

Hear Us Out! Asian Americans, Native Hawaiians, Pacific Islanders and their Music:

A Smithsonian Folkways Learning
Pathway for students in Grades 6-12.



Teacher's Guide

Lesson 8:

*Cultural Preservation and Adaptation: Kulintang,
Kundiman, and Pinpeat in the U.S.*

Lesson Overview

The notion of “tradition” is complex. Although rooted in the shared history of a community or group of people, tradition is constantly changing and adapting as people encounter different ideas, experiences, and social dynamics. In this lesson, students will consider what the preservation and adaptation of pinpeat (Cambodia) and kulintang/kundiman (Philippines) in the United States can teach us about how traditions constantly change, adapt, and sustain in relation to their surroundings.

Kulintang part of the gong-chime culture of Southeast Asia. It has become established in the U.S. largely through the work of Filipino American (and Folkways recording artist) Danongan “Danny” Kalanduyan. **Kundimans**, which also originated in the Philippines, are often patriotic songs disguised as love songs. **Pinpeat** is a court, classical music and dance tradition from Cambodia. During and after the Khmer Rouge genocide (1975–1979), 80–90% of Cambodian scholars and artists passed away or disappeared. In the United States, Cambodian Americans have worked to maintain their court, classical music and dance traditions after this devastating loss.

In **Component 1**, the notions of “tradition,” “preservation,” and “sustainability” are introduced and explored through a case study that focuses on a popular kundiman from the Philippines called “Bayan Ko.” **Component 2** explores how Cambodian pinpeat music has been preserved, sustained, and adapted in the United States since the Khmer Rouge genocide. In **Component 3**, students will consider who has the power to reinterpret traditions and cultural heritage and the extent to which cultural heritage can/should be changed.

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Lesson Components and Student Objectives



1. Preserving and Sustaining Cultural Heritage: Kulintang and Kundiman (15+ mins)

- Students will discuss the meaning of the term “tradition.”
- Students will describe how cultural heritage/tradition/practices have been sustained and transformed in Filipino American communities (kulintang and kundiman).



2. Preserving and Sustaining Cultural Heritage: Pinpeat (30+ mins)







- Students will identify and describe the sounds (instrumentation) associated with pinpeat music.
- Students will identify how Cambodian American artists have sustained and transformed pinpeat music in the United States (citing specific musical and socio-cultural characteristics).



3. Who Can (Re)Interpret Cultural Heritage? (20+ mins)

- Students will discuss/debate who has the right to interpret cultural practices, and how, when, and to what extent cultural practices should be adapted/changed.

*Note: The learning icons used above signify the type of learning used in each Component. Keep in mind that these Components are not intended to be sequential; rather, teachers or students may choose which Components they'd like to use from each Lesson. The time estimate given for each component indicates "in class" time. The + indicates there are optional extension activities and/or a suggested homework assignment.

While all learning types ( History and Culture,  Music Listening,  Music Making and Creation, and  Creative Connections) fulfill 2014 National Music Standards, non-music teachers will be able to use  History and Culture and  Creative Connections

Components without specific musical knowledge.

Teaching Plan

1. Component One: Preserving and Sustaining Cultural Heritage: Kulintang and Kundiman



To prepare:

- Read through the component.
- Preview Component 1 of the **Lesson 8 Slideshow** (slides 4–29).
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. (If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.)
- Optional: Print the “Bayan Ko” lyrics/translation (find below) and/or musical transcription ([click here](#)).

Slides one - three: Information for teachers

Slide four: Component 1 Title Slide

In Component 1, students will grapple with the notions of "tradition," "preservation," and "sustainability" as they explore how traditions constantly change, adapt, and sustain in relation to different organizations, institutions, governments, regimes, rulers, and major events.

Optional opening activity: Begin by watching an excerpt from the embedded video. Ask students to hypothesize about which components of this performance "preserve" a tradition and which "adapt" a tradition. Then, advance to the next slide to learn more about this type of ensemble (rondalla).

Slide Five: Rondallas

A. Share Information

- A **rondalla** (or rondalya) is an ensemble of plucked string instruments, originally from Spain. It was introduced to the Philippines during the early Spanish colonial period. Over centuries, Filipinos have adapted and localized this tradition.
- Filipino Americans have been forming rondallas at least since 1904. Since then, they have further adapted this tradition.

B. Watch Video

- Now that the students have a bit more context, watch an excerpt from the embedded video recording.

Slide Six: What is Tradition?

Discuss

- Ask students to reflect on this question: What is Tradition? Use these points to guide the discussion: *Tradition is ...*
 - **Actions, beliefs, and practices repeatedly taught and passed down from generation to generation**
 - **Rooted in the shared history of a community or group of people**
 - **Teaches specific cultural values, norms, and expectations**
 - **Carries meaning and significance for its practitioners**
- Ask students to consider: *What are some examples of traditions in your homes? What holidays do you celebrate? What religious observances do you attend? Do you say grace before eating? Etc.*

Slide Seven: What is Tradition?

Discuss

- Remind students that tradition is complicated. It is defined and constructed by people and society. It constantly changes and adapts as people encounter different ideas, experiences, and social dynamics. It is legitimized by historical evidence (fabricated and real).
- Ask students to consider:
 - *Have your family/community traditions changed over time? If so, in what ways? For what reasons?*

Slide Eight: What is Tradition?

Discuss

- Present this quote for students to consider (from economic theorist Eric Hobsbawm): “Traditions are somewhat invented.”
 - *Do you agree or disagree with Hobsbawm? Are traditions invented? How are they? How are they not? (Answers will vary)*
- Optional: You could facilitate a classroom debate with students who agree and disagree. Have students search for evidence as homework and return to class the following session for a debate/conversation.
- Optional: You could have students go home and write a short response to this prompt. they must include and cite observations from their personal lives, news media, or class that support their stance.

Slide Nine: When life changes, what happens?

