

## Educational Material using Malay Children's Folk Songs for Viola Beginners

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### Abstract

The researchers created a method book using Malay children's folk songs to encourage the local Malaysian teenagers to learn viola. They hope to improve the knowledge of the teenagers regarding their own music culture and to develop their abilities and playing skills faster. The research focused on compiling the contents for the method book including Malay children's folk songs, *études*, piano accompaniments and an attached CD. The book comprises a blended learning approach using historical, theoretical, technical and musical teaching materials. 14 students (viola beginners) took part in the research. They were subjects used to evaluate the new method book that was used at the Department of Music and Music Education, Universiti Pendidikan Sultan Idris (UPSI). This article highlights the research process of creating this method book, methodology used for solving problems, design process, trial use of the book and evaluation of the book.

**Keywords:** Viola, Malay Children's Folk Songs, *Études*, Viola Method Book.

### Background

The aspiration to create the method book for Malaysian beginners on viola comprising Malay songs with Western technical materials existed many years ago. The researcher learned violin using the method book "Elementary school of violin playing" by A. Grigoryan (1986) back in her country. The book has been in use since the 19th century in the Union of Soviet Socialist Republics (USSR). After arriving in Malaysia nine years ago, the researcher started teaching but with unfamiliar references such as books from America and Britain. The researcher found that these method books were preferable among students in Malaysia. These method books included exercises or *études* books. Unfortunately, most of the existing method books did not have everything (songs, exercises, and *études*) in one book. For example, for the current Associated Board of Royal School of Music (ABRSM) examination, their books for scales,

exercises, *études*, and pieces are sold separately. The Trinity Board inserted *études* in their scale book. Techniques and finger exercises or *études* were not stressed on in the beginner's book. Even for learning string instruments with graded examination, *études* are not stressed upon.

To learn playing viola, a child needs to be at least 12 years old in order for them to be able to hold the instrument correctly, when the physical structure of their hands are fully grown. The viola differs from the violin and cello in that it has no transitional sizes for children such as 1/8, 1/4, 2/4, 3/4 and full size 4/4. The smallest size of a viola ranges from 13.5, 14.0, 14.5, and up to 18.0 inches.

Music students from the Faculty of Music and Performing Arts can take up viola as their major instrument without having any primary music background or skills. In one semester (comprising fourteen lessons for major instruments), the teacher's task is to teach the students the basic playing skills of the viola, such as holding the instrument, moving the bow using different note values, placing the fingers on the fingerboard and using the alto clef which is used for the instrument's notation. In addition, within this short period, students need to obtain at least Grade 2 of ABRSM or equivalent. With these requirements, it is impossible to master viola playing by using method books for beginners designed for a long period of playing. Thus, the researcher came up with the idea of producing a compilation method book that consists of *études* and piano accompaniments along with a CD that would help students learn faster using materials that they are more familiar with.

### Research Questions

The Research Questions were designed based on the researcher's observation:

- How can the abilities in playing for a beginner viola student be developed faster?
- What types of teaching and learning materials can help in developing technical and expressive skills in a short time?
- What type of folk songs can be perceived by ear and facilitate the students in mastering the alto clef?

The researcher along with two other co-researchers decided to come up with a new method book with piano accompaniments and a CD of demo tracks of the piano accompaniments for viola beginners. This article discusses the necessity to create a new method book. It also sets out to help identify problems and develop methodology to solve the problems. The methodology describes the sequence of creation of a trial copy of the book and its evaluation

### Research Problems

Previous issues identified as research problems:

- The lack of educational literature for the acquisition of playing skills in a short time for students starting to play the viola from 18 years old.
- The necessity to create a new method book with the inclusion of *études* for rapid development of technical skills of the left and right hands.
- The collecting suitable melodies that are easily remembered by ear for the development of expressive performance.

By examining existing method books for viola beginners and based on her experience in teaching, the researcher found that most of the materials were mainly designed for younger-aged students and that the curriculum in the books were designed for extended periods of

learning (at least a year). The content of the teaching materials found were mainly European folk songs and classical works; works or folk songs from Eastern and Asian countries cannot be found.

