



8 MAPEH

(Music)
Quarter 1



Republic Act 8293, section 176 states that: No copyright shall subsist in any work of the Government of the Philippines. However, prior approval of the government agency or office wherein the work is created shall be necessary for exploitation of such work for profit. Such agency or office may, among other things, impose as a condition the payment of royalties.

Borrowed materials (i.e., songs, stories, poems, pictures, photos, brand names, trademarks, etc.) included in this book are owned by their respective copyright holders. Every effort has been exerted to locate and seek permission to use these materials from their respective copyright owners. The publisher and authors do not represent nor claim ownership over them.

This module was carefully examined and revised in accordance with the standards prescribed by the DepEd Region 4A and Curriculum and Learning Management Division CALABARZON . All parts and sections of the module are assured not to have violated any rules stated in the Intellectual Property Rights for learning standards.

The Editors

MUSIC

Grade 8

Regional Office Management and Development Team: Job S. Zape, Jr.,
Leonardo C. Cargullo, Romyr L. Lazo, Fe M. Ong-Ongowan,
Lhovie A. Cauilan, Ephraim L. Gibas

Schools Division Office Development Team: : Gemma C. Cortez, Elpidia Bergado,
Myra Lyn T. Bergunio, Erick B. Garin, Zanith P. Pulido, Maria Elena P. Apacionado,
Mary Grace D. Satsatin

Music Grade 8
PIVOT IV-A Learner's Material
Quarter 1
First Edition, 2020

Published by: Department of Education Region IV-A CALABARZON
Regional Director: Wilfredo E. Cabral
Assistant Regional Director: Ruth L. Fuentes

PIVOT 4A CALABARZON

Guide in Using PIVOT Learner's Material

For the Parents/Guardian

This module aims to assist you, dear parents, guardians, or siblings of the learners, to understand how materials and activities are used in the new normal. It is designed to provide the information, activities, and new learning that learners need to work on.

Activities presented in this module are based on the Most Essential Learning Competencies (MELCs) for **MAPEH** as prescribed by the Department of Education.

Further, this learning resource hopes to engage the learners in guided and independent learning activities at their own pace and time. Furthermore, this also aims to help learners acquire the needed 21st century skills while taking into consideration their needs and circumstances.

You are expected to assist the child in the tasks and ensure the learner's mastery of the subject matter. Be reminded that **learners have to answer all the activities in their own notebook.**

For the Learners

The module is designed to suit your needs and interests using the IDEA instructional process. This will help you attain the prescribed grade-level knowledge, skills, attitude, and values at your own pace outside the normal classroom setting.

The module is composed of different types of activities that are arranged according to graduated levels of difficulty—from simple to complex. You are expected to **answer all activities on separate sheets of paper** and submit the outputs to your respective teachers on the time and date agreed upon.

PARTS OF PIVOT LEARNER'S MATERIAL

| | Parts of the LM | Description |
|---------------------|---------------------|---|
| Introduction | What I need to know | The teacher utilizes appropriate strategies in presenting the MELC and desired learning outcomes for the day or week, purpose of the lesson, core content and relevant samples. This allows teachers to maximize learners awareness of their own knowledge as regards content and skills required for the lesson |
| | What is new | |
| Development | What I know | The teacher presents activities, tasks , contents of value and interest to the learners. This shall expose the learners on what he/she knew, what he /she does not know and what she/he wanted to know and learn. Most of the activities and tasks must simply and directly revolved around the concepts to develop and master the skills or the MELC. |
| | What is in | |
| | What is it | |
| Engagement | What is more | The teacher allows the learners to be engaged in various tasks and opportunities in building their KSA's to meaningfully connect their learnings after doing the tasks in the D. This part exposes the learner to real life situations /tasks that shall ignite his/ her interests to meet the expectation, make their performance satisfactory or produce a product or performance which lead him/ her to understand fully the skills and concepts . |
| | What I can do | |
| | What else I can do | |
| Assimilation | What I have learned | The teacher brings the learners to a process where they shall demonstrate ideas, interpretation, mindset or values and create pieces of information that will form part of their knowledge in reflecting, relating or using it effectively in any situation or context. This part encourages learners in creating conceptual structures giving them the avenue to integrate new and old learnings. |
| | What I can achieve | |

Music of Southeast Asian

Lesson

I

Discover the music of our neighboring countries in the Southeast Asia. Learn how the people from these countries express their emotions through music and arts

This lesson was designed and written for you to listen to the different Southeast Asian Music. You may also perform available instruments from Southeast Asia, alone and/or with others.

At the end of this lesson, you should be able to familiarize themselves with the different Southeast Asian Music, compare Southeast Asian Music in terms of Melody, Rhythm and Tempo, and appreciate the different songs from Southeast Asia.

Southeast Asian Music

Stories from religious texts—such as the Rāmāyaṇa, the Mahābhārata, the Qur' ān, or the Bible—often became songs that were sung in either the local or the imported language; these songs, in turn, popularized the new beliefs. Some songs that blended the old and the new had particular powers; in Java, for example, certain songs could be sung to stop heavy rains, tame crocodiles, or to exorcise malevolent spirits. In Sumatra, a shaman trained in black-and-white magic could use eleven different grades of song to entice and capture renegade tigers that had trespassed onto human lands.

