Gamelan Grouping
- Appendix E: Simplified Gamelan dot notation and Keycak group example with notation examples for individual performer subdivisions
- Appendix F: Historical Background Information
- Appendix G: Additional Text, Catalogue, and Discography Information
- Appendix H: Pictures of Select Southeast Asian Instruments
- Appendix I: Teacher’s Key to the Unit Exam: Southeast Asia
- Appendix J: Unit Exam: Southeast Asia
- Appendix K: Music Manuscript Paper

VIII. BIBLIOGRAPHY

- A. Broughton, S. ed. et al. “The Rough Guide Volume 2,” *World Music*. London, England: Rough Guides, 2000. ISBN 1-85828-636-0
- B. Miller, T. E. and Williams, S. ed. “Southeast Asia,” *Garland Encyclopedia of World Music*. New York, NY, Garland Publishing, 1998. ISBN 0-8240-6040
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- D. Sadie, S. ed. *The Grove Concise Dictionary of Music*. New York, NY: Macmillan Publishing, 1994. ISBN# 0-333-43236-3

Appendix A: Listening Worksheet

Name _____

Date _____

Homeroom Teacher _____

Name of Song and/or Country of Origin _____

1. Circle one of the following words that best describe the “style” of the music being played for you. Briefly explain your choice in the space to the right.

- | | |
|------------|-----------------------|
| a. Rock | g. R&B |
| b. Country | h. Blues |
| c. World | i. Classical |
| d. Opera | j. New Age |
| e. Jazz | k. Rap |
| f. Reggae | l. Other (list) _____ |

2. Using letters (starting with “A”) try to outline the form of the music being played for you, and write it in the space below. (For example: AABACA etc.)

3. Name as many instruments as you can from the music being played for you, and list them below.

4. Do you like the music being played? Why? Justify your reasoning in the space below.

5. What did the music remind you of? How did it make you feel?

Appendix B: The San and Yao Scales and the Lam Klawn Performance

The San and the Yao scales used in Northeast Thailand are pentatonic (based on five tones). The scales are listed below. When applicable, classroom xylophones can be set up to play just these tones, allowing the students to play and hear the San and Yao sound. Practice playing the scales below with the class as an eight-beat pattern by playing the scale 1,2,3,4,5,4,3,2 (numbers equal scale tones from low to high and back again). These scales should be practiced in two groups as a call and response, with the Yao answering the San.

In the key of C, the San and Yao scales contain the following pitches (listed from low to high, with the first note in its first octave above Middle C):

San

G, A, C, D, E
1 2 4 5 6 = the numbers are scale degrees from a “mixolydian” scale in the key of C

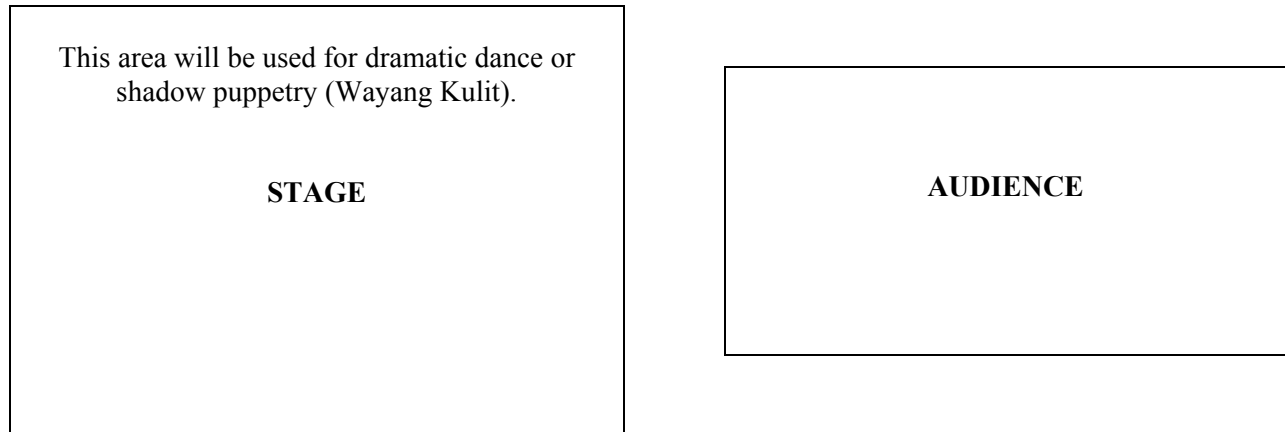
Yao

A, C, D, E, G
1 3 4 5 6 = the numbers are scale degrees from an “aeolian” scale in the key of C