Melodies of traditional folk songs seem more suitable in the development of memorising and expressive skills. Existing and popular method books currently in use mostly does include *études/studies* and exercises. These *études/studies* and exercises normally follows the learning before or after folksong melodies. This brought about the idea to create new *études* to be included into the Malaysian method book for the developing skills in technique. All method books also included piano accompaniment audio tracks and/or demo tracks on CD attached on the cover. Researchers found this a useful feature and decided to also attach to the new method book a CD with demo records of the viola with piano, piano accompaniment tracks and clavier score in pdf.

### **Methodology**

The methodology comprises:

- Collecting data - reviewing and comparing existing method books for beginners.
- Come up with a method book - utilising Malay children's folk songs with supported *études*, piano score and CD demo.
- Conduct pilot tests using the method book - viola students were given this book to be used in their learning, and so improvements could be made based on their feedback.

The result of visiting music stores in Kuala Lumpur and searching online has shown that existing choices of method books for viola beginners is not wide-ranging. The books on sale and used by teachers in their teaching include "All for Strings" Book 1 (1985) by Anderson, G. E. & Frost, R. S.; "Essential Elements 2000 for Strings, Book 1" (2001) by Michael Allen, Robert Gillespie, and Pamela Tellejohn Hayes; "The ABC's of Viola (violin, cello) for the Absolute Beginner, Book 1 (+CD)" (2013) by Janice Tucker Rhoda; "Viola (Fiddle, Cello) Time Starters" (2012) by Kathy and David Blackwell; and "Suzuki Viola (Violin, Cello) school: Volume 1" (2013) by Shinichi Suzuki. Not all the books mentioned have any connection with the Russian method of teaching. All the method books for violin and viola beginners were studied for content progression and sequence of gradual increase of difficulties. Types of exercises and *études/studies* used for developing techniques and skills were also studied.

The existing method books as mentioned are designed for a long-term training and the approaches are mostly the same. These include a brief overview of the parts of the instrument and bow, the posture of the body, holding positions of right and left hands, care for the instrument and popular folk songs and classical works. This led to the researchers' realisation that local students need to know more of the Malay traditional songs. Thus began the development of a new method book. The researchers started to search for suitable songs for creating systematic development of finger placement on the fingerboard, and developing rhythmic playing and expressive skills that could help students master their playing in a short time. Technical skills for both left and right hands were developed. Based on the selected folksongs, *études* were created to strengthen their playing. At the beginning, the search for folk songs was difficult as there were limited publications and resources. Then, a collection of folk songs by Mohd Hassan bin Abdullah was published. 20 songs from nine states in Malaysia were used by the researcher to create the new method book and *études*. Some of the songs were transposed to alto clef using its original tonalities while others had key changes to facilitate the beginner level. Once the book was ready, the researchers tested the product via

viola students. This process was conducted through qualitative study where interpretative questionnaires and semi-structured interviews were used to obtain data from the students involved. After completing the use of a trial version of the method book, students who participated in the project were required to answer questionnaires. 14 students (n=14) were involved in this research.

### Literature Review

To prove that a method book for beginner level can be created with Malay folk songs, a literature review of previous studies was conducted. Many transformations have commenced in different countries to preserve their cultural heritage of traditional music and make it as a foundation of educational material. According to Davis (2009), when music education started to focus on teaching children at public schools, there was a need to create new materials and methods of teaching. World famous educationists such as Zoltán Kodály from Hungary, Carl Orff from Germany, Shinichi Suzuki from Japan, Villa-Lobos from Brasil, Asatur Grigoryan from Russia started to write method books focusing on children's development. They established their methods based on teaching music to children using their local languages, and the folk and traditional music of their country. They successfully reformed the educational process not only at the primary level but also at institutions of higher learning.

According to Szonyi (1990, p. 12) in Murphy, Rickard, Gill & Grimmitt (2011), Kodály in his article "Children's Choruses" mentioned that "Hungarian folk music is to become the Hungarian children's musical mother-tongue. Only after acquiring it, can the child turn to foreign musical material." OAKE (2014) mentioned that Kodály believed that one's personality, intellect and emotions are developed through music. In addition, the children ought to be taught folk music that leads to the introduction of art music and composition of music (Houlahan & Tacka, 2008, p. 39).