BURUNG KAKATUA

Burung Kakatua is a traditional Indonesian Folk Song. It comes from the Ambon in the Moluccas, but has spread found in other parts of the Indonesian Archipelago and beyond. Burung Kakatua is about a cockatoo (kakatua) and the village grandmother who listens to cockatoo singing.



commons.wikimedia.org

PIVOT 4A CALABARZON

RASA SAYANG

Rasa Sayang, literally "loving feeling" is a folk song in Malay language. It is from Maluku, Indonesia, and popular in Malaysia, Singapore and Philippines. The basis of Rasa Sayang is similar to Dondang Sayang and other Malay folk songs, which take their form from the pantun, a traditional ethnic Malay poetic form.

Some people in Indonesia have claimed that the song originated in the Maluku Islands but such claims are disputed, as the standard Malay language itself and the tradition of pantun exchange are unknown to the Maluku Islands. Some of the Indonesians and Malaysians have once fought because of this.

However, in the end the Malaysian minister recognized the Rasa Sayang as an Indonesian folk song.

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

Rasa Sayang
(Original)

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 di kandung tanah,
Budi yang baik dikenang juga.

Dua tiga kucing berlari,
Mana sama si kucing belang;
Dua tiga boleh ku cari,
Mana sama adik seorang.

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

I've Got That Loving Feeling
(Translated)

Where cempedak tree grows
without the fence,
Go prod them gently with a stake;
A youthful learner I, so hence,
Be please to point out each mistake.

The Pandan Isle is far from land,
Have three peaks does the
Daik Mountain;
Though the self has rot in the sand,
The good deeds are never forgotten.

Two or three cats are running around,
The cat with stripes is the one superior;
Two or three (gals) can be easily found,
But not the same as having you,
my dear.

With golden plantains sail away,
Whilst on a chest lies one that's ripe;
The debts of gold we can repay,
But debts of kindness last through life.

D

Learning Task 1: Southeast Asia is a home of countless folk songs that stands the test of time. Many of which dominated the list of folk songs piled for Asia. In this activity, write SOUTHEAST ASIA in your answer sheet if the song is found in Southeast Asia, if not, write ASIA.

- 1. Arirang
- 2. Nabiya
- 3. Chan Mali Chan
- 4. Songaji
- 5. Loi Loi Krathong
- 6. Burung Ka ka Tua
- 7. Rasa sayang
- 8. Bahay Kubo
- 9. Sakura
- 10. Kuma San



Learning Task 2: Supply the exact word or phrase to complete the lyrics of Southeast Asian Music below. Write your answer in the blanks.

| Burung Kakatua | Rasa Sayang |
|--|---|
| Burung _____ Hinggap di jendela _____ sudah tua Giginya tinggal dua | Rasa sayang, hey! Rasa sayang sayang, hey! Hey, _____ jauh, Rasa sayang sayang, hey! |
| Tredung, tredung, tredung tra la la Tredung, tredung, tredung tra la la Tredung, tredung, tredung tra la la Tredung, tredung, tredung tra la la Burung kakatua | Buah _____ di luar pagar, Ambil galah tolong jolokkan; Saya budak baru belajar, Kalau salah tolong _____. |
| Giginya _____ Nenek sudah tua _____ di jendela Seperti kakatua! | Pulau pandan jauh ke tengah, Gunung daik bercabang tiga; Hancur badan di kandung tanah, Budi yang baik dikenang juga. |
| Tredung, tredung, tredung tra la la Tredung, tredung, tredung tra la la Tredung, tredung, tredung tra la la Tredung, tredung, tredung tra la la _____ | Dua tiga kucing berlari, Mana sama si _____ belang; Dua tiga boleh ku cari, Mana sama adik seorang. Pisang emas dibawa berlayar, Masak sebiji di atas peti; _____ emas boleh dibayar, Hutang budi dibawa mati. |



Learning Task 3: Complete the data below. Write your answers in your notebook.

MY INSIGHTS

I have learned that ...

I have realized that...

I will this learnings to...

Learning Task 4:

Everybody can sing, so do you? After listening to the audio of Burung Kakatua and Rasa Sayang, you already have acquired knowledge about their melody, rhythm and tempo. You even able to master the lyrics of the song as manifested in the last Activity. Now, you are going record a video of yourself singing either Burung Kakatua or Rasa Sayang. Ask the email address of your teacher because it is where you will submit the footage.



| Criteria | 5 | 4 | 3 | 2 | 1 |
|-----------------|----------|----------|----------|----------|----------|
| Tonal Quality | | | | | |
| Voice Quality | | | | | |
| Over-all Impact | | | | | |

Musical Elements of Southeast Asia

Lesson

I

This lesson was designed and written for the you to analyze musical elements of selected songs and instrumental pieces heard.

In this lesson the learners are expected to analyze the music of Southeast Asia, appreciate examples of Southeast Asian music and describe how the musical elements are used and sing an example of Southeast Asian song applying the different musical elements.