The San and Yao scales in a Lam Klawn performance: The Lam Klawn performance typically has four main sections. They are:

1. Introduction
 2. Main Poem
 3. Long Style
 4. Closing
1. Lam Klawn typically begins with the Khaen playing the San scale (in three relative variations). The beginning of Lam Klawn form will usually involve the singers trading off in a rhythm-based speech in ABA form.
 2. This transitions into a more poetic style (the Klawn) singing in common meters. This Klawn section will last many hours.
 3. A longer section follows, with a switch to the Yao scale (also played in three relative variations). This section tends to be more introspective.
 4. Following the long section, the Khaen increases tempo (still using the Yao scale) and the singing becomes lively and light-hearted. This usually brings the performance to an end. The total time taken can be as much as twelve hours.

Appendix C: Illustration of Gamelan Grouping



Simple Gamelan Orchestra Example

Front Row

<u>Bonang</u> set of small kettle gongs mounted in a frame	<u>Gender</u> metallophone with ten to fourteen keys	<u>Suling</u> bamboo flute
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Center Row

<u>Slentem</u> metallophone	<u>Demung</u> metallophone	<u>Saron</u> metallophone	<u>Peking</u> metallophone
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Back Row

<u>Gong Ageng</u> large gong that typically signals the end of the form	<u>Kempul</u> smaller hanging gongs named after their sounds	<u>Ketuk</u> smaller hanging gongs named after their sounds	<u>Kenong</u> smaller hanging gongs named after their sounds
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Appendix D: Worksheet on Gamelan Grouping

Name _____ Homeroom _____ Date _____

This area will be used for dramatic dance or shadow puppetry (Wayang Kulit).

STAGE

AUDIENCE

Simple Gamelan Orchestra Example

Write the correct instrument name in each box containing a “?”.

Front Row

I am a set of small kettle gongs mounted in a frame. ?	I am a metallophone with ten to fourteen keys. ?	I am an Indonesian bamboo flute. ?
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Center Row

I am a center row metallophone. ?	I am a center row metallophone. ?	I am a center row metallophone. ?	I am a center row metallophone. ?
--------------------------------------	--------------------------------------	--------------------------------------	--------------------------------------

Back Row

I am the largest gong. ?	I am a smaller hanging gong named after my sound. ?	I am a smaller hanging gong named after my sound. ?	I am a smaller hanging gong named after my sound. ?
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Appendix E: Simplified Gamelan dot notation and Keycak group example with notation examples for individual performer subdivisions

Simplified Gamelan “Dot” Notation

Each dot or number represents a beat of music. Each number corresponds to the scale degree in either the local Pelog or Slendro (essentially pentatonic) scale. Attempt this example first with quarter notes, and then try eighth notes (sixteenth notes are reserved for the brave!)

Part A	1	2	.	1	2	1	.	2
Part B	1	1	3	5	5	3	5	5
Part C	1	.	3	.	5	.	3	.
Part D	1

Assign students to each line. If classroom xylophones are available, remove bars to leave only the pentatonic (1,2,3,5,6 or 1,2,4,5,6) scale. Explain to the students that each bar from left to right represents the numbers 1,2,3,4,and 5. With that information they should be able to play the right bar by following each consecutive number on the chart above. For part four, try to find an instrument to be the Gong Ageng, or Lead Gong. This instrument signals the end of the form with the playing of its tone on the last beat of the form. When playing, repeat as needed to achieve the full, cyclic experience. Teachers and students should be encouraged to develop a more complex dot form with up to eight parts. Gong parts should be more fundamental with half notes and whole notes (like Part C and D) while metallophone parts will carry the melody with more quarter notes and eighth notes (like Part A and B).