Share Information and Discuss

- *When people move to a new country, what do they do with their cultural traditions?* Here are some possibilities:
 - **Continue their practices with no or little change.**
 - **Adapt their practices to their new environment.**
 - **Create infrastructure so their traditions can continue.**
 - **Reject their homeland's cultural practices.**
- Note: the next several slides will unpack terminology that will help students consider and discuss these options.

Slide Ten: Cultural Preservation and Sustainability

Share Information and Discuss

- **Preservation** involves reproducing and maintaining cultural practices and traditions in one specific state or condition.
- **Sustainability** leaves the opportunity for cultural practices and traditions to grow and change in response to their cultural environments.
- *Can you think of an example of cultural preservation? Cultural sustainability? (answers will vary)*
- Note: These concepts will be illustrated through musical examples as the lesson progresses.

Slide Eleven: Third Space and Hybridity

Share Information and Discuss

- **Third Space** is a term coined by Homi Bhabha that discusses **hybridity**. When two or more traditions come together to create something new, a "third space" is created. This "third space" is an in-between space. For Bhabha, it is both unstable and full of possibility.
 - Homi Bhabha was an Indian physicist.
- *Can you think of an example of third space? (answers will vary)*

Slide Twelve: Exile Nostalgia

Share Information and Discuss

- **Nostalgia** is a sentimental longing or wistful affection for the past, typically for a period or place with happy personal associations.
- **Exile Nostalgia** is a term that applies primarily to people who were forced to move and unable to go back to their homeland because of war, violence, politics,

identity-based persecutions, etc. Exile nostalgia involves feelings of loss and mourning. People experiencing exile nostalgia often construct an idealized homeland in their lives through artifacts, storytelling, social gatherings, and the arts.

- *Do you know people who are experiencing exile nostalgia? (answers will vary)*

Slide Thirteen: What is Tradition?

Share Information

- In sum, traditions constantly change, adapt, and sustain in relation to different organizations, institutions, governments, regimes, rulers, and major events. The remainder of this component examines how music traditions and cultural practices in Asian America have responded (and continue to respond) to these forces.
- **Choose your musical path:** To learn about how Kulintang and Kundiman music (Philippines) have been preserved and sustained in the United States, continue with component 1. To learn about how Pinpeat music (Cambodia) has been preserved and sustained in the United States, move on to component 2 (slide 30).
 - Note: the component 1 case study has more of a historical/cultural focus, whereas the case study in component 2 has more of a musical listening focus (will include music-specific terminology).
 - Note: A performance-based activity (choral) can be found on slide 27 (perform the popular Filipino song “Bayan Ko”).

Slide Fourteen: Filipino American Immigrants and Music

Share Information

- Ever since Filipinos began coming to the U.S. in large numbers in the early 20th century, they have used music in a variety of ways, including:
 - Playing American popular music both within and outside Filipino American communities
 - Using music making as a tool for remembering, placemaking, and community building

Slide Fifteen: What is Kulintang?

A. Share Information

- ***Kulintang*** is a part of the gong-chime culture of Southeast Asia. was developed in the Mindanao region in the south of the Philippines. It consists

of a row of small gongs which generally plays the melody, accompanied by several drums and gongs.

- Kulintang became established in the U.S. largely through the work of Filipino American, Danongan "Danny" Kalanduyan. He moved to the U.S. in 1976 to teach at the University of Washington, and then relocated to California in the 1980s.

B. Attentive Listening

- Listen to an excerpt from the embedded audio example before moving on, so students can familiarize themselves with the sounds of kulintang ("Kapagonor" from *Danongan Kalanduyan and the Palabuniyan Kulintang Ensemble*).
 - Optional reflection question: *Do you think this is an example of preserving or adapting tradition? Third space? Why?*
 - **Advance to the next slide to learn more.**

Slide Sixteen: Kulintang: A More Experimental Approach

A. Share Information

- While Kalanduyan himself focused primarily on teaching traditional kulintang (preserving tradition), he mentored performers from many different musical backgrounds.
- Many of these students--and other members of the Philippine Diaspora--created very interesting hybrids. Kalanduyan himself performed on several recordings.

B. Attentive Listening

- Listen to an excerpt from the embedded audio example, "World Gong Crazy," which features the electric music duo DATU. You will hear the high-pitched kulintang instrument called the **sarunay**. "World Gong Crazy" is a song by Filipina Canadian emcee Han Han.
- Discuss: *Do you think this is an example of preserving or adapting tradition? Third space? Why? In this recording, what aspects of "kulintang" are being preserved? What is being adapted? (This is an example of adapting tradition and creating a third space/hybrid. The musicians maintain certain instrumental sounds and characteristics – such as repeated melodic patterns - from the kulintang tradition, but add more modern percussive sounds, syncopated rhythms, and vocals – some in English.)*

Slide Seventeen: What is Kundiman?

A. Share Information

- **Kundiman** is another example of a popular Filipino music tradition that has been preserved, sustained, and adapted in the United States.
- Kundiman developed in the Philippines around the turn of the 20th century-- that is, towards the end of Spanish colonization and the beginning of U.S. colonization.
- Kundimans are often patriotic songs disguised as love songs.

B. Attentive Listening

- Listen to an excerpt from the embedded audio recording, so students can familiarize themselves with the "sounds" of Kundiman.
 - The performer, Sylvia la Torre (b. 1933), is known as the "Queen of Kundiman." Here, she sings "Nasaan Ka Irog" ("Where Are You, My Love?").

Slide Eighteen: "Bayan Ko"

Share Information

- Today, students will experience "Bayan Ko" ("My Country"): One of the most famous kundimans.
- It was originally a song with Spanish lyrics, but the version most often heard today dates from 1929--and has Tagalog lyrics.
 - Originally, the song was performed as part of Zarzuela (Spanish Opera).
 - The Tagalog lyrics were written by José Cecilio de Jesús and music by Constancio de Guzmán (Tagalog is a language spoken in the Philippines).
- During the Marcos Dictatorship (1965-86), "Bayan Ko" became a favorite song of protesters, leading the Filipino government to ban public performances in 1972.
 - Ferdinand Marcos (1917-1989) was a nationalist president remembered as a corrupt dictator who ushered in an era of political repression and violence. In attaining and holding the presidency, he wielded charisma, vast wealth, political connections among both Filipinos and Americans, military clout, and drew upon the charm of his wife, the former beauty pageant winner Imelda Marcos. Read more here: <https://rpl.hds.harvard.edu/faq/ferdinand-marcos>.
- Optional discussion question: *Can you think of any songs in the United States that are favorites of protestors?* **(answers will vary)**

Slide Nineteen: "Bayan Ko" and the Marcos Dictatorship

A. Share Information

- In the early 1970s, two organizations (one from the U.S. and one from the Philippines) recorded an album called *Philippines: Bangon! Arise!* This album is now part of the Smithsonian Folkways collection.

