

Lenggang Kangkung
2-part treble, percussion, claps, opt. fl.
TW-013

arr. Tracy Wong

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Lenggang Kangkung

2-part treble choir, percussion, claps and opt. flute

Malay Archipelago Folksong arr. Tracy Wong

*Tracy
Wong*

S E R I E S



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Text

(Translation and International Phonetic Alphabet)

Lenggang lenggang kangkung Water spinach swaying/dancing
[lɛŋ gaŋ lɛŋ gaŋ kaŋkʊŋ]

Kangkung di tepi paya By the marsh
[kaŋkʊŋ di tɛpi paja]

Balik dari menyabung Returning home from working at the fields
[bali' dari mɛnjabʊŋ]

Makanlah nasi sahaja Only to eat plain rice
[makanlah nasi sahadʒa]

For the performance of this piece, words with * indicate that singers should sustain on the “ng” consonant instead of a long vowel (eg. lenggang*, kangkung*). This enhances the vocal play element of the piece by creating the vocal representation of pitched percussion instruments (eg. gamelan).

Please refer to the composer’s sung recording of this piece.
Duration: ca. 3’
(audio pronunciation tracks available)

Movement is optional for this piece. If interested, do reach out to the composer about movement suggestions!

Performance Notes

“Lenggang Kangkung” is a rhythmic arrangement of a well-known folksong from the Malay archipelago, created for 2-part treble choir, percussion, and claps. This song features simple, catchy, and repetitive melodies. Folksongs from this region are usually lively and festive, introduce new vocabulary and encourage children to sing freely. The lyrics often tell a story or bear advice which are intended for young people, although some are humorously written and are meant to entertain.

“Lenggang Kangkung” suggests the story of a person moving leisurely in a carefree manner (lenggang), like a water spinach (kangkung) swaying/dancing by the paddy field or marsh. It goes on to describe their return home from working at the fields only to eat plain rice. The arrangement features word and vocal play merged with folkloric elements - hints of quartal harmonies and dance-like/swaying rhythmic groove - that are spun through a musically- contemporary lens.

My gratitude to iSing Silicon Valley and their Artistic Directors and Co-Founders, Shane Troll and Jennah Delp, for commissioning me to create this work as part of their 10th Anniversary celebration of their choral organization (Spring, 2023). It is an honour to be a part of this meaningful collaboration!

- Tracy Wong, January, 2023



Dr. Tracy Wong hails from Malaysia and is a choral conductor, music educator, composer, vocalist, and pianist. She advocates for repertoire-based music education by writing pieces that are teaching tools for singers to develop vocal technique, musicianship skills, and artistry. As part of her continued search to define her Chinese-Malaysian-Canadian identity, Dr. Wong’s music also shows the coming-together of different languages and musical elements that continue to influence her composition writing.

Dr. Wong was the 2019 Canadian Composer Feature for the Canadian Kodály Journal, *Alla Breve*. She collaborates regularly with choral organizations in Canada and Malaysia on commissioned choral projects and workshops, and her pieces are featured at numerous reading sessions. Her works have been performed by Malaysian, North American, European, and Southeast Asian choirs at international competitions and festivals.

Currently residing in Ontario, Canada, Dr. Wong is the Assistant Professor of Choral Studies at University of