Music is an art form, and cultural activity, whose medium is sound. Music include common elements such as:

| Element | Description | Basic related term |
|----------------|---|--|
| RHYTHM | the element of "TIME" in music | beat, meter, tempo, syncopation |
| DYNAMICS | All musical aspects relating to the relative loudness (or quietness) of music | forte, piano, [etc.], crescendo, decrescendo |
| MELODY | the linear/horizontal presentation of pitch. It is used to describe the highness or lowness of a musical sound. | pitch, theme, conjunct, disjunct |
| HARMONY | the verticalization of pitch. Often, harmony is thought of as the art of combining pitches into chord | chord, progression, consonance, dissonance, key, tonality, atonality |
| TONE COLOR | "tone color" or timbre | register, range, instrumentation |
| TEXTURE | the number of individual musical lines (melodies) and the relationship these lines have to one another | monophonic, homophonic, polyphonic, imitation, counterpoint |
| FORM | combination of the musical elements | binary, ternary, strophic, through-composed |

MUSIC OF SOUTHEAST ASIA

CAMBODIA

also known as Kampuchea

It was the center of the Khmer (Cambodian) Kingdom of Angkor, a great empire that dominated Southeast Asia for 600 years.

VOCAL MUSIC

Cambodian court music – features choruses with large orchestras based on struck keys and gongs

INSTRUMENTAL MUSIC

Pinpeat – musical ensemble that usually accompanies ceremonial music of the royal courts and temples.

-Instruments included in the ensemble:

| | |
|--------------------|--|
| 1. <i>oneat</i> | - xylophones (idiophone) |
| 2. <i>samphor</i> | - a double-headed drum played with hands (membranophone) |
| 3. <i>kongvong</i> | - gong circles (idiophone) |
| 4. <i>skorthom</i> | - two big drums similar to Japanese (membranophone) |
| 5. <i>chhing</i> | - finger cymbals |

INDONESIA

- an archipelago in comprising approximately 17,500 islands
- World's 4th most populous country with over 238 million people and also the 4th biggest nation of the world.

There are two basic kind of Indonesian music scale used in their vocal and instrumental music:

slendro – five (5) equidistant tones in octave

pelog – heptatonic (7) tone scale with semi-tone

Irama – Indonesian term for tempo

VOCAL MUSIC

Pesindhen – female soloist singer who sings with a gamelan

Gerong – the unison male chorus that sings with the gamelan

INSTRUMENTAL MUSIC

Gamelan – musical ensemble that contains instruments such as metallophones, xylophones, *kendang* and gongs, bamboo flutes, bowed and plucked strings.

-Instruments included in the ensemble:

| | |
|------------------------|----------------------------------|
| 1. <i>bonang</i> | - brass gongs (idiophone) |
| 2. <i>gender</i> | - metallic xylophone (idiophone) |
| 3. <i>saron</i> | - xylophone (idiophone) |
| 4. <i>gongs</i> | - suspended gongs (idiophone) |
| 5. <i>kendang</i> | - drum (membranophone) |
| 6. <i>kenong/ketuk</i> | - embossed gongs (idiophone) |

THAILAND

- Formerly known as Siam, Thailand is known for being the sole nation in Southeast Asia that has never been ruled by a Western power.
- Also known as “Muang Thai” which means “Land of the Free”.
- Music is theoretically based on the **five-tone or seven-tone scale system**. It is not confined to the royal courts but also used extensively in dance, theater, and in ceremonies.

VOCAL MUSIC

Songs of Thailand have inherently poetic lyrics which allow a singer or performer to easily define the melodic lines.

INSTRUMENTAL MUSIC

Piphat – a mid-sized orchestra that is performed in either outdoor style with hard mallets or indoor style with padded mallets.

Khruang sai – an orchestra that combines some of the percussion and wind instruments of the *piphat* with an expanded string section. This group is primarily used for indoor performances and for the accompaniment of stick-puppet theater.

Mahori – traditionally played by women in the courts of Central Thailand and Cambodia. This ensemble are historically smaller.

VOCAL MUSIC

The music of Malaysia may be categorized into two types:

Classical and **Folk music** – emerged during the pre-colonial period and still exists in the form of vocal, dance, and theatrical music.

Syncretic or **Acculturated music** developed during the post-Portuguese period (16th century). It contains elements from both local music and foreign elements of Arabian, Persian, Indian, Chinese, and Western musical and theatrical sources.

MALAYSIA

A constitutional monarchy in Southeast Asia which is divided into two regions:

West Malaysia – also known as Peninsular Malaysia

East Malaysia – consists of 13 states and 3 federal territories. Chinese and Indian cultural influences made their mark when trade began in the country. Trading also increased when immigrants flocked to Malaysia.

Multiracial groups that influenced Malaysia's genre include – Malay, Chinese, Indian, Iban, Dayak, Kadazandusun, Eurasians.

VOCAL MUSIC

The music of Malaysia may be categorized into two types:

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

INSTRUMENTAL MUSIC

- Musical instruments of Malaysia are greatly associated with their culture and roots. Due to colonization, the stages of development of Malaysian instruments are great. They share some common features with Indian musical instruments. After the colonization of Malaysia by the British, the musical development was influenced by Western music.

Musical Ensembles and Types of Performances in Malaysia

1. Agung and Kulintang

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

2. Kertok

- a musical ensemble from the Malay Peninsula that consists of xylophones played swiftly and rhythmically in traditional Malay function.

3. Dikir Barat

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

4. Silat Melayu

- a form of martial art that is similar to tai chi. It originated in the Malay Peninsula since the Christian era and is a mixture of martial arts, dance, and music usually accompanied by gongs, drums, and Indian oboes.