The famous composer Villa-Lobos from Brazil edited 137 folk songs that were turned into piano arrangements so that children could play familiar music while developing techniques and musicality. He published these selections in the *Guia Prático* (Practical Guide) (1932-1948). The textbook became the basis of his curriculum and he considered it as the work of "central element in a national curriculum of musical instruction in Brazil". It contains elements essential for the development of basic musicianship. Farias (2015) mentioned that training based on their traditional music fosters respect for its culture and its distinctive musical traditions.

Shinichi Suzuki also believed that by using children's native language, the process of learning can nurture a good environment where a person's learning can be intuitive and be even faster (Talent Education Research Institute, n.d.).

Asatur Grigoryan from Russia developed his methodology for violin based on Russian folk songs, with additional exercises and *études* between songs for the technical development of playing skills of the left and right hands. In the preface of the book Grigoryan (1986) says, "The teacher should work on the development of the holistic musical and technical progress of the student right from the beginning." Grigoryan carefully chose from both native (Russian) songs, as well as composed and classical works in his learning method.

The Malaysian researcher Mohd Hassan Abdullah stated (2013a), "Children and songs are indeed inseparable. It is the foundation for them to see, hear, speak, have fun and explore themselves and surrounding the environment, including art, music, movement, and creativity. Through folk songs, they will develop self-confidence and learn to be happy and sociable. Traditional Malay children's songs contain messages or creative movements and actions that contribute to the holistic development and the formation of the personality of one generation to the next." (2013)

### DESIGN OF METHOD BOOK

The process of creating the Malay method book was divided into three stages:

- Finding appropriate and educational practical material that will expand students' knowledge of traditional Malay music.
- Adding technical material (*études*) to existing practical material.
- Creating piano accompaniments and CD of demo and backing tracks.

The new Malay method book for viola beginners consists of theoretical, technical and practical materials. The theoretical material includes basic information about the instrument and bow, the historical origin of the viola family, and the wood structure used for parts of the instrument and bow. Also included are the clef used in the notation score, and the postures for the left and right hands. To facilitate faster understanding, finger placement on the fingerboard was indicated in pictures.

The practical material uses 20 songs selected from the collection "Malay Traditional Children's Songs: Collection, Analysis and Application in Music Education" (2009) and the published books "Koleksi Lagu Kanak-Kanak Melayu Tradisional Untuk Pusat Anak Permata Negara: Buku 1 & 2" (2013a & 2013b) by Mohd Hassan Abdullah, Mohd. Nizam Hj. Nasrifan and Mahayuddin Abd. Rahim. The chosen folk songs have inherent styles of the genre of Malay children's folk songs.

During the process of choosing appropriate folk songs, each melody was played one after another. The researchers found that all the songs have a range of intervals in perfect fifth and have convenient sight readable rhythm patterns. After selecting 20 folk songs, the songs were arranged according to their difficulties. Next, the researcher started identifying which string is convenient to start at for beginner level. The folk songs were either transposed to a suitable key tonality or used its original tonality. Later, they were converted into the alto clef. Next, *études* were created for technique development skills of both hands. These chosen folk songs were accompanied with 20 *études* based on gradual difficulty of progression. The practical material of the book started with a few exercises on open strings. These exercises were adapted from the Russian method book developed by Asatur Grigoryan (learning strings, note values and bow directions). It was transcribed into the alto clef too. The main body of the book contains folk song melodies arranged in such a way for the learning of placing step-by-step fingers from 1st to 4th on viola fingerboard. All songs require students to use solfeggio to clarify the timing of the beats using counting and secondly, to fix the pitch of notes using singing with the addition of clapping to indicate the crotchet or quaver beats. The 1st, 2nd, 5th and last songs are attached with lyrics for proper placing of stresses in the melody phrase. The list of pieces and characteristics can be seen in Appendix 1 below.

The technical material of *études* were created over a period of a few months based on children's folk songs, for the complete understanding and study of rhythmic patterns and intonation based on the notes used in the song. According to Duke (2016), *Étude* is a French word, which means "study". *Études* (studies) are used to help students' master complicated

techniques and skills on their instrument in a short time. These are also supplemented with scales and arpeggios for mastering the sound of tones. All songs, *études*, and scales were carefully arranged in order of increasing complexity and use only the first position on the fingerboard of the viola. The *études* can be practiced separately from folk songs to improve on stable intonation, runs of fingers, rhythm and sound production skills. Practice of the rhythmic and expressive skills develops musical aptitude and visual imagery. The suggestion for practicing of each *étude* is by playing it first before playing the song. After learning and strengthening their understanding of the difficult passages, the student would be able to play the next piece.

