

CHAN MALI CHAN

No. 1 from *"Three Malay Folksongs"*

Correlated with SUCCESSFUL SIGHT ♦ SINGING, Milestone 3

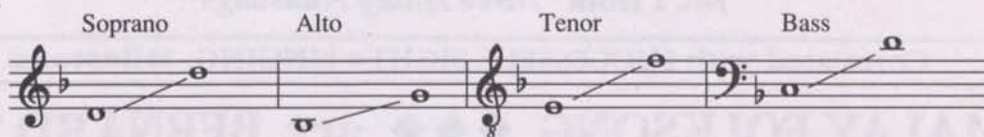
MALAY FOLKSONG ♦♦♦ arr. BERNARD TAN

SUCCESSFUL SIGHT ♦ SINGING PERFORMANCE SELECTIONS



◆ CHAN MALI CHAN

Range:



ABOUT THE ARRANGER

Dr. Bernard Tan, the Dean of the Faculty of Science at the National University of Singapore, is very highly respected for the fine music he has composed for Singapore choirs.

Dr. Tan has a deep interest in Malaysian, Singapore and Indonesian folksongs. Many of the folksongs which are sung in Malay are known throughout the region; sometimes it is difficult to identify the country of origin. These songs reflect the cheerful and sunny character of these South-East Asian lands, as well as the sense of humor and charm of the people.



A SIGN OF THE TIMES

Malaysia is a tropical Asian country situated near the equator. Because of the trade routes of earlier centuries, many Indian and Chinese people went to live in Malaysia, but the majority of people are descendants from the original Malays. At one time this country was a British colony, but now Malaysia has been independent since 1957.



The capital of Malaysia, Kuala Lumpur (often called KL), is a modern city but there are many villages and rural areas that still preserve the country customs. The Malaysian folksongs show the beautiful character of the people.

THE LYRICS

In the lyrics of **Chan Mali Chan**, a shy man speaks of his pet kid goat and his feelings for a loved one. Bernard Tan has provided a general translation of the meaning of the lyrics.

Chorus: *Chan mali chan hoi hoi*
Chan mali chan ketipong payong.

Three elements form the words for the chorus:

"Chan mali chan hoi hoi" (nonsense line)
"ketipong" = imitates the sound of splashing
"payong" = umbrella

- Dimana dia anak kambing saya.* = Where is my kid (goat)?
Anak kambing saya yang makan = My kid (goat) is the one eating *talas*
daun talas. leaves.
Dimana diabuah hati saya. = Where is my heart?
Buah hati saya bagai telur = My (sweet) heart is as smooth as a
dikupas. peeled egg.
- Dimana dia anak kambing tuan.* = Where is your kid (goat)?
Anak kambing tuan di atas = Your kid is on the bridge.
jembatan.
Yang mana dia, bunga pujaan. = Where is the favorite flower?
Sibunga tanjong di hujung dahan. = It is the *tanjong* flower at the end
of the branch.
- Dimana dia anak kambing tuan.* = Where is your kid (goat)?
Anak kambing tuan yang = Your kid is the one with yellow
bulunya kuning. wool.
Yang mana diabuah hati tuan. = Where is your heart?
Buah hati tuan yang puteh lah = Your (sweet) heart is the one who
kuning. is fair.

Pronunciation:

a = sounds like "a" in "father"
e = sounds like "e" in "met"
except: puteh = putay
i = sounds like "i" in "bitter"
o = sounds like "o" in "boat"
u = sounds like "u" in "put"

NOTE: 1) The "o" in "ong" sounds like "o" in "boat."
2) There is no hard "g" in "sibunga."

Sibunga = sibung - a

THE MUSIC BETWEEN THE NOTES

Let yourself walk in the shoes of the Malay people as you sing this song:

Think: *delicate beauty*

Many Malay women are very beautiful. One day I was strolling along the main street of a large town during the intense heat at mid-day. I shall never forget the sight of the women hurrying home from work for lunch. Each one was covered from head to ankle in beautiful pastel clothing and carried a colored sun-umbrella over her head.

Think: *steady heat*

Because the people are accustomed to the tropical heat, they continue on with their regular activities. In this arrangement of **Chan Mali Chan**, often the harmony has pitches quite close together. This adds a warmth to the sound. Let your voice blend with the other parts in the chord to create a warm, harmonious sound.

Think: *small steps*

In North America, the stride of each step is often fairly big. In Malaysia, both men and women walk quite gracefully with smaller steps; the steps are light but firm. As the music moves step by step, imagine this walking movement.

