

LENGGANG KANGKONG

No. 3 from "Three Malay Folksongs"

Correlated with SUCCESSFUL SIGHT ♦ SINGING, Milestone 1

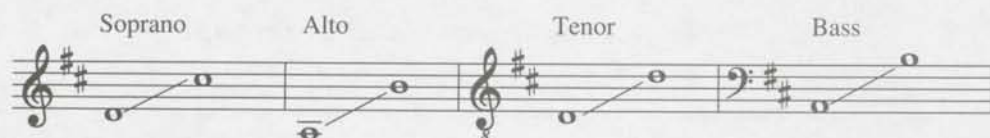
MALAY FOLKSONG ♦♦♦ arr. BERNARD TAN

SUCCESSFUL SIGHT ♦ SINGING PERFORMANCE SELECTIONS



LENGGANG KANGKONG

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

Most small towns in Malaysia still have a daily market. The scent of spices and fruit is heavy in the air.

“Hawkers” have small restaurants on wheels (similar to North American hotdog stands) where they cook food on woks to sell to the people. Malaysian food is often flavored with chilis and coconut.

THE LYRICS

Bernard Tan has provided a general translation of the meaning of the lyrics.

Lenggang kangkong = village women swaying as they walk to market carrying the kangkong vegetables on a basket on their heads

- Lenggang kangkong tepi telaga.* = Swaying with *kangkong* by the shelf.
Balek dari menyabong makanlah nasi sahaja. = Returning from the (cockfighting) contest, eating only rice.
- Lenggang kangkong diatas para.* = Swaying with *kangkong* on a shelf.
Mari melanchong melanchong ka Singapura. = Let us go on a trip (vacation) to Singapore.
- Lenggang kangkong berjela jela.* = Swaying with *kangkong* and trailing along slackly.
Bongkak dan sombong bukan nya pakaian kita. = Pride and arrogance are not our attire.

Pronunciation:

- a = sounds like "a" in "father"
 e = sounds like "e" in "met"
 except: lenggang = *laynggang* balek = *balayk*
 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" on "boat."
 2) There is no hard "g" in "Singapura."

Singapura = *Sing - a - pu - ra*

THE MUSIC BETWEEN THE NOTES

gamelan = group of tuned percussion instruments used as a kind of orchestra in Malaysia and Indonesia

A gamelan has many small tuned gongs. A Malaysian gamelan is smaller than an Indonesian gamelan and uses more drums.

The arrangement of **Lenggang Kangkong** sounds a bit like a gamelan:

- ◆ In the lyrics, "eng," "ang" and "ong" sound like gongs.
- ◆ Repeated notes combine with changing pitches in a regular beat.

INTRODUCTION FOR THE AUDIENCE

"Imagine the village women in Malaysia carrying vegetables on a basket on their heads as they walk to market. See them gently swaying as you listen to this arrangement of **Lenggang Kangkong** by Bernard Tan."

NOTE: If the choir is performing the "Three Malaysian Folksongs" as a set, the following introduction may be used:

"Come with us to the beautiful country of Malaysia. In these "Three Malaysian Folksongs" arranged by Bernard Tan, you will hear:

- 1) The song of a man singing about his pet goat and shyly mentioning his feelings for a loved one;
- 2) A gentle Malay lullaby;
- 3) A description of women swaying as they walk to market with their vegetables on a basket on their heads."

When we sing the folksongs of other countries, we start to understand the people better. I hope that you enjoy this visit to a Malaysian market!