The piano accompaniment score arranged by Dr. Robert Burrell were later recorded into audio tracks with examples for listening of the original performance of folk songs on viola accompanied by a piano and backing tracks of piano accompaniment for self-practice. The piano accompaniment would develop students' abilities to play in a chamber ensemble and later playing together with other instruments. The CD would give the opportunity to improve skills in performing with backing tracks and electronic music.

To assess the effectiveness of this method book, the following actions were taken:

### **PARTICIPANTS AND APPROACH TO TRAINING**

A trial book was tested to determine whether it is useful or how it could improve a student's playing skills by using Malay children's folk songs with supported *études*, piano accompaniment and CD. The study involved seven students of beginner level viola from the 2nd semester of the Diploma program as well as seven students from the 3rd semester of the Degree program from the Department of Music and Music Education, Universiti Pendidikan Sultan Idris. The average age was 18-20 years, without any basic knowledge of playing the viola or with only a fundamental knowledge of playing guitar, violin or piano. Students were trained by using the experimental method book during the semester, with a one hour class per week for 14 weeks. In this period, students were supposed to learn to count the difficult rhythmic patterns (such as dotted and syncopated rhythms) to ensure that they are able to play more complicated music pieces in the future.

The first version of the method book was provided to every student and the learning process was done in individual classes. Students were required to learn using the trial book during their individual viola classes, where they had opportunities to play *études* (studies) before proceeding to other pieces. At first, they had to sing using the names of letters for each note and count the beats according to the note values by clapping their hands. They also had the opportunity to practice with the piano accompaniment played by their teacher and play along using the CD during self-practice.

The lesson training structure was divided into three parts:

- Technical material: exercises, scales and *études*.
- Practical: the folk songs (sing, count, play) with piano accompaniment.
- Theoretical material: students were required to learn on their own.

After using this method book and CD during the semester, all beginner students were supposed to reach a level equivalent to the second grade of the ABRSM. In the process of training students (individual classes), interviews were conducted. After completing the book, students were given a questionnaire to fill out, designed by the researchers to determine the strong suits of the book.

## DISCUSSIONS AND PRACTICAL SUGGESTIONS

In discussing the importance for this book, it is our duty to recall the distinctive features of the instrument. The viola differs from violin and cello not only in its dimensions, sound features of timbre but also in the time when the student can start playing on it. For most students, they learn to play the viola coming with some experience of playing other instruments because the size of the viola requires the already fully formed physical size of wrists, palms and fingers on the hand. Students who desire to start learning the viola from a young age can do it not earlier than from the age of 12 years. In practice, violists can be trained using violin books transposed into the alto clef and vice versa; violinists can use viola textbooks by transposing them into the violin clef. Both use a similar approach for the beginner's level. The difference lies in the arrangement of the fingers of the left hand on the fingerboard. Compared to violin, the distance between fingers on the viola's fingerboard is wider, thus the effort needed to press fingers onto the strings is much stronger, and the position of the fourth finger on the strings is different. On the violin, the fourth finger simply stretches and easily reaches the placement of a note without changing the position of the wrist, but on viola, the fourth finger is able to reach the correct placement only by turning the wrist to the neck and pulling the finger. Concerning the right hand, when making bow strokes, violinists have to touch the string lightly (almost above it), whereas violists have to apply a deeper touch (the entire weight of the hand is used to achieve a good sound quality).

The main direction of the book is the mastery of the pieces and *études*, using them as an auxiliary element for hearing and rhythm development. Not knowing the music by ear and not singing it inside one's head makes it harder to find the right position of the fingers on the fingerboard and to follow the rhythmic values of the notes. It is vital that students acclimate to the rhythm physically by clapping, tapping, or singing. To do this, he/she first needs to sing the melody, count the beats and clap along or tap their feet to the beat. Then, they can start to play on the instrument, counting the beats in their mind. The teacher and the student should ensure that awareness of rhythmic structure in each *étude* and folk song is stable. The *études* demand rhythmic precision, while the folk songs give students the opportunity to express a simple melody with sensitivity and grace. Each *étude* has a short recommendation, such as:

- Before playing, check the position of left hand as well as fingers and thumb of the right hand on the bow.
- Check full bow grip: thumb should be bent, the little finger curved, and arm relaxed. Move the 2nd finger nearer to the 1st, so that the distance between the two fingers will become a semitone. Between fingers, 2-3 and 3-4 will become tone. Turn the wrist towards to the fingerboard.