- It contains songs that protested Ferdinand Marcos' military dictatorship and the role of the American government in backing his regime (including "Bayan Ko").
- On this album, "Bayan Ko" appears as a part of a track called "Medley for My Native Land." The two organizations were: the Revolutionary Cultural Workers from the Preparatory Commission for the National Democratic Front and the Union of Democratic Filipinos.

B. Attentive Listening

- Listen to an excerpt from the embedded audio recording (0:55 - 2:20), so students can become familiar with the tune.
 - Note: A transcription for this recording and lyrics/translation can be found in the teacher's guide.
- Discuss: *Does the song sound patriotic? Why or why not? (answers will vary)*
- Optional questions for the music classroom:
 - *What do you notice about the tonality? (It begins in a minor key and then changes to a major key)*
 - *Texture? (It begins with only male voices, then only female voices, then all voices together with three-part harmony)*
 - *Time? (3/4 time)*
 - *Form? (Two distinct sections: AB/binary form)*

Slide Twenty: Freddie Aguilar's "Bayan Ko"

Share Information

- Perhaps the most important recording of "Bayan Ko" during the Marcos dictatorship was made by Filipino folk-rock musician Freddie Aguilar. Released in 1979, Aguilar said that his recording was meant to "jolt back those who were starting to forget who we really are."
 - Click to the next slide to listen to Aguilar's version of the song.

Slide Twenty-One: Freddie Aguilar's "Bayan Ko"

Attentive Listening

- Listen to Freddie Aguilar's version of "Bayan Ko," while watching the accompanying slideshow.
- Optional: Discuss similarities and differences between this version and the previous version. **(different instruments are incorporated throughout, which gives it a thicker texture. Aquilar adds drums in the middle, and changes the style to give it a "more patriotic sound." There is no vocal harmony in this version).**

Slide Twenty-Two: “Bayan Ko” and the End of the Marcos Dictatorship

Share Information

- After the assassination of an opposing politician (Ninoy Aquino) in 1983, Aguilar's recording of "Bayan Ko" was played repeatedly on radio and in the streets. Aguilar even sang the song at Aquino's funeral.
 - From then on, the song was a mainstay at protests that ultimately overthrew the Marcos regime in 1986.

Slide Twenty-Three: Kundiman in the United States

Share Information and Listen

- In the United States, Filipino Americans have performed (and continue to perform) kundiman in a variety of ways (concerts and more informal settings).
 - Incidentally, the term "kundiman" originated as an abbreviation for "kung hindi man."
 - A common way of preserving/adapting a music tradition is to arrange traditional songs for a new instrument.
- Listen to a short excerpt from the linked example, in which "Bayan Ko" is played as a piano arrangement.
 - Rondallas (see slides 4 and 5) also play many arrangements of kundimans.

Slide Twenty-Four: Leslie Damaso and Her “Bayan Ko”

A. Share Information

- Leslie Damaso is a contemporary Filipina American singer, visual artist, poet, writer, and educator. Trained as an operatic singer, she now performs in a wide variety of styles, and runs the Buttonhill Music Studio in Mineral Point, Wisconsin.

B. Watch Video, Listen, and Discuss

- Watch Damaso’s music video for “Bayan Ko”, which was released in 2020.
 - This project is a collaboration with Madison-based multi-genre combo Mr. Chair.
- Discuss: *Are any aspects of kundiman being preserved here? Which aspects are being changed or adapted?* **(Damaso preserves the original melody-including the rhythm-, vocal timbre, and language. She adapts/creates a third space by incorporating new instruments and certain elements of jazz-including instrumentation and improvisation. In the middle section of the song, she dramatically**

changes tempo and style. At the end, she adds a spoken section with English translation).

Slide Twenty-Five: Damaso Discusses Her Relationship with Kundiman

Watch Video

- In this interview excerpt (approx. 8 minutes), Damaso discusses how she started learning and performing kundimans, her views of preservation, and how she believes that kundimans symbolize both freedom and a sense of uncertainty.
 - Additional Context: Damaso's "Bayan Ko" is now a part of her evening-long show named Sirena. She writes, "Sirena blends a personal story, family secrets, a mythic love triangle ending in the beginning of a nation, the displacement of its people, and an individual's search for identity and belonging." This show includes indigenous instruments from the southern region of the Philippines and projections of Damaso's artworks, which are layered with ancient Baybayin script. For her, Sirena "is an act of weaving together pieces to heal what's beneath our scars; a journey back to the sweetness of life."
 - Learn more here: <https://madison365.com/leslie-damasos-original-work-sirena-brings-texture-culture-and-healing-to-spring-dig-jazz/>
- Optional: In another interview, Damaso talks about how kundiman and jazz were both born out of life's deepest sorrows, were combined and popularized:

Slide Twenty-Six: Optional Activity: Compare and Contrast

Optional Activity: Reflect

- Use these questions (and others) to lead a short discussion about similarities and differences between the four musical examples. These questions could also serve as the springboard for a written reflection.
 - *What are some similarities and differences between the four versions of "Bayan Ko" that you listened to in this component (kundiman)?*
(Similarities: the main melody-including its rhythmic qualities-was similar in all versions. Differences included changes in instrumentation, texture, timbre, style/genre, and harmony)
 - *How did each make you feel? (answers will vary)*
 - *Which of the terms introduced at the beginning of this component-- "preservation," "sustainability," "third space" and "nostalgia"--apply to each of these three recordings? (the first example is an example of preservation, Aquilar's version was meant to invoke feelings of nostalgia and national pride, the piano arrangement is an example of sustainability, and Damaso's arrangement/adaptation created a third space)*

- Which of these recordings did you like the most or the least? Why?
- In your own experiences, do you see examples of cultural preservation, transformation, and hybridity?