Simplified Keycak Group Example

Metronome: On the syllable “Do”:	:Do	Do	Do	Do		Do	Do	Do	Do	:
Singer 1: On the syllable “Cak”:	:Cak	.	.	.		Cak	.	.	.	:
Singer 2: On the syllable “Cak”:	:.	Cak	.	.		.	Cak	.	.	:
Singer 3: On the syllable “Cak”:	:.	.	Cak	.		.	.	Cak	.	:
Singer 4: On the syllable “Cak”:	:.	.	.	Cak		.	.	.	Cak	:

This example illustrates how Keycak functions at quarter note (one syllable per beat) speed. As with the Gamelan dot notation, this exercise illustrates the cyclic nature of Keycak singing. The students should be encouraged to work this example to very high levels of mastery (like sixteenth notes). Allow the students to invent their own hard syllables for the singing parts.

Students should be asked to notate their Keycak performance in western notation, using quarter, eighth, or even sixteenth notes to represent each spoken/sung syllable. Each dot (silent beat) should be notated with the appropriate sign for a rest.

Appendix F: Historical Background Information

Indonesia:

The music of Indonesia varies from island to island, with Bali and Java stealing most of the worldwide attention. Each island has “their” musical type or style that is perceived to be the correct one. While the islands don’t typically treat music as a competition, the specific style of each Indonesian region is held very dear to the local population. The Gamelan is an extremely involved, and very complex network of sound. Notation for the Gamelan can appear easy in dot form, or extremely complex laid out as an orchestral score. Still, many Gamelan musicians in Indonesia (especially Bali) continue to learn from word of mouth, or by rote. Court Gamelans, or Gamelans in schools and institutions will tend to expedite the learning process with more detailed notation.

The names of Indonesian instruments (especially in the Gamelan) are typically onomatopoeic. Explaining this to students when teaching this unit will help them to identify with the peculiar nature of the instrument names.

Keycak music (also spelled Kecak) in Bali is only indirectly tied to the origins of music in Indonesia, but it remains one of the great treats for musical enthusiasts. Its complexity is impossible to describe aside from saying, “you’ve got to hear it!!!”. Translated as “Monkey Song”, its visual and aural sounds directly relate to the monkey forests of Bali. Recordings of Keycak are hard to find, but they are worth looking for. David Lewiston put together a recording in 1989 that featured Keycak on a single track sandwiched between some fantastic Gamelan Gong and Gamelan Gong Kebyar. The title of the CD is, “Music of Bali/Gamelan and Kecak”, and it is available online as of today. Mickey Hart (of the Grateful Dead) also went to Bali to record. His album “Living Art, Sounding Spirit: The Bali Sessions”, contains a well-recorded version of Keycak (also available online). I would recommend holding off on this unit until a decent Keycak recording can be had. The students will have a difficult time relating without the listening experience.

Vietnam:

The quest for knowledge in the area of Vietnamese music history has been a frustration for ethnomusicologists. Despite the recent rush of research on indigenous music in the twentieth century, Vietnam still remains a bit of a mystery. Violence and instability in the region has made it very difficult for researchers to gain access to musical roots and remote cultural practices. Meanwhile, the influence of western music continues to threaten the life of ancient Vietnamese musical traditions. Fortunately, since the calming of the Vietnam War, the world is beginning to get a glimpse at some of the rich instrumental treasures that the country has to offer. While vocal music is very important in Vietnam, the innovative use of Bamboo and wood to recreate sounds that resemble the outdoor environment is one of the most fascinating aspects of instrumental Vietnamese music. For example, The T’rung has maintained its popularity as an instrument in Vietnam because of its ability to imitate the sound of water.

Thailand:

While western musical influences continue to wash over the Asian continent, there are still many cultural pockets left that carry on the music traditions of the indigenous past. Northeast Thailand is one such example. This region, along with Laos, has continued to perform in the “Mor Lam” or “Lam Klawn”

Appendix F: Historical Background Information (Page 2)

style. This style is simple and usually involves one or two accompanists and two singers. The music is competitive, as singers develop a vast collection of memorized rhymes that they can use to parry the other singer's words with. This style can be used to pray, to court, to joke, or even to tell current events. Recently, a new style called "Lam Sing" has begun to take root in this region. This style is essentially an electrified version of the old "Lam Klawn" and is rapidly gaining popularity.