Learning Task 1: Music Analysis : Read and analyze the meaning/message of the song.

| Rasa Sayang | |
|---|---|
| (Malay) | (Literal English translation) |
| <i>Rasa sayang hey! Rasa sayang sayang hey! Hey lihat nona jauh Rasa sayang sayang hey!</i> | I've got that loving feeling hey! I've got that loving feeling hey! See that girl in the distance I've got that loving feeling hey! |
| <i>Buah cempedak di luar pagar Ambil galah tolong jolokkan Sayang budak baru belajar Kalua salah tolong tunjukkan</i> | The <i>cempedak</i> tree is across the fence Please take a stick and poke it down for me I'm just a new guy trying to learn So if I'm wrong then please tell me. |
| <i>Pulau pandan jauh ke tengah Gunung daik bercabang tiga Hancur badan dikandung tanah Budi yang baik dikenang juga</i> | Pandan island far in midst With the three peaked Daik mountain While the body decomposes in earth Good deeds remain to be remembered |
| <i>Dua tiga kucing berlari Mana sama si kucing belang Dua tiga boleh ku cari Mana sama abang seorang</i> | Two or three cats are running around With the striped one which can vie Two or three men who I may Which of them with you can vie |
| <i>Pisang emas dibawa berlayar Masak sebiji di atas peti Hutang emas boleh dibayar Hutang budi dibawa mati.</i> | <i>Pisang emas</i> brought on a journey One ripens on a box If gold is owed, it can be repaired But if it is gratitude, it is carried to the grave. |

In your notebook, write words or phrases that describe the meaning of the song above that start with the letters spelled out as RASA.

- R - _____
- A - _____
- S - _____
- A - _____



Learning Task 2.

Using the links below, analyze the music of Southeast Asia according to the different musical elements used. Use the format given.

A. VOCAL MUSIC

| Lyrics | melody | rhythm | dynamics | Tone color/ timber | texture |
|---|--------|--------|----------|-----------------------|---------|
| <p style="text-align: center;">Thailand's Loi Krathong</p> <p>November full moon shines Loi Krathong, Loi Krathong And the water's high in local river and the klong Loi Loi Krathong, Loi Loi Krathong Loi Krathong is here and everybody's full of cheer We're together at the klong Each one with his krathong As we push away we pray We can see a better day</p> <p><i>(Repeat from the top 2x)</i></p> <p>Interlude:</p> <p>We're together at the klong Each one with his krathong As we push away we pray We can see a better day</p> | | | | | |



Learning Task 2:

1. Sing the Philippine folk song “Bahay Kubo”.
2. Sing the song and apply the different elements of music.
3. With the use of available video recording devices, create a video of yourself while singing the folk song.

| | | |
|---------------|--|--|
| Remembering | Describe the video/finish output. | |
| Understanding | What makes your work important? | |
| | Were you able to meet your goal? If not then why? | |
| Applying | Can you use what you have learned in real life situation? When and where? | |
| Analyzing | Were you able to interpret the song correctly using the different musical elements? How? | |
| Evaluating | Write two things that made you proud after doing the video. | |
| | What would you like to improve? | |
| Creating | If you were given a chance to sing another Southeast Asian song, what song would it be? Why? | |

Musical Instruments

Lesson

I

This lesson was designed and written for you to explore ways of producing sounds on a variety of sources that would simulate instruments being studied.

In this lesson the learners are expected to identify the different musical ensemble of Southeast Asia, appreciate the sounds of the different instruments from selected countries of Southeast Asia, play a simple melody using the available instruments from Southeast Asia.

Music of Southeast Asia: Musical Instruments

The music of Thailand, Laos, and Cambodia is almost identical. The musical instruments and forms of this region spring from the same sources: India, the indigenous Mon-Khmer civilizations, China, and Indonesia. In Thailand, three types of orchestras, called piphat, kruang sai, and mahori, exist. The piphat, which plays for court ceremonies and theatrical presentations, uses melodic percussion (gongs in a circle, xylophones, metallophones) and a blown reed.

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

Indonesia is an archipelago in Southeast Asia comprising approximately 17,500 islands. With over 238 million people, Indonesia is the world's fourth most populous country and is the fourth biggest nation of the world. Through interaction with other cultures such as Indian, Arabic, Chinese and European, a wide range of musical styles has been developed.

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

Musical Instruments in Cambodia

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

Musical Instruments of Indonesia

Gamelan or Gamelan orchestra is the most popular form of music in Indonesia.

There are many types of Gamelan but the famous Javanese and Balinese Gamelan are the most famous. It contains a variety of instruments such as metallophones, xylophones, kendang and gongs; bamboo flutes, bowed and plucked strings.

Javanese gamelan - used for court music, percussion dominated, style of playing gives solemn character.

Balinese gamelan - used for sacred music, consist of metallophone and mostly gongs, sudden change of tempo and dynamics are the basic characteristic, sounds are very bright and brilliant, use of fast and rattling sounds of cymbals makes distinctive characters



Pinpeat Cambodian Musical Ensemble



Gamelan or Gamelan Orchestra

Musical Instrument of Thailand

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

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

Piphat - It is a mid-sized orchestra that is performed in either outdoor style with hard mallets or indoor style with padded mallets. This ensemble has different types but the highly ornate one is traditionally associated with funerals and cremation ceremonies.