The range of time signatures in all pieces and *études* varied from 2/4 to 4/4, which gave a strong feeling of beats. The metronome tempo was fixed between 70 to 110 M.M. Tonality modes were in range of three sharps and flats. Simple rhythmic patterns and note values between semibreves to dotted quavers were used. During class, students were reminded to observe the balance of movements between right and left hands and to relax the muscles if there appeared to be any needless tension during playing. The *cantabile* (singing) character of folk song melodies were to be expressed by carefully shaping the phrase, rather than by connecting the notes.

Each *étude* and folk song should be practiced in order:

- Students were asked to use clapping or tapping to indicate the strong beats while singing the rhythm patterns in the melody. Once this was mastered, the student could proceed to play the rhythm patterns using the notes in the score.
- Students had to pay attention to the left hand, on whether it was too tense or has quite a restricted range of motion; it will not match the proper placing of fingers on the fingerboard.
- When playing on the C string, the elbow position of right and left hands should be controlled; it will be slightly higher than the usual playing position used on the G and D strings. The distance between elbows should be slightly closer to each other.

The Étude - 4 and 'Burung Hantu Bisu' were especially rearranged from original tonality for practice on C string. This string on the viola is very thick; therefore, the player needs to put in more effort in pressing the left-hand fingers onto the string while the right hand is touching it much deeper with the bow.

The Étude - 6 and 'Jan Jan Jala Itik' help to develop the proper positioning of the left-hand wrist and to train the 4th finger placement. To facilitate the proper position of the left hand on the fingerboard when using the little finger, the wrist needs to be turned slightly towards to the fingerboard while the thumb should be placed between the index and middle finger on the opposite side of the neck, and looks slightly towards the little finger.

Étude - 20 and 'Tebang Tebu' with rhythmic dotted quaver patterns is a good opportunity for students to learn to perform individual articulations accurately and be able to synchronise the movements between bow strokes of the right hand and finger changing of the left hand. The melody in this folk song is in the style of marching and uses dotted rhythm, thus it has to be played accordingly on the instrument. It is suggested that the teacher first demonstrates the rhythm to the student, makes sure his/her mental comprehension of rhythm is correct, have the student practice it to encourage muscle memory, and finally combine both parts and play together.

Students should keep in mind that in soft excerpts the range of motion of the bow as well as the length of it may become smaller; in loud ones, the motion of the hand will become wider, using the full length of the bow. Encouraging balance of the motion of the right hand will give the student freedom to play with equal precision at a variety of tempos. There will be much faster improvement in finger running in the left hand if the students follow the fingerings provided in the score or by the teacher.

## RESULTS

The results from questionnaires showed that students who had basic skills of playing on other instruments understood and could complete the educational material given faster. Those who did not have basic music knowledge developed a bit slowly but were guided by inner hearing (subconscious) in recalling folk songs of their childhood. In both cases, students had challenges with adaptation to the alto clef. Students mentioned that the book helped them to pass the beginner level, which they achieved by first practicing the *études* and then proceeding to play the pieces. These helped develop the fundamental technical skills for the left and right hands. The primary information at the beginning of this book extended the students' knowledge of the viola. In the process of this study, the students expressed their desires about the content they would like to have in the book; relating to information that they wish to learn about and/or have handy, in case of any need to recall information. Thus, the book was re-edited with the addition of more theoretical material and more

demonstration pictures. They also found the numbering of fingers in the music score very useful, helping them orientate faster in alto clef. The instructions placed in front of *études* were useful for guiding the students to focus on challenging parts. However, singing and counting the beats using hand clapping still remained a difficult task for them. The additional CD with the recording of the original piece performed by viola and piano accompaniment helped them imagine how the piece should be played. However, the piano accompaniment backing tracks did not bring the expected results because they were recorded in the original tempo, which did not match with the students' abilities when they tried doing self-practice. The students mentioned that it was quite complicated to play along with accompaniment (backing tracks), as it was not possible to regulate the speed of the tracks and if the student accidentally stopped or got lost, it was hard to restart from the same exact spot in the melody.