INTRODUCTION FOR THE AUDIENCE

"**Chan Mali Chan** is a Malay folksong arranged by Bernard Tan. The lyrics tell of a man's concern with his kid (goat) and the man's feelings for his loved one. The words of the first verse would have the following general meaning in English:

Where is my kid (goat)?
My kid (goat) is the one eating *talas* leaves.
Where is my heart?
My (sweet) heart is as smooth as a peeled egg."

*There is an incredible variety of music within the continent of Asia.
The arrangement of this Malay folksong is a delight to the ears.*

Nancy Telfer
Nancy Telfer

Chan Mali Chan

SATB, a cappella

Malay Folksong
arr. Bernard Tan

Allegro Moderato (♩ = 80)

Soprano *f* Chan ma - li chan ke - ti - pong — pa -

Alto *f* Chan ma - li chan — ke - ti - pong — pa -

Tenor *f* Chan ma - li chan — ke - ti - pong pa -

Bass *f* Chan — ma - li chan — ke - ti - pong — pa -

Allegro Moderato (♩ = 80)

Keyboard
(for rehearsal only)

f

7 *mp* * Di ma - na di -

mf Chan ma - li chan chan, Chan ma - li chan chan. *mp* * Chan ma - li chan chan,

mf Chan ma - li chan chan, Chan ma - li chan chan. *mp* * Chan ma - li chan chan,

mf Chan ma - li chan chan, Chan ma - li chan chan. *mp* * Chan ma - li chan chan,

7 *mp*

* Verses 1, 2 and 3

Duration: 2:45

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a. { 1. A - nak kam - bing sa - ya.
2. A - nak kam - bing tu - an.
3. A - nak kam - bing tu - an.

Chan ma - li chan. { 1. A - nak kam - bing sa - ya.
2. A - nak kam - bing tu - an.
3. A - nak kam - bing tu - an.

Chan ma - li chan. { 1. A - nak kam - bing sa - ya, kam - bing.
2. A - nak kam - bing tu - an, kam - bing.
3. A - nak kam - bing tu - an, kam - bing.

Chan ma - li chan. { 1. A - nak kam - bing sa - ya, kam - bing. A -
2. A - nak kam - bing tu - an, kam - bing. A -
3. A - nak kam - bing tu - an, kam - bing. A -

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A - nak kam-bing sa - ya yang ma - kan da - un ta - las.
A - nak kam-bing tu - an di a - tas jem - ba - tan.
A - nak kam-bing tu - an yang bu - lu nya ku - ning.

A - nak kam-bing sa - ya yang ma - kan da - un ta - las.
A - nak kam-bing tu - an di a - tas jem - ba - tan. * Ma - li chan chan,
A - nak kam-bing tu - an yang bu - lu nya ku - ning.

nak kam-bing sa - ya yang ma - kan da - un ta - las.
nak kam-bing tu - an di a - tas jem - ba - tan. * Ma - li chan chan,
nak kam-bing tu - an yang bu - lu nya ku - ning.

11

* Verses 1, 2 and 3.

p

Di - ma - na di - a - bu -
 Yang ma - na di - a - bung -
 Yang ma - na di - a - bu -

p

Chan ma - li chan chan, Chan ma - li chan bu -
 bung -
 bu -

p

Chan ma - li chan chan, Chan ma - li chan bu -
 bung -
 bu -

p

Chan ma - li chan chan, Chan ma - li chan bu -
 bung -
 bu -

p

Chan ma - li chan chan, Chan ma - li chan bu -
 bung -
 bu -

p

ah - ha - ti sa - ya. Bu - ah ha - ti
 a - pu - ja - an. Si - bu nga
 ah ha - ti tu - an. Bu - ah ha - ti

p

ah - ha - ti sa - ya. Bu - ah ha - ti
 a - pu - ja - an. Si - bu nga
 ah ha - ti tu - an. Bu - ah ha - ti

p

ah ha - ti sa - ya, ma - na. Bu - ah ha - ti sa -
 a - pu - ja - an, ma - na. Si - bu nga tan -
 ah ha - ti tu - an, ma - na. Bu - ah ha - ti tu -

p

ah ha - ti sa - ya, ma - na. Bu - ah ha - ti sa -
 a - pu - ja - an, ma - na. Si - bu nga tan -
 ah ha - ti tu - an, ma - na. Bu - ah ha - ti tu -

sa - ya ba - gai te - lor di - ku - pas,
 tan - jong di hu - jong da - han, * Chan ma - li
 tu - an yang pu - teh lah ku - ning,