Slide Twenty-Seven: Optional Activity: Perform “Bayan Ko”

Optional Activity: Perform

- If you are teaching this lesson in the context of a music classroom (especially choir) - consider adding "Bayan Ko" to your concert repertoire (find the lyrics/translation at the end of this guide and musical transcription [HERE](#)).
 - Consider inviting a native speaker (Tagalog) into your classroom to teach the pronunciation of the text.
 - Note: This transcription/arrangement is based upon the version from the album: *Philippines: Bangon! Arise!* (introduced on slide 19).
- If you are teaching this lesson in a different context (e.g., social studies), you can still print out the lyrics or and sing along for fun during class (along with the recording)!
 - You could also collaborate with your school's choir teacher to create an integrated learning experience for your students.

Slide Twenty-Eight: Learning Checkpoint

- *How has cultural heritage and tradition been preserved, sustained, and transformed through music in Filipino American communities?*
 - **Danny Kalanduyan has preserved the kulintang tradition in the U.S., and many of his students have transformed it by creating interesting hybrids.**
 - **Sometimes, musicians have sustained tradition by arranging songs for new instruments (such as rondalla and piano).**
 - **Leslie Damaso blended the sounds of a popular kundiman with jazz to create an interesting hybrid that has a powerful message.**
- *How do the examples in this component show us that traditions are in a constant state of change?*
 - **The examples in this component illustrate how new places, the people we meet, the experiences we have, and the musical sounds we encounter influence the music that we listen to and create – music is not meant to remain static or “frozen in time.” The “third spaces” that emerge when musicians blend traditions from more than one culture can help people make sense of their surroundings and discover their identity.**

2. Component Two: Preserving and Sustaining Cultural Heritage: Pinpeat



To prepare:

- Read through the component.
- Preview Component **2** of the **Lesson 8 Slideshow** (slides 30–48).
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. (If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.)
- Optional: Print the “attentive listening” worksheet (find below)

Slide Thirty: Component 2 Title Slide

In Component 2, students will listen to several examples of how the classical Cambodian music and dance tradition (pinpeat) has adapted and changed after the Khmer Rouge genocide (1975-1979) and relocation in the United States.

Slide Thirty-One: Pinpeat: Cambodian Classical Music and Dance

Share Information

- **Pinpeat** is the name of the court, classical music that accompanies the Cambodian Royal Ballet, theatrical performances, ritual ceremonies, and community events.
 - Note: Music and dance are inextricably linked together in the Cambodian arts; music almost always accompanies dance in some capacity.
 - Learn more about the Cambodian Royal Ballet here:
<https://ich.unesco.org/en/RL/royal-ballet-of-cambodia-00060>

Slide Thirty-Two: Listening: “Robam Buong Suong”

Attentive Listening

- Listen to an excerpt from the embedded example (recorded by UNESCO between 1966-1968, before the Khmer Rouge genocide).
 - This listening example is intended to help students familiarize themselves with the traditional sounds of pinpeat, before listening to adaptations/re-interpretations.
 - Additional contextual information: “Robam Buong Suong” is a dance performed before ritual ceremonies. Often, this dance is performed before the sampeah kru (teacher’s ritual).

Slides Thirty-Three and Thirty-Four: Instruments of Pinpeat

Share Information and Listen

- Look at the embedded photos and listen to the individual sounds of six important instruments in the pinpeat tradition.
 - Find the listening examples here: <http://musicofcambodia.org/pin-peat-instruments/>.
- Optional assessment activity: After students are familiar with the sounds - they could take a listening/aural identification quiz.
 - **Roneat:** xylophones played with two mallets; one xylophone is the lead xylophone and plays in a higher pitch register while the other plays in a lower pitch register
 - **Kong:** a set of horizontally suspended knobbed gongs; one set of gongs plays in a higher pitch register while the other plays in a lower pitch register
 - **Sralai:** a quadruple reed oboe-like instrument
 - **Skor Thum:** a large barrel drum set upright on a drum stand
 - **Samphor:** a double-headed barrel drum set horizontally
 - **Chhing:** two small cymbals with a string connecting the cymbals

Slide Thirty-Five: Transformations of Cultural Heritage: Pinpeat

Share Information

- **Cultural heritage** constantly changes every day as people encounter or realize new ideas as well as become inspired by other people and their cultural practices. In this component, we will listen to how Cambodian music and dance has adapted after the Khmer Rouge genocide (1975-1979) and relocation in the United States.
 - UNESCO defines "heritage" as the cultural legacy which we receive from the past, which we live in the present and which we will pass on to future generations.
 - Note: UNESCO stands for: United Nations Educational, Scientific, and Cultural Organization. This organization's mission is to bring people and nations together through education, culture and science. See their website here: <https://en.unesco.org/>.

Slide Thirty-Six: Historical Context: Vietnam War

Share Information

- From 1955 to 1975, the United States military sought to stamp out Communist forces in Vietnam. The American War in Vietnam, also known as the Vietnam War, destabilized the region.