Nancy Telfer
 Nancy Telfer

(No. 3 from "Three Malay Folksongs")

Lenggang Kangkong

SATB, a cappella

Malay Folksong
arr. Bernard Tan

Fast (♩ = 100)

Soprano *pp*
Leng -
Leng -

Alto *pp*
Leng -
Leng -

Tenor *mf* *pp*
Leng-gang kang-kong, leng - gang kang-kong, leng-gang kang-kong, leng-gang kang-kong,

Bass *mf* *pp*
Leng-gang kang-kong, leng - gang kang-kong, leng-gang kang-kong, leng-gang kang-kong,

Keyboard (for rehearsal only) *mf* *pp*
Fast (♩ = 100)

5

mp
gang, leng-gang kang - kong, kang - kong te - pi te - la - ga, leng-
gang, leng-gang kang - kong, kang - kong di - a - tas pa - ra, leng-

mp
gang, leng-gang kang - kong, kang - kong te - pi te - la - ga, leng-
gang, leng-gang kang - kong, kang - kong di - a - tas pa - ra, leng-

pp
leng-gang kang-kong, leng-gang kang-kong, leng-gang kang-kong, leng-gang kang-kong,

pp
leng-gang kang-kong, leng-gang kang-kong, leng-gang kang-kong, leng-gang kang-kong,

5

pp

Duration: 1:15

© 1996 Neil A. Kjos Music Company, 4382 Jutland Drive, San Diego, California.
International Copyright Secured • All rights Reserved • Printed in U.S.A.

Warning! The contents of this publication are protected by copyright law. To copy or reproduce them by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

gang, leng-gang kang - kong, kang - kong te - pi te - la - ga. Ba -
 gang, leng-gang kang - kong, kang - kong di - a - tas pa - ra. Ma -

leng-gang kang-kong, leng-gang kang-kong, leng-gang kang-kong lah!

leng-gang kang-kong, leng-gang kang-kong, leng-gang kang-kong lah!

lek da - ri me - nya - bong ma - kan - lah na - si sa - ha - ja. Ba -
 ri me - lan chong me - lan - chong ka Sing - a - pu - ra. Ma -

Ba - lek bo - leh ma - kan na - si sa - ha - ja.
 Ma - ri me - lan - chong ka Sing - a - pu - ra.

Ba - lek bo - leh ma - kan na - si sa - ha - ja.
 Ma - ri me - lan - chong ka Sing - a - pu - ra.

gang, leng-gang kang - kong, kang - kong ber-je-la je - la. Bong -
 gang, leng-gang kang - kong, kang - kong ber-je-la je - la. Bong -
 leng-gang kang-kong, leng-gang kang-kong, leng-gang kang-kong lah!
 leng-gang kang-kong, leng-gang kang-kong, leng-gang kang-kong lah!

mf

kak dan som-bong bu - kan nya pa - kai - an ki - ta. Bong -
 kak dan som-bong bu - kan nya pa - kai - an ki - ta. Bong -
 Bong - kak bu-kan nya pa - kai - an ki - ta.
 Bong - kak bu-kan nya pa - kai - an ki - ta.

mp

33

kak som - bong bu - kan _____ nya pa - kai - an ki -
 kak som - bong bu - kan _____ nya pa - kai - an ki -
mp
 Bong - kak bu - kan nya pa - kai - an ki - ta.
mp
 Bong - kak bu - kan nya pa - kai - an ki - ta.

33

36

pp
 ta.
pp
 ta.
pp
 Leng - gang kang - kong, leng - gang kang - kong, leng - gang kang - kong,
pp
 Leng - gang kang - kong, leng - gang kang - kong, leng - gang kang - kong,

36

40 *mp*

Leng - gang, leng - gang

mp

Leng - gang, leng - gang

mp

leng-gang kang-kong. Leng - gang, leng - gang

mp

leng-gang kang-kong. Leng -

40 *mp*

44 *f*

Kang - kong!

f

Kang - kong!

f

Kang - kong!

f

gang, leng - gang Kang - kong!

44 *f*

Rehearsal Tips for the Conductor

FORWARD PLACEMENT OF THE VOICE

When the voice placement is in the back of the mouth, the sound has:

- ◆ A muted quality;
- ◆ Flat tuning;
- ◆ Poor projection;
- ◆ Less resonance.