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

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

Musical Instruments of Malaysia

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

Musical ensembles and types of performances in Malaysia:

1. *Agung and Kulintang*— This is a gong-based musical ensemble commonly used in funerals and weddings in East Malaysia. This type of ensemble is similar to the *kulintang* of the Philippines, Brunei, and Indonesia.
2. *Kertok* - This is a musical ensemble from the Malay Peninsula that consists of xylophones played swiftly and rhythmically in traditional Malay functions.
3. *Dikir Barat*— This is a type of musical form that is important to Malaysia's national culture. It is performed by singing in groups and often in a competitive manner usually with percussion instrumental accompaniment or sometimes without instruments at all.
4. *Silat Melayu*— This is a form of martial art that is similar to t'ai chi. It originated in the Malay Peninsula since the Christian Era and is a mixture of martial arts, dance, and music usually accompanied by gongs, drums, and Indian oboes.



Agung and Kulintang



Kertok



Silat Melayu



Dikir Barat

D

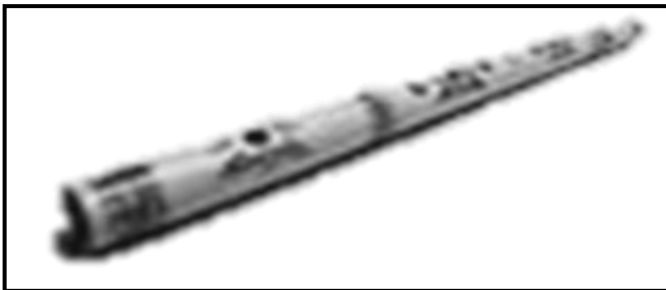
Learning Task 1: Try to guess the classification of the instruments below. Write **I** if the instrument is idiophone; **C** for chordophone; **A** for aerophone and **M** for membranophone.



1. _____



2. _____



3. _____



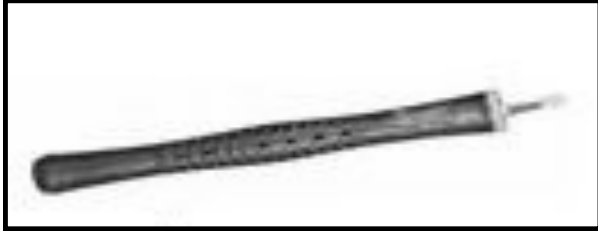
4. _____



5. _____



6. _____



7. _____



8. _____



9. _____



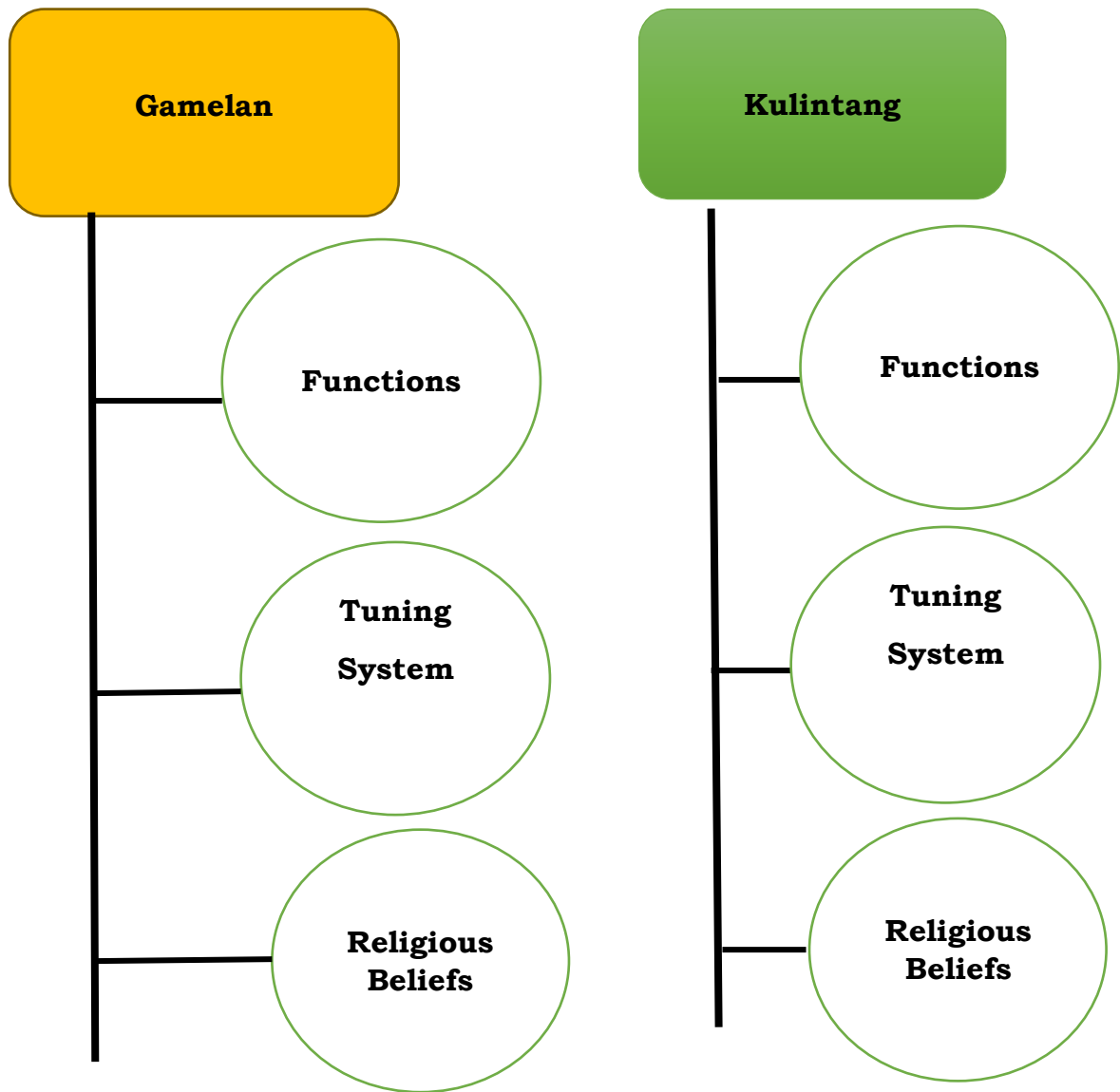
10. _____

Learning Task 2: The songs listed below belong to the different countries in Southeast Asia. Check the box beside the songs that are familiar to you.