Slide Thirty-Seven: Historical Context: Khmer Rouge

Share Information

- US military disruption empowered the Khmer Rouge, or Red Khmer. This political faction unseated the monarchy and set in motion a totalitarian regime which led to the Khmer Rouge genocide (1975–1979). **Advance to the next slide for more information about the Khmer Rouge genocide.**
 - Note: At this point, it is important to distinguish between totalitarianism and communism. Khmer Rouge considered themselves communists and believed themselves to be following Marxist philosophy but enacted a totalitarian regime that oppressed its people.
 - **Totalitarianism:** a system of government that is centralized and dictatorial and requires complete subservience to the state
 - **Communism:** a political theory derived from the work of Karl Marx, advocating class war, and leading to a society in which all property is publicly owned, and each person works and is paid according to their abilities and needs

Slide Thirty-Eight: Khmer Rouge Genocide

Share Information

- The Khmer Rouge genocide (1975-1979) sought to return Cambodia to an agricultural society while also aiming to create an egalitarian society (everyone is equal) by returning the nation to Year Zero.
 - The idea behind Year Zero was that all culture and traditions within a society must be completely destroyed or discarded, and a new revolutionary culture must replace it, starting from scratch. All of the history of a nation or people before Year Zero would be largely deemed irrelevant, because it would ideally be purged and replaced from the ground up.
 - Optional activity: Navigate to YouTube to listen to rapper praCh ly's song "Year Zero" (about the Khmer Rouge regime):
<https://youtu.be/Kux5URoUPYU>. **Please note that this song contains explicit lyrics.**
- Over 80% - 90% of Cambodia's scholars and artists were wiped out during this time because they did not fit with the goals of the authoritarian regime.

- Optional discussion/exploration: *Why would a regime kill such a high percentage of musicians and artists? Has this happened in other locations/time periods?* **Music is a powerful symbol of culture – therefore, one way to destroy culture is to destroy its music and the people who make it. Historically, this has happened in many places and time periods, including musicians of all types during the Holocaust, and bandura players in Ukraine-before, during, and after WWII – just to name a couple of examples.**

Slide Thirty-Nine: Cambodian Refugees

Share Information

- As a result of the political turmoil in Southeast Asia, many people fled to refugee camps in Thailand, Indonesia, and the Philippines and then emigrated to the United States, Australia, and Europe.

Slide Forty: Cambodian Refugees in the United States

Share Information

- From the 1970s onwards, Cambodian refugees entered the United States and formed ethnic enclaves in places like Long Beach, CA, Lowell, MA, Baltimore, MD, etc.
- During the resettlement process, Cambodian refugees sought to establish an American identity while sustaining their cultural practices in a new country after surviving a genocide.

Slide Forty-One: Cambodian Classical Music and Dance in the United States

Share Information

- Remind students: After the Khmer Rouge genocide, 80-90% of Cambodian scholars and artists passed away or disappeared.
- In the United States, Cambodian Americans have worked to maintain and reclaim aspects of their cultural heritage after this devastating loss.

Slide Forty-Two: Cambodian Classical Music and Dance in the United States

Share Information

- The following two listening activities demonstrate how Cambodian Americans have actively worked to sustain, revitalize, and adapt their artistic practices while encountering American ideas and norms.

Slide Forty-Three: Compare and Contrast #1: “Phleng khlom”

A. Attentive Listening

- Listen to an excerpt from the embedded track (if you choose to listen to the entire track, it is about 5 minutes long).
 - This version of “Phleng khlom” was recorded by UNESCO between the years 1966–1968 (before the genocide). It is intended to help students familiarize themselves with the traditional sounds of pinpeat.
- Optional attentive and engaged listening for the music classroom: Encourage students to aurally identify (and subsequently discuss) musical and cultural characteristics related to: instrumentation, timbre, texture, tempo, beat, rhythm, dynamics, context, purpose, form, etc... You can also encourage them to engage with the recordings by tapping the beat (or rhythms) - or humming along with the main melodic idea.

B. Share Information

- ***Khlom*** is music from the classical music repertory that accompanies Cambodian classical dancers. Khlom typically accompanies ogres and monkeys in the Reamker dance-drama.
 - More about Remeaker dance-drama: the Reamker is a uniquely Khmer adaptation of the Indian Ramayana, one of the most ancient epic myths still known today. The Reamker is the story of the hero, Preah Ream (Prince Rama), who is the earthly incarnation of Vishnu (Preah Noreay in Khmer), the guardian of the universe. The whole Reamker narrative, comprised of nearly 200 episodes, requires several days and nights to perform.
 - Additional context: An important musical element in Cambodian traditional music is ***heterophony***. Heterophony is a musical texture where there is one main melody played across every instrument but ornamented and/or improvised on differently by each musician. For Cambodian traditional music, each performance of a piece constantly changes due to heterophony. This heterophony is also complicated by the training of each individual musician who comes with their own toolbox of ornamentation styles that reflects who their teachers have been.

Slide Forty-Four: Compare and Contrast #1: “Khloam”

A. Attentive Listening

- Listen to an excerpt from the embedded performance of “Khloam” (recorded in the United States by Ngek Chum in 2002).

B. Discuss

- *Does this sound different from the previous recording titled “Phleng khlom”? In what ways? What musical elements changed? Are there changes in instrumentation? Do you think this is an example of preserving, adapting, or transforming tradition? Why? (Although there are no "right" or "wrong" answers to these questions ... in this case, Ngeok Chum attempts to "preserve" the more "traditional" sounds of pinpeat).*

Slide Forty-Five: Compare and Contrast #2: “Neary Chea Chuor”

A. Attentive Listening

- Listen to excerpts from two versions of “Neary Chea Chuor” (both examples were recorded in the United States). Robam "Neary Chea Chuor" is dance from the classical pinpeat repertoire. It is performed in both the United States and Cambodia.
 - The first example was recorded by the Sam-Ang Sam Ensemble in 1996.
 - The second was recorded by Tiffany Lytle in 2017.
- Prompt students to listen specifically for similarities and differences between these two tracks.
 - Optional: Use the accompanying attentive listening worksheet for this activity (find below). This might be especially helpful if you'd like to assign this activity as homework.

B. Discuss:

- *Which of these interpretations is an example of preserving tradition? Which is an example of adapting tradition? Why? (the first example preserves the instrumentation, style, and vocal timbre associated with pinpeat, whereas the second example makes major changes – especially regarding instrumentation and vocal timbre). Do you hear the traditional timbre (instrumental sounds) of pinpeat in both of these recordings? (Lytle does not use the traditional sounds of the instruments). How does Tiffany Lytle reinterpret the dance music for Robam "Neary Chea Chuor"? (Lytle uses the melody and original language of the song – Khmer - but arranges it for voice and piano).*

Slide Forty-Six: Synthesis

Share Information

- In this component, we explored how Cambodian Americans have adapted their musical practices in response to life in the United States. Cambodian Americans have re-contextualized their music according to trends in American popular

music while also maintaining traditional sounds. At the same time, they sustained their traditional music practices through reinventing and reinterpreting traditional stories. In part, these changes can be understood as a response to social and community forces that inform how the community constructs their identity in a new place.