In this music, “ng” (which is formed at the back of the mouth) is used frequently. Some singers may start to “swallow the sound” by placing the vowel sound at the back of the mouth, too.

Have the singers say these consonants. Flick each consonant lightly at the front of the mouth to keep the vowels forward.

l g k k l g k k

leng · gang kang · kong leng · gang kang · kong

l g k k l g k k

Then sing the music with the same forward placement.

NOTE: Repeated notes tend to become either flat or sharp. Tenors should:

- 1) Listen carefully to the tuning;
- 2) Move the mouth as little as possible to keep steady intonation.

MAKING THE MUSIC COME ALIVE

When the Malay people dance, they move their feet and torso rather than their hips. They make delicate hand gestures.

Have the singers sway from side to side while they sing as if they were carrying the vegetables on their heads. The hips should not move independently. The head should keep level so that the vegetables will not spill. This motion will help the singers to bring a swaying sound into their singing.

REPEAT without the swaying but still sing with a swaying sound.

SUCCESSFUL SIGHT ♦ SINGING PERFORMANCE SELECTIONS

Music Cultures from Around the World

SATB & SAB

Dance and Turn (Moravian Folksong/arr. Carolyn Jennings) SATB, accompanied (8740)	Milestone 1
Gloria Sei Dir (Glory, Angels Lift Their Voices) (J.S. Bach/ed. V. Meredith) SATB, accompanied, opt. obbligato (8746)	Milestone 1
Hanacpachap (17th Century Peruvian/ed. Oscar Escalada) SATB, a cappella (8786)	Milestone 1
Lenggang Kangkong (<i>No. 3 from "3 Malaysian Folksongs"</i>)(arr. Bernard Tan) SATB, a cappella (8784)	Milestone 1
Je ne fus jamais si aise (I Have Never Been So Carefree) (Pierre Certon/ed. Victoria Meredith) SAB, optional accompaniment (5757)	Milestone 2
Suriram (<i>No. 2 from "3 Malaysian Folksongs"</i>)(arr. Bernard Tan) SATB, a cappella (8783)	Milestone 2
Can't You Hear Those Freedom Bells Ringing? (Spiritual/arr. Lena McLin) SATB, a cappella (8763)	Milestone 3
Chan Mali Chan (<i>No. 1 from "3 Malaysian Folksongs"</i>)(arr. Bernard Tan) SATB, a cappella (8782)	Milestone 3
Manchai Puito (Two Little Doves) (Argentine Folksong/Oscar Escalada) SATB, a cappella (8758)	Milestone 3
Niggun (Hasidic Melody/arr. Charles Heller) - SATB, a cappella (8779)	Milestone 4
O Süsßer Mai (O Lovely May) (Brahms/ed. Theron Kirk) SATB, a cappella (8739)	Milestone 4
Verano Porteño (Astor Piazzolla/arr. Oscar Escalada) SATB, a cappella (8774)	Milestone 6
Dieu! Qu'il La Fait Bon Regarder! (Debussy/ed. Nancy Telfer) SATB, a cappella (8757)	Milestone 8