sa - ya ba - gai te - lor di - ku - pas,
 tan - jong di hu - jong da - han, * ma-li chan chan. Chan ma - li
 tu - an yang pu - teh lah ku - ning,

ya ba - gai te - lor di - ku - pas,
 jong di hu - jong da - han, * ma-li chan chan. Chan ma - li
 an yang pu - teh lah ku - ning,

ya ba - gai te - lor di - ku - pas,
 jong di hu - jong da - han, * ma-li chan chan. Chan ma - li
 an yang pu - teh lah ku - ning,

chan hoi hoi, Chan ma - li chan hoi hoi, Chan ma - li

chan hoi hoi, Chan ma - li chan hoi hoi, Chan ma - li

chan hoi hoi, Chan ma - li chan hoi hoi, Chan ma - li

chan hoi hoi, Chan ma - li chan hoi hoi, Chan ma - li

* Verses 1, 2 and 3.

Chan ke - ti - pong — pa - yong, Chan ma - li

Chan — ke - ti - pong — pa - yong, ma - li chan chan, Chan ma - li

Chan — ke - ti - pong pa - yong, ma - li chan chan, Chan — ma - li

Chan — ke - ti - pong — pa - yong, ma - li chan chan, Chan — ma - li

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chan hoi hoi, Chan ma - li Chan hoi hoi, Chan ma - li

chan hoi hoi, Chan ma - li Chan hoi hoi, Chan ma - li

chan hoi hoi, Chan — ma - li Chan hoi hoi, Chan ma - li

chan hoi hoi, Chan — ma - li Chan hoi hoi, Chan — ma - li

35

1., 2.

38

p

Chan ke - ti - pong pa - yong

Chan ke - ti - pong pa - yong ma - li chan chan, chan ma - li chan chan.

Chan ke - ti - pong pa - yong ma - li chan chan, chan ma - li chan chan.

Chan ke - ti - pong pa - yong ma - li chan chan, chan ma - li chan chan.

1., 2.

38

p

3.

42

f

pong pa - yong ma - li chan chan, Chan ma - li chan chan, Chan ma - li chan chan, Chan Hoi! Hoi!
(shout)

pong pa - yong ma - li chan chan, Chan ma - li chan chan, Chan ma - li chan chan, Chan Hoi! Hoi!
(shout)

pong pa - yong ma - li chan chan, Chan ma - li chan chan, Chan ma - li chan chan, Chan Hoi! Hoi!
(shout)

pong pa - yong. Chan Hoi! Hoi!
(shout)

3.

42

f

Rehearsal Tips for the Conductor

TUNING CLOSE HARMONIES

For measures 9 - 12:

Rehearse the tenors and basses together. Have the singers:

- ◆ Listen carefully for problems in tuning;
- ◆ Sing uniform vowels. If all singers are not shaping the "ah" the same way, that note will not sound in tune;
- ◆ Tune with the harmony (vertically) rather than tuning each vocal part separately within their own melody (horizontally). For tuning harmonies, it is always better to practice each vocal part with at least one other vocal part. The singers lose the harmonic tuning if a part practices alone.

REPEAT with the alto part added.

REPEAT with the soprano part added.

MAKING THE MUSIC COME ALIVE

- ◆ Teach the entire choir the melody so that they will understand the music better.
- ◆ Measures 1-3 should be loud and end abruptly. Then sing the following bars gently, just as the Malay people welcome their friends and visitors so graciously.
- ◆ With a large choir, do not use as wide a range of dynamics as you would with European music. The *forte* will be loud, but not a huge, fat sound.
- ◆ For the final shout, sopranos should use high-pitched voices, altos lower-pitched voices, etc. so that the shout will have a variety of color and timbre within the sound.

SUCCESSFUL SIGHT♦SINGING, Books 1 & 2

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This easy-to-use method can be used with church or school groups, private students or voice classes. Book 1 is written for grade four through adult singers while Book 2 reviews skills and progresses into more difficult sight-singing for advanced high school to university level or anyone who has completed Book 1. The Teacher's Guide contains all of the material found in the Vocal Edition, plus detailed yet concise instructions for each lesson. Teachers will find a wealth of valuable information in **Successful Sight♦Singing Books 1 & 2** (Book 1—V77S, V77T and Book 2—V82S, V82T).

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- ♦ progress charts for evaluation and illustrations of posture

Conductor's Edition

- ♦ preparation and review activities augment every warmup
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- ♦ short-term and long-term goals for each warmup
- ♦ complete information on the voice: range, tessitura, changing voice - Book 2 includes information on foreign languages, acoustics, choir and orchestra, and pre-concert and on-tour warmup situations
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