- **Optional extension activity:** Watch the short embedded video (7 minutes), which captures Cambodian American artists preserving and sustaining the Cambodian classical music tradition in the United States (and read the related article from Folklife magazine):
<https://folklife.si.edu/magazine/buddha-cambodian-dance-and-music>

Slide Forty-Seven: Learning Checkpoint

- *Why did a large number of Cambodian American refugees enter the United States in the 1970s?*
 - **There was a lot of instability in the region (due to the Vietnam War and Khmer Rouge Genocide), and many people fled to refugee camps and ultimately ended up emigrating to places like the U.S.**
- *In what ways have Cambodian American community preserved, sustained, and adapted traditional artistic practices (such as pinpeat)?*
 - **Over 80 – 90% of Cambodia’s artists were killed during the Khmer Rouge Genocide because their work did not fit with the goals of the regime (Year Zero). In the U.S., some Cambodian American musicians have formed pinpeat ensembles ... attempting to preserve the practices associated Cambodian classical music and dance traditions (such as Ngek Chum and the Sam-Ang Sam Ensemble). Other artists (like Tiffany Lytle) have created “third spaces” by using combining traditional songs with different musical styles and instruments.**
- *What do these adaptations and transformations tell us about the forces impacting cultures and traditions?*
 - **The listening examples in this component remind us how important music is to culture, and also that music is not meant to remain static or “frozen in time.” New places, the people we meet, the experiences we have, and the musical sounds we encounter influence the music that we listen to and create. The “third spaces” that emerge when musicians blend traditions from more than one culture can help people make sense of new surroundings and help them (re)discover their identity.**

3. Component Three: Who Can (Re)interpret Cultural Heritage?



To prepare:

- Read through the component.
- Preview Component **3** of the *Lesson 8 Slideshow* (slides 49–62).
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. (If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.)

Slide Forty-Nine: Component Three Title Slide

Through a series of real-life examples, this component asks students to carefully consider who has the power to reinterpret traditions and cultural heritage and the extent to which cultural heritage can/should be changed.

Slide Fifty: Reinterpreting Cultural Heritage: Component Introduction

Share Information

- **Cultural heritage** constantly changes every day as people encounter or realize new ideas as well as become inspired by other people and their cultural practices. These transformations and adaptations are often a response to the surrounding cultural influences as well as how a community defines their identity. This component looks at three examples of how cultural heritage has been transformed by musicians, including people who are not necessarily from the original cultural community.
- Depending on the time you have available, you can choose to explore one, two, or all three of the case studies provided in this component:
 - **Beginning on Slide 51:** Case study #1: "Concerto for Taiko and Large Ensemble": Jon Jang
 - **Beginning on Slide 53:** Case study #2: "Four Seasons Medley": Wu Fei and Abigail Washburn
 - **Beginning on Slide 56:** Case study #3: "La danza de Coyolxauhqui": Quetzal
 - **Slide 59** has reflection questions and
 - **Slide 60** has a related creative activity the students can complete as homework

Slide Fifty-One: Case Study #1: “Concerto for Taiko and Large Ensemble”

Share Information

- Chinese American composer Jon Jang's composition, "Concerto for Taiko and Orchestra" is influenced by Black musicians, artists, and activists. In this composition, Jon Jang draws on jazz and the Black Liberation Movement. Jang connects jazz with taiko, a Japanese American musical tradition, to bridge their experiences in the United States.

Slide Fifty-Two: Case Study #1: “Concerto for Taiko and Large Ensemble”

Attentive Listening and Reflection/Discussion

- As students listen to the embedded recording, prompt them to notice how taiko drums and jazz sounds fit together and consider these questions:
 - *What do you think Jon Jang trying to convey about Black American and Japanese American/Asian American experiences in the United States? Is he successful in conveying his message? (answers will vary. **Eric – is there anything else you'd like to provide?**)*
 - Note: This listening activity focuses on Movement 1: “Redress Blues”
 - Note: Visit Lesson 7 to learn more about taiko drumming (this listening example is also used in Lesson 7, component 2).
- Remind students that Jon Jang is a Chinese American, but in this case, he is adapting and fusing Japanese and African American music traditions.
 - *Should **ethnicity and identity** impact who can or cannot adapt cultural heritage? Why or why not? When and how should cultural heritage be adapted?*
 - Extension: You could ask students to reflect on these open-ended questions through writing.

Slide Fifty-Three: Case Study #2: “Four Seasons Medley”

Share Information

- Wu Fei is a *guzheng* player, vocalist, and composer originally from Beijing, China. Her music blends genres and musics from across the world together. Wu Fei's intent is to unite people across difference.
 - Note: Visit Lesson 1 to learn more about Wu Fei and her music.

Slide Fifty-Four: Case Study #2: “Four Seasons Medley”

Share Information

- Wu Fei’s collaborator, Abigail Washburn, is an Appalachian old-time banjo player. She majored in Asian Studies at Colorado College, studied abroad in China while learning Mandarin Chinese and Chinese music. She and Wu Fei formed a duo and merged old-time music with Chinese folk song to connect these two disparate folk musics.

Slide Fifty-Five: Case Study #2: “Four Seasons Medley”

Attentive Listening and Reflection/Discussion

- As students listen to the embedded recording, prompt them to notice how Wu Fei and Abigail Washburn interact and consider these questions:
 - *What language do you hear? (This song incorporates both Chinese and English) What do the lyrics convey to the listener? (The lyrics cite the four seasons as metaphors for love and friendship).*
 - Note: The lyrics can be found in the liner notes here (p. 20):
<https://folkways-media.si.edu/docs/folkways/artwork/SFW40236.pdf>
 - *Does having a **relationship/long-term engagement with a cultural practice** impact who can or cannot adapt cultural heritage? Why or why not? When and how should cultural heritage be adapted?*
 - Extension: You could ask students to reflect on these open-ended questions through writing.