SSAA, SSA, SA, 2-PART & UNISON

Round & Round the Dreydl Spins (David Eddleman) Two-part, accompanied (6220)	Milestone 1
Die Schwestern (The Sisters) (Brahms/ed. L. Anderson) - SA, accomp. (6219)	Milestone 2
Done Made My Vow to the Lord (Spiritual/arr. Lena McLin) Unison, accompanied (6218)	Milestone 2
Give up the World (Spiritual/arr. Lena McLin) - Unison, accompanied (6236)	Milestone 2
Jewish Holidays (Folksongs/arr. Charles Heller) - Unison, accompanied (6238)	Milestone 2
Tishialuk Girls (<i>No. 1 from "When the Outports Sing"</i>) (Canadian Folksong/arr. Nancy Telfer) - SSA, accompanied (6225)	Milestone 2
I'se the B'y (<i>No. 3 from "When the Outports Sing"</i>) (Canadian Folksong/arr. Nancy Telfer) - SSA, accompanied (6224)	Milestone 3
Hanukkah Dedication (David Eddleman) - SSA, accompanied (6231)	Milestone 4
Mailed (May Song) (Schumann/ed. Ken Fleet) - SA, accompanied (6235)	Milestone 4
Petty Harbour Bait Skiff, The (<i>No. 2 from "When the Outports Sing"</i>) (Canadian Folksong/arr. Nancy Telfer) - SSA, accomp. (6226)	Milestone 4
Schön Blümelein (Beautiful Little Flower) (Schumann/ed. Ken Fleet) SA, accompanied (6234)	Milestone 4
Dormite, Begli' Occhi (Slumber Scene) <i>from "Orfeo"</i> (Rossi/ed. V. Meredith) SSA, accompanied (6237)	Milestone 5
Little Things (Bernard Tan, Singapore) - SA, accompanied (6230)	Milestone 5
My Master Hath a Garden (David Hamilton, New Zealand) - SSAA, flute (8762)	Milestone 5
Mudanzas (Oscar Escalada, Argentina) - SSAA, a cappella (6243)	Milestone 7
Sanctus from Messe Basse (Fauré/ed. Telfer) - SA, accomp., opt. organ (6228)	Milestone 7

SUCCESSFUL SIGHT ♦ SINGING, Books 1 & 2

A Creative, Step by Step Approach by Nancy Telfer

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).

SUCCESSFUL SIGHT ♦ SINGING, Books 1 & 2:

- ♦ motivate success through **Milestones** of achievement.
- ♦ cover all difficulty levels from beginners and experienced sight-singers needing a review to advanced musicians.
- ♦ give singers the skills needed to sight-sing by themselves, away from a piano or other singers.
- ♦ are designed for unison or two-part singing in Book 1, two-part and three-part singing in Book 2.
- ♦ introduce rhythms and intervals sequentially.
- ♦ systematically incorporate elements of music such as key signatures and changing time signatures and review them regularly.
- ♦ present a variety of creative activities to introduce and reinforce new musical elements – for example, skills such as how to find entrance cues.

SUCCESSFUL WARMUPS, Books 1 & 2 – by Nancy Telfer

Bring purpose and perfect organization to your choral warmups! With **Successful Warmups, Books 1 & 2** you can systematically teach your choir every aspect of good vocal production while warming up your singers in voice, ear and mind for their rehearsal or performance. **Successful Warmups, Book 1** is suitable for all singers, while **Successful Warmups, Book 2** is for experienced children's, youth and adult choirs or choirs who have completed Book 1 and are ready to continue to the next level of achievement.

Special Features of SUCCESSFUL WARMUPS, Books 1 & 2:

Singer's Edition

- ♦ 78 progressive warmups that may be implemented over 2 years in each book
- ♦ materials are suitable for singers of all ages
- ♦ each warmup covers a different aspect of vocal production with reviews systematically included - in Book 2 basic skills are developed more fully and warmups suited to the styles of music from different time periods are included
- ♦ tips to make the most of each warmup - Book 2 includes ideas to improve the quality of sound in the outer parts of the range and advanced vocal technique for more difficult repertoire
- ♦ progress charts for evaluation and illustrations of posture

Conductor's Edition

- ♦ preparation and review activities augment every warmup
- ♦ detailed explanation of how each warmup improves the voice
- ♦ 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
- ♦ an unprecedented bonus is a huge diagnostic chart showing vocal problem symptoms with their possible causes and a choice of remedies - Book 2 provides alternative remedies for problems already discussed in Book 1 and remedies for problems found in more advanced repertoire

*A complete listing of other SS ♦ S Performance Selections is available from the publisher:
4380 Jutland Drive, San Diego, California 92117*

Kjos Neil A Kjos Music Company • Publisher