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

I

Learning Task 3: Gamelan is a very popular instrumental ensemble in Indonesia. It is similar to the Kulintang of the Philippines. On a sheet of paper, make a Venn Diagram that can describe both musical ensembles. Use the guide below.



Learning Task 4: On a sheet of paper, write the country that associated the words below: (Cambodia, Indonesia, Thailand)

- | | |
|-----------------------|------------------------|
| _____ 1. Phipat | _____ 6. Mahori |
| _____ 2. Khrueang Sai | _____ 7. Kulintang |
| _____ 3. Gamelan | _____ 8. Pelog |
| _____ 4. Wayang Kulit | _____ 9. Javanese |
| _____ 5. Pinpeat | _____ 10. Silat Melayu |



Learning Task 5: Describe the different ensemble of the different countries in the Music of Southeast Asia. Use another sheet of paper.

| Country | Instrumental Ensemble |
|-----------|-----------------------|
| Cambodia | |
| Indonesia | |
| Thailand | |
| Malaysia | |

Learning Task 6: Ask the assistance of your parents or any elders in the family to look for an improvised musical instruments similar to the Southeast Asia. Try to explores ways of producing sounds on a variety of any available sources at home to play and create a simple melody.

Music of Myanmar

Lesson

I

This lesson was designed and written for you to explore ways of producing sounds on a variety of sources that would simulate instruments being studied. In this lesson you are expected to classify the instruments of Myanmar using Hornbostel Sachs Classification, explore locally available instruments somehow similar to Myanmar Music and gather images of the instruments from variety of sources and turn it into a collage by using indigenous materials.

The music of Burma - now officially known as the Myanmar - is close in spirit to those of the Southeast Asian civilizations of Thailand, Laos and Cambodia.

The Indian influence is less perceptible here than in the nation's mythology and religious beliefs, or than in such other arts as the shadow-theatre and dance-drama.

Myanmar's musical practice, in which the notes are identified in descending order, resembles that of other Southeast Asian countries: the octave is divided, theoretically, into seven equal intervals. Whatever mode is used to play a melody, the structure of the scale remains the same.

The music of Myanmar shares many similarities with other musical styles in the region. Traditional music is melodic, having its own unique form of harmony, often composed with a 4/4 (na-yi-se), a 2/4 (wa-let-se) or a 8/16 (wa-let-a-myan) time signature. Harmony in *Mahagita* (the Burmese body of music) is known as *twe-lone*.



Classification of Instruments

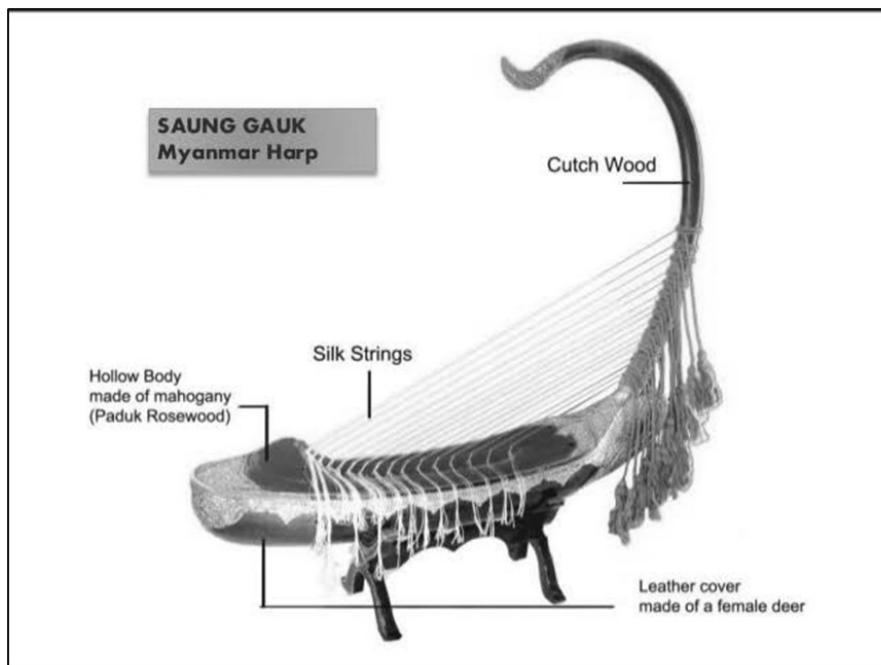
Traditionally, instruments are classified into five classes, called *pyissinturiya*:

- Kyei** - brass instruments
- Thayyei** - leather-covered drums
- Kyo** - string instruments
- Lei** - wind instruments
- Letkhout** - percussion instruments