Slide Fifty-Six: Case Study #3: “La danza de Coyolxauhqui”

Share Information

- Quetzal Flores, a self-proclaimed "Chicano Artivista," is involved in the arts communities of Los Angeles: He uses his music and the arts to engage the community, open critical conversation about oppression, and work towards healing through collectivity.
- Quetzal is one of the founding members of the musical ensemble by the same name.
 - Note: Learn more about Quetzal Flores (and his band, Quetzal) in the "Music of the Chicano Movement Pathway": Lesson 11, Component 3 (Modern Musical Fusions).

Slide Fifty-Seven: Case Study #3: “La danza de Coyolxauhqui”

Share Information

- Quetzal's album *The Eternal Getdown* (2017) uses music to articulate the resilience of people facing discriminatory violence and oppression in the United States. It aims to give voice and power to marginalized communities.
- Their song, “La danza de Coyolxauhqui” incorporates instruments from several cultural settings, such as violin, jarana tercera, and taiko (pictured on the slide).

Slide Fifty-Eight: Case Study #3: “La danza de Coyolxauhqui”

A. Share Information

- “La danza de Coyolxauhqui” uses the *violin*, *jarana tercera*, and *taiko* to describe a battle between the Aztec goddess Coyolxauhqui and her brother Huitzilopochtli who fights to defend their mother.
 - According to Aztec beliefs, the goddess of the moon is Coyolxauhqui. Coyolxauhqui is a daughter of the priestess Cōātlicue. She led her brothers in an attack against their mother, Cōātlicue, when they learned she was pregnant, convinced she dishonored them all. The attack is thwarted by Coyolxauhqui's other brother, Huitzilopochtli (the god of war), who kills her (beheads her).

B. Attentive Listening and Discussion

- As the students listen, prompt them to consider this context: The Aztec goddess Coyolxauhqui—dismembered by her brother Huitzilopochtli in defense of their mother—is conjured by this danza. The taiko drum is at the forefront of this track, which, in combination with the shrill sounds of the violin, performs the epic battle between forces.
- They can also consider these questions:
 - *Through the usage of taiko, jarana tercera, and violin, does this track convey the importance of self-reflection? How does this track promote healing? (answers will vary, but see additional context below)*
 - *Should **intentions** impact who can or cannot adapt cultural heritage? Why or why not? When and how should cultural heritage be adapted?*
 - Extension: You could ask students to reflect on these open-ended questions through writing.
 - Additional Context: The correspondence between instrumental sounds in this danza symbolize the necessary process of fragmentation and reunification that scholar Gloria Anzaldúa theorized as “the Coyolxauhqui imperative,” that is, a way to embrace an ongoing process of self-reflection, making, and

unmaking as strategies to cultivate practices of healing in contexts of pain and violence.

Slide Fifty-Nine: Reflection: Reinterpreting Cultural Heritage

Discuss

- Use these questions (or others) to facilitate a short discussion about reinterpreting cultural heritage:
 - *What is different about these artists and their reinterpretations of cultural heritage? What are their goals? (hints to guide discussion: These artists had different intentions. Jon Jang incorporated the sounds of two musical genres in order to convey a message about an experience, Wu Fei and Abigail Washburn blended the sounds of two genres to promote unity across difference, and Quetzal incorporated instruments from different cultures in an attempt to promote self-reflection and healing)*
 - *How are these art forms transformed or appropriated? Who is doing the transforming or appropriating? (appropriation can happen in both positive and negative ways). (hints to guide discussion: Jon Jang incorporates elements of jazz and taiko into an orchestral composition. He understands the Asian American experience but is not a cultural insider of either of these genres. Wu Fei and Abigail Washburn worked together as “culture bearers” to blend American and Chinese “folk” music. Quetzal Flores understands the experience of oppression and marginalization as part of an ethnic minority in the United States (Mexican American/Chicano). On this recording, members of the band Quetzal collaborate with taiko drummer, Kaz Mogi.)*
 - *Would you do the same thing? Would you do anything different?*
- Optional extension activity: Consider holding a classroom debate (or ask students to reflect on these questions through writing).

Slide Sixty: Optional Creative Activity: Reinterpreting Cultural Heritage

Instructions

- Research a piece of music, art form, or historical event. It can be from your cultural background or from another culture.
 - Re-interpret it in some way: Create new music or art based on or inspired by the music or art form you have researched.
 - Write an artist statement describing how you adapted this musical or artistic form: what choices did you make, and what was your intention.

- Teacher considerations: Give time in class for students to research and create their reinterpretations (artwork and/or memes are great for this as well). Assign the artist statement as homework. Have students present their work in some way to each other. Alternatively, students could think of recent examples of musical/cultural reinterpretation/appropriation and discuss/debate whether the changes made were appropriate.

Slide Sixty-One: Learning Checkpoint

- *How did the artists in this component reinterpret cultural heritage?*
 - **Jon Jang, a Chinese American composer, used the sounds of jazz (an African American tradition) and taiko (a Japanese American tradition) within the context of an orchestral composition to convey a message about Japanese American/Asian American experiences in the United States.**
 - **Wu Fei and Abigail Washburn combined folk music traditions from the United States and China – incorporating both languages and blending musical styles in the process. They believe that blending genres in this way (while highlighting universal values such as friendship and love) can unite people across difference. Although Abigail Washburn does not have Chinese heritage, she studied Chinese music extensively and speaks Mandarin Chinese.**
 - **Quetzal Flores (and members of the group Quetzal) incorporated instruments from different cultures (violin, jarana tercera, and taiko) into their song, with the intention of promoting self-reflection and healing.**
- *What types of relationships are involved when people transform or appropriate cultural heritage?*
 - **As a Chinese American, Jon Jang understands the experience of being in the ethnic minority. Although he is not a culture bearer of the music traditions he incorporates, his choices regarding music elements, such as instrumentation and scales, are culturally informed.**
 - **Abigail Washburn and Wu Fei blend their unique cultural/musical expertise ... they are both culture bearers in this process. In this arrangement, they use both Chinese and English.**
 - **Quetzal Flores is a self-proclaimed “Chicano” artist/activist. In this composition, his band incorporates instruments from different cultures (such as taiko), as a way to prompt self-reflection and**

healing between different cultural communities. They invited a well-known taiko player to perform with them on this track.