The Khaen is a fascinating instrument from Thailand. It is a sixteen-pipe, bamboo mouth organ, and the primary source of accompaniment for "Lam Klawn" music. It uses the six modes of the San and Yao scales to provide a base for singing. When played, the Khaen will commonly sustain the root and fifth over a long period of time while altering other tones within the mode. This allows a sense of tonal continuity for the singers. (This type of root-fifth relationship is easy to re-create with classroom instruments.) The Khaen is never tuned the same, and little effort is made to match relative pitch when designed. This allows regional performances with singers to be slightly varied, and always unique. This idea of purposely disregarding relative pitch is common in Southeast Asian music, especially when concerning gongs and metallophones.

With some looking around, a Khaen (also spelled Kaen) can be purchased in the USA for less than \$100.00. Please note: When playing a new Khaen for the first time, never inhale. It is common for ants and other insects to make a home inside the reed chamber. Unless you need some extra protein, make sure to blow it a few times and give it a good shake before inhaling!

Appendix G: Additional Text, Catalogue, and Discography Information

Voices of Forgotten Worlds : Traditional Music of Indigenous People (Book & 2 CDs)

by Larry Blumenfeld (Editor)

Publisher: Ellipsis Arts; ISBN: 1559612215; Book & CD edition (October 1993)

Other Editions: Audio Cassette (Bk&cassette)

OUT OF PRINT: Sells used online for around \$35.00

Overview: This book and two-CD set celebrates the world's indigenous musical traditions. It is not nearly as thorough as the “Garland” or “Rough Guide” references, but it does provide an insightful view into indigenous music around the world. The CD’s are the real treasure in this series. They are well recorded and easy to navigate. Portions of the proceeds from sales of this set were donated to the United National Center for Human Rights.

The Rough Guide to World Music: Latin & North America, Caribbean, India, Asia and Pacific (Rough Guide Reference Series) by Simon Broughton (Editor), Mark Ellingham (Editor) (**Paperback**)

List Price Online: \$27.00

Overview: These books (the series is currently expanding) give general audiences hundreds of articles on pop, folk, and non-Western classical musical traditions from nearly every country in the world and many borderless ethnic groups or national musical subdivisions. (Jazz, and much of U.S. commercial pop music are not included.) The articles provide historical background, cultural context, and interviews with musicians, quotations from lyrics, discographies (including CDs, some highlighted for "first purchase"; cassette tapes; and a few vinyl discs) and black-and-white photos of selected musicians. The real distinguishing factor of this work is the discography located at the end of every chapter. These references to ancient, folk, and pop music from around the world are a wonderful treat. Another fabulous tool is the list (at the end of the book) of addresses, phone numbers, and websites of record labels and music shops in many countries around the world.

Lark In The Morning (Music Shop)

PO Box 799, Fort Bragg, CA 95437 USA

(707) 964-5569, Fax (707) 964-1979

144 Page Lark Catalog Free In The USA

www.larkinam.com

Overview: Lark In The Morning is a company with a strong interest in the music of many cultures. Because of the great difficulty in finding traditional instruments, information on how to play them, and traditional repertoire, they have started traveling the world in search of hard to find musical instruments. Lark In The Morning now offers over 10,000 musical items: instruments from many cultures, antique instruments, instructional books, repertoire books, videos, cassettes and CDs. Their website is highly recommended, containing many photos and listening examples. Their catalog is very unique and fun to read.

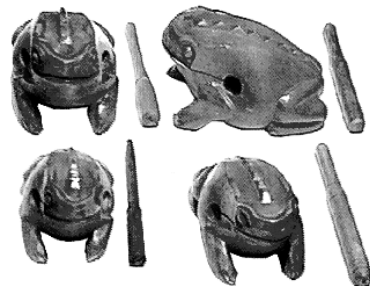
Appendix H: Pictures of Select Southeast Asian Instruments



Khaen (Thailand)



T'rungs (Vietnam)



Frog Rasps (Vietnam)



Suling (Bali)

Appendix I: Teacher's Key to the Unit Exam: Southeast Asia

Multiple Choice:

Please select the correct answer by circling one letter in the questions below.

1. Klawn is traditionally written on what surface?
 - a. Bronze
 - b. Bamboo
 - c. **Palm Leaves**
 - d. Paper

2. Lam Klawn usually involves how many performers?
 - a. One to Two
 - b. **Three to Four**
 - c. Five to Six
 - d. Seven to Eight

3. Which instrument commonly accompanies Lam Klawn?
 - a. Suling
 - b. T'rung
 - c. Gamelan
 - d. **Khaen**

4. Which phrase is incorrect?
 - a. Lam Klawn involves rhymes.
 - b. Lam Klawn can be spoken.
 - c. **Lam Klawn is usually a short musical form.**
 - d. Lam Klawn is popular in Northeast Thailand.