### **Conclusion**

The researchers believe that charming Malay children's folk songs fully deserve to be more widely studied and presented outside of Malaysia. One of the ways to promote this music is via this viola method book for beginners. The researchers carried out the study to fill the gap in educational material for teaching and learning the viola at beginner's level. The research project was supported by the Department of Music and Music Education, Universiti Pendidikan Sultan Idris which recognized the necessity of including in an Education repertoire traditional folk songs to preserve the folk music of the Malaysian heritage and expand the students' knowledge of traditional music. Hypothetically, the method book should expand the student's knowledge in Malay folk music and hopefully it will go on further to the wider market to enrich existing educational material. With the creation of this book, the researchers believe that students who will study the viola using this Malay children's folk songs method book will develop faster and easier, as they will play native music. For Malaysian students, it will be very useful to know and keep the knowledge of their own identity and later help them to get a wider knowledge of traditional and classical music. Based on the study conducted, this method book was successfully used by students in classes of the subject Applied I (major instrument study) at the Faculty of Music, which developed their playing and performing skills. Students from the Diploma program who were involved in this project successfully graduated and continued further onto the Degree program. On another note, publishing houses in Malaysia are not interested in publishing this method book, as they feel the viola and its related books are not so popular in the Malaysian market compared to the violin. However, we still hope to publish this viola method book for beginners and will promote and spread it using the internet.

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## Appendix 1

Figure 1: List of traditional Malay children's songs and characteristics

No	Song Title	Origin	Time	Tempo / Key	Techniques Taught	Note Values
1.	Cong Kedepai	Sarawak	4/4	Lively $\theta = 85$ E minor	Applying 1 <sup>st</sup> (E note on string D) finger from open string	Minim, dotted minim, crotchet
2.	Nun Bulan Aku	Sabah	4/4	Grandly $\theta = 85$ G Major	1 <sup>st</sup> and 2 <sup>nd</sup> fingers (A, B on G string) from open string	Crotchet
3.	Bat Bat Siku Ribat	Kedah	2/4	Lively $\theta = 80$ C Major	1 <sup>st</sup> and 2 <sup>nd</sup> finger (D, E note on C string) from open string	Crotchet, quaver, minim
4.	Burung Hantu Bisu	Perlis	4/4	Allegretto $\theta = 80$ C Major	1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup> fingers (D, E, F- C string) from open string	Crotchet, dotted crotchet, quaver, minim, semibreve
5.	Bek Simembek	Sarawak	2/4	Andante $\theta = 72$ D Major	Starts from 2 <sup>nd</sup> finger to open string (F, E, D notes).	Crotchet, dotted crotchet, quaver, minim
6.	Jan Jan Jala Itik	Perak	2/4	Andante $\theta = 72$ C Major	Starts from 3 <sup>rd</sup> (C on G string) finger with moving to D string, add 4 <sup>th</sup> finger (D on G string)	Crotchet, quaver
7.	Buai Buai Kangkong	Pahang	4/4	Moderato $\theta = 75$ G Major	Starts from D open string with interval perfect 4 <sup>th</sup> to 3 <sup>rd</sup> (G) finger and moving to A string, after 5 bars, same melody playing on C and G strings with using 4 <sup>th</sup> finger	Quaver, crotchet, minim
8.	Endoi Endoi Cak	Perlis	2/4	Lively $\theta = 60$ G Major	Using interval of major 3 <sup>rd</sup> with notes moving from D to A strings. Melody repeat octave lower with G and C strings	Quaver, crotchet, minim beats
9.	Mok Puyoh Popom	Kelantan	4/4	Moderato $\theta = 75$ C Major	Legato (slur) joined by 2 notes. Started melody on D string and finished melody on G string. After same melody perform on G and C strings.	Quaver, crotchet
10.	Kapal Besor	Terengganu	4/4	Andante $\theta = 76$ A Major	placing fingers on string: 1 <sup>st</sup> -2 <sup>nd</sup> -3 <sup>rd</sup> between in distance by one tone.	Quaver, dotted crotchet, minim