- *What are the responsibilities of non-culture bearers to the cultural community from whom they are modifying their cultural practices?*
 - **It is important to remember that “appropriation” is not always bad, but non-culture bearers should take steps to maintain the integrity of the music traditions they are using. They can:**
 - **Learn as much as they can about the culture from which the music is drawn and the history of the specific song and instruments they are using**
 - **Reflect on your intentions ... develop awareness of your purpose in using or modifying this cultural practice.**
 - **Consult culture bearers/insiders or invite them to collaborate**
 - **Engage in honest reflection/discussion about the complexities that arise when we modify cultural practices as non-culture bearers**

Slide Sixty-Two: Lesson Navigation Slide

Additional Reading and Resources

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- Liner Notes for *Philippines: Bangon! Arise! Paredon Records* PAR01029. <https://folkways-media.si.edu/docs/folkways/artwork/PAR01029.pdf>.
- Sam, Sam-Ang. 2001. "Cambodian Music and Dance in North America." *Senri Ethnological Reports* 22: 61–77. https://khmerbamboo.files.wordpress.com/2013/02/ser22_005.pdf.
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- UNESCO. n.d. "United Nations Educational, Scientific and Cultural Organization." Accessed November 25, 2022. <https://en.unesco.org/>.
- UNESCO. n.d. "Royal Ballet of Cambodia." Accessed November 25, 2022. <https://ich.unesco.org/en/RL/royal-ballet-of-cambodia-00060>.
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2014 National Music Standards Connections

MU:Re7.2.8a Compare how the elements of music and expressive qualities relate to the structure within programs of music.

- I can identify musical similarities and differences between modern reinterpretations of kulintang, kundiman, and/or pinpeat music and more traditional versions. (Components 1 & 2)
- I can identify the typical instrumentation associated with pinpeat music. (Component 2)
- I can describe how music elements and expressive qualities were applied in the musical selections presented in this lesson (e.g., instrumentation, tempo, dynamics, lyrics, timbre, texture, etc.). (Components 1, 2, and 3)

MU:Re7.2.8b Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.

- I can identify and compare the context of kulintang, kundiman, and pinpeat music in their original cultural settings (Philippines and Cambodia) and the United States. (Components 1 and 2)

MU:Re8.1.7a Describe a personal interpretation of contrasting works and explain how creators' and performers' application of the elements of music and expressive qualities, within genres, cultures, and historical periods, convey expressive intent.

- I can interpret and explain how the creators and performers of the music presented in this lesson used musical elements and expressive qualities to convey intent (e.g., tell a story, convey an experience, illustrate oppression and resilience, etc.). (Components 1, 2, and 3)

MU:Cn10.o.8 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

- I can explain why Filipino American and Cambodian American artists have been interested in preserving and sustaining kulintang, kundiman, and pinpeat music in the United States. (Components 1 & 2)
- I can explain how several Filipino and Cambodian American artists have incorporated aspects of cultural heritage from their homelands into the music they create. (Component 1 & 2)

MU:Cn11.0.8 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- I can explain the notions of “tradition,” “cultural preservation,” and “cultural sustainability.” (Component 1)
- I can describe how Filipino and Cambodian American musicians have adapted their artistic practices in response to life and musical trends in the United States. (Components 1 & 2)
- I can explain why the examples presented in this lesson indicate that traditions are in a constant state of change. (Components 1, 2, and 3)
- I can discuss when, why, and how musical traditions and other aspects of cultural heritage should be adapted, re-interpreted, and/or transformed. (Component 3)
- I can discuss how music making can articulate resilience and promote self-reflection and healing. (Component 3)

Worksheets

“Bayan Ko” Lyrics and Translation

From: *Philippines: BANGON! ARISE!* (Smithsonian Folkways Recordings, PAR1029)

Lyrics:

Ang hayan kong Pilipinas
Lupain ng ginto 't hulaklak
Pag-ihig ang sa kanyang pa/ad
Nag-alay ng ganda 't dilag.

At sa kanyang yumi at ganda
Om Dayuhan ay nahalina
Bayan ko, hinihag ka
Nasadlak sa dusa.

(koro):

hon mang may layang lumipad
Kulungin mo at pumipiglas
Bayan pa kayang sakdal dilag
Ang di magnasang makaalpas.

Pilipinas kong minumutya
Pugad ng luha ko 't dalita
Aking adhika
Makita kang sakdal laya!

English Translation:

In my golden land of Philippines,
Fragrant flowers filled the morning breeze
Loving fingers built a paradise
A resting place for humankind.

One day foreign ships and strangers came
Seeking out her wealth and beauty
Left her people bound in chains
Our hearts in misery.

(refrain):

Birds go winging freely through the sky
Try to cage them and they surely cry
Take away a people's liberty
Sons and daughters live to set them free

Soon one day our trials will be done
Night will fade and golden morning come
Now, my life and love
I give to set my country free

“Neary Chea Chour” Attentive Listening Worksheet

Name: _____

| | Example 1: Sam-Ang Sam Ensemble | Example 2: Tiffany Lytle | Comparing these interpretations, how are they similar or different? |
|--|---------------------------------|--------------------------|---|
| <p>Music Elements (what instruments do you hear? Texture? Do you notice anything related to rhythm, melody, or harmony? Form?)</p> | | | |
| <p>Expressive Qualities (what dynamics are used? Articulation? Do you notice anything about the tempo and/or vocal timbre/style?)</p> | | | |
| <p>Meaning/Purpose/Context (Describe the performance context. What are the intentions of the performers? Why did they arrange/perform this? What language is used? What is the role of audience members?)</p> | | | |