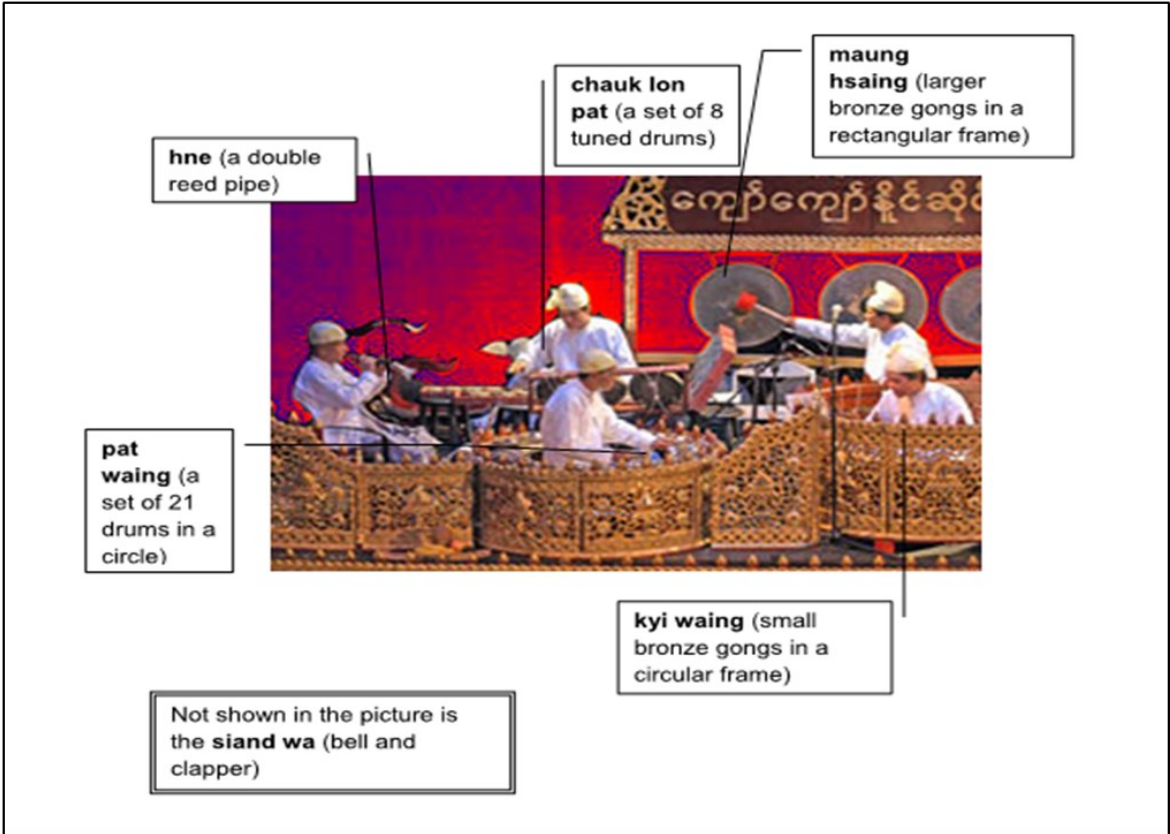
Hsaing Waing—The Hsaing Waing is Myanmar’s traditional folk music ensemble. It is made up mainly of different gongs and drums as well as other instruments depending on the nature of the performance.



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



The Hsaing Waing Ensemble



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

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

Hsaing waing musicians use a hemitonic and anhemitonic scale similar to the one used by Indonesian gamelan musicians. The ensemble's principal instruments, including the pat waing, kyi waing, and hne, each play variations on a single melody (heterophony).



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

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



The complete list of musical instruments under Hsaing Waing are the following:

1. **Pat waing** - a set of 18 to 21 drums in a circle with a range of more than 3 octaves. This instrument has been adapted into the Thai piphat mon ensemble, where it is called poeng mang.



2. **Hne** - double reed oboe.



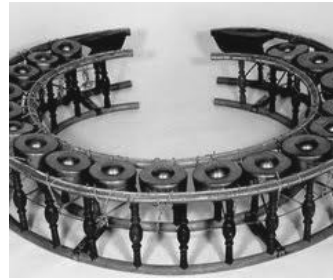
3. **Maung hsaing** - a gong chime made of larger bronze gongs in a rectangular frame.



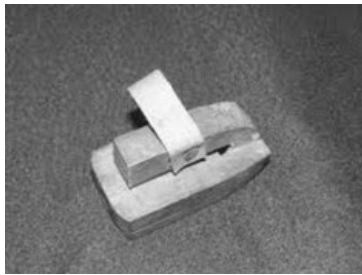
4. **Wa letkhot**- "bamboo clapper")



6. Si - bell



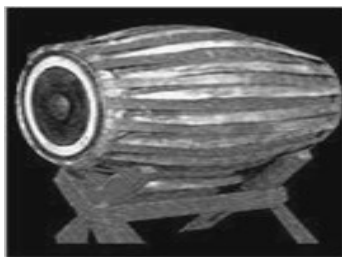
5. Kyi waing - small bronze gongs in a circular frame.