5. The T'rung is an instrument that sounds like
 - a. **Water**
 - b. Fire
 - c. Wind
 - d. Thunder

Matching:

By filling in the blank, match the letter of the instruments listed on the left with the countries listed on the right. Answers from the right column may be used more than once.

- | | | |
|----------------|---|--------------|
| 6. T'rung, | C | A. Indonesia |
| 7. Gong Ageng, | A | B. Japan |
| 8. Suling, | A | C. Vietnam |
| 9. Peking, | A | D. Thailand |
| 10. Frog Rasp, | C | E. China |

Matching, continued:

Unit Exam: Southeast Asia, page 2

- 11. Bonang, A
- 12. Sedang, C
- 13. Peking, A
- 14. Khaen, D
- 15. Ketuk, A

Short Answer:

Answer each of the following questions with a short response. Complete sentences are not required.

16. Instruments in Vietnam are well known for what quality?

They have a tendency to resemble actual sounds in nature.

17. Describe three uses for Lam Klawn is used in Thai culture.

Prayer, courtship, jokes, and telling of current events.

18. Briefly describe Keycak (monkey song).

Keeping a complex rhythm using hard syllables with many voices responding one after the other, while a single voice keeps the beat.

19. What are the two most important scales used by the Khaen for Lam Klawn music?

The "San" and the "Yao".

20. Briefly describe how to tell when a Gamelan orchestra finishes a musical section (how it typically finishes the form).

The lead gong, largest gong, or Gong Ageng sounds its tone. This will usually signify the end of the section, or form.

Extra Credit: From the music played for you in this unit, describe your favorite song. Be sure to list instrumentation, style, and form (if possible).

Teacher's discretion. Answers will vary.

Appendix J: Unit Exam: Southeast Asia

Name _____ Homeroom _____ Date _____

Multiple Choice:

Please select the correct answer by circling one letter in the questions below.

1. Klawn is traditionally written on what surface?
 - a. Bronze
 - b. Bamboo
 - c. Palm Leaves
 - d. Paper
2. Lam Klawn usually involves how many performers?
 - a. One to Two
 - b. Three to Four
 - c. Four to Five
 - d. Five to Six
3. Which instrument commonly accompanies Lam Klawn?
 - a. Suling
 - b. T'rung
 - c. Gamelan
 - d. Khaen
4. Which phrase is incorrect?
 - a. Lam Klawn involves rhymes.
 - b. Lam Klawn can be spoken.
 - c. Lam Klawn is usually a short musical form.
 - d. Lam Klawn is popular in Northeast Thailand.
5. The T'rung is an instrument that sounds like
 - a. Water
 - b. Fire
 - c. Wind
 - d. Thunder

Matching:

By filling in the blank, match the letter of the instruments listed on the left with the countries listed on the right. Answers from the right column may be used more than once.

- | | |
|----------------------|--------------|
| 6. T'rung, _____ | A. Indonesia |
| 7. Gong Ageng, _____ | B. Japan |
| 8. Suling, _____ | C. Vietnam |
| 9. Peking, _____ | D. Thailand |
| 10. Frog Rasp, _____ | E. China |

Matching, continued:

Unit Exam: Southeast Asia, page 2

11. Bonang, _____

12. Sedang, _____

13. Peking, _____

14. Khaen, _____

15. Ketuk, _____

Short Answer:

Answer each of the following questions with a short response. Complete sentences are not required.

16. Instruments in Vietnam are well known for what quality?

17. Describe three uses for Lam Klawn is used in Thai culture.

18. Briefly describe Keycak (monkey song).

19. What are the two major scales used by the Khaen for Lam Klawn music?

20. Briefly describe how to tell when a Gamelan orchestra finishes a musical section (how it typically finishes the form).

Extra Credit: From the music played for you in this unit, describe your favorite song. Be sure to list instrumentation, style, and form (if possible).

Appendix K: Music Manuscript Paper

A sheet of music manuscript paper featuring ten blank five-line staves. Each staff is composed of five horizontal lines, providing a template for writing musical notation. The staves are arranged vertically down the page, with consistent spacing between them.