11.	Tom Tom Tumbok	Kelantan	4/4	Moderato $\theta = 85$ C minor	C Minor. Placing fingers 2 <sup>nd</sup> - 3 <sup>rd</sup> - 4 <sup>th</sup> with between distance of one tone.	Quaver, crotchet, minim
12.	Ampu-Ampu Bulan	Sabah	4/4	Lively $\theta = 80$ F Major	F Major. Starts with interval of 4 <sup>th</sup> between 1 <sup>st</sup> - 4 <sup>th</sup> finger. Practice with distance between 2 <sup>nd</sup> 3 <sup>rd</sup> - 4 <sup>th</sup> with one tone. Legato (slur) between two notes.	Semiquaver, quaver, crotchet, minim
13.	Cik We We	Terengganu	4/4	Moderato $\theta = 90$ F major	Change of strings Placing 3 <sup>rd</sup> finger on the same place on G and D strings 2 <sup>nd</sup> time - play the melody on C string. Legato with two notes. Distance between 2 <sup>nd</sup> - 3 <sup>rd</sup> finger is semitone and 3 <sup>rd</sup> - 4 <sup>th</sup> finger are tone.	Crotchet, dotted crotchet, quaver, minim
14.	Cam Cam Punai	Sembilan	2/4	Moderato $\theta = 80$ C major	Legato, Staccato, Accent. Dotted rhythm used. A,D,G,C strings used	Quaver, dotted crotchet, crotchet, minim
15.	Wau-Wau Pepeh	Kelantan	2/4	Lively $\theta = 80$ Bb Major	Placing 1 <sup>st</sup> finger on A string close to nut, distance between 1 <sup>st</sup> - 2 <sup>nd</sup> - 3 <sup>rd</sup> fingers are one tone apart. On G string distance between 1 <sup>st</sup> - 2 <sup>nd</sup> - 3 <sup>rd</sup> fingers are one tone apart. 1 <sup>st</sup> and 2 <sup>nd</sup> finger is semitone.	Quaver, dotted crotchet, crotchet
16.	Wa Wa Pepek	Pahang	4/4	Moderato $\theta = 80$ F major	Practicing with running fingers with increasing speed (tempo). Different parts of bow used. Place the frog part of the bow using circle movement on the Right Hand	Quaver, crotchet, minim

17.	Jong Jong Inai	Terangganu	4/4	Moderato $\theta = 80$ Bb Major	Starts with 4 <sup>th</sup> finger on G string, Distance between 4 <sup>th</sup> - 3 <sup>rd</sup> - 2 <sup>nd</sup> fingers are one tone apart. Flat key signature (B flat major), 1st finger (E note) on D string placing close to nut. Distance in time changing G to D string between 3 <sup>rd</sup> and 1 <sup>st</sup> fingers are big (minor 3 <sup>rd</sup> )	Quaver, crotchet, minim
18.	Cak Bere Cak	Kelantan	4/4	Allegro $\theta = 110$ C Major	Accidental F sharp in C-major tonality. Changing 2 <sup>nd</sup> finger place position from F sharp to F natural. Legato by two notes bow pattern.	Crotchet, quaver, minim, semibreve
19.	Nenek Situa Bongkok	Terengganu	4/4	Moderato $\theta = 90$ D Major	Accidental C natural, 1 <sup>st</sup> - 2 <sup>nd</sup> finger on A string placing close (semitone), on G string C sharp and D notes : 3 <sup>rd</sup> - 4 <sup>th</sup> fingers also placing close (semitone)	Crotchet, quaver, minim
20.	Tebang Tebu	Pahang	4/4	March $\theta = 70$ F major	Dotted quaver rhythm. Changing strings with interval perfect 5 <sup>th</sup> on 2 <sup>nd</sup> finger, with interval major 3 <sup>rd</sup> from 1 <sup>st</sup> to 3 <sup>rd</sup> and back to 2 <sup>nd</sup> fingers with interval perfect 4 <sup>th</sup> . Added lyrics for proper place emphasizes from note to note.	Crotchet, dotted quaver, semiquaver