7. Wa - wooden clappers



8. Chauk lon pat - a set of eight tuned drums.



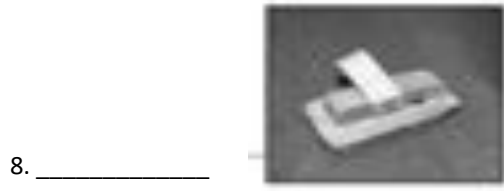
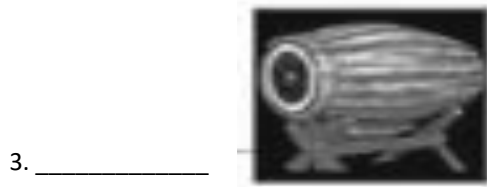
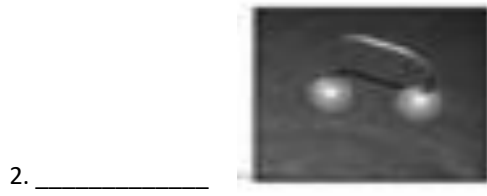
9. Sakhun - a double-headed drum on a stand



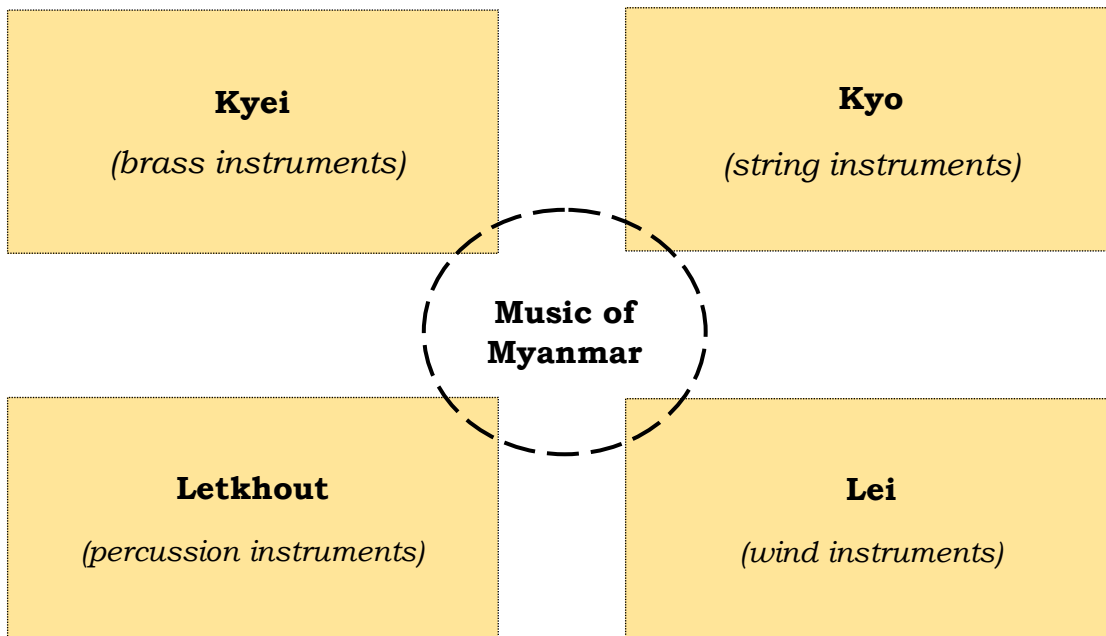
10. Pat ma gyi - a big drum suspended from a pole frame depicting

D

Learning Task1: Since immemorial, countries in Southeast Asia have already started producing variety of musical instruments that is unique, stunning, and impressive. Classify the Southeast Asian instruments below using Hornbostel Sachs Classification (Chordophone, Aerophone, Membranophone, Idiophone, Electrophone).



Learning Task 3: Look around and search for instruments that is similar to Music of Myanmar. Choose one from the illustration below. Make a photo documentation of yourself while using it, and send to your teacher. After which, answer the guided questions below.



GUIDE QUESTIONS:

- What is the feeling conveyed after playing the instrument?
- Will you play it again in the future?
- How will you encourage others to try also the instrument?



Learning Task 4: Complete the reflection chart. Use your notebook for your answer

MY INSIGHTS

I have learned that ...

I have realized that...

I will use these knowledge to...



Answer Key

| |
|-----------------------------|
| <i>Module 1</i> |
| Artirang: ASIA |
| Nabiyas: ASIA |
| Chan Mali Chan: SOUTHEAST |
| Songaji: ASIA |
| Loi Loi Krathong: SOUTHEAST |
| Burung Kakatua: SOUTHEAST |
| Rasa Sayang: SOUTHEAST |
| Bahay Kubo: SOUTHEAST |
| Sakura: ASIA |
| Kuma San: ASIA |

| |
|-----------------|
| <i>Module 3</i> |
| PART I |
| Part E |
| 1. I |
| 1. Thailand |
| 2. A |
| 2. Thailand |
| 3. I |
| 3. Indonesia |
| 4. A |
| 4. Indonesia |
| 5. I |
| 5. Cambodia |
| 6. C |
| 6. Thailand |
| 7. M |
| 7. Malaysia |
| 8. C |
| 8. Indonesia |
| 9. C |
| 9. Indonesia |
| 10. TM |
| 10. Malaysia |



Reference

Grade 8 Learning Material Quarter 1 Arts: Southeast Asia

PAG-AARI NG PAMAHALAAN
HINDI IPINAGBIBILI

Para sa mga katanungan o puna, sumulat o tumawag sa:

Department of Education Region 4A CALABARZON

Office Address: Gate 2 Karangalan Village, Cainta Rizal

Landline: 02-8682-5773 local 420/421

Email Address: lrmd.calabarzon@deped.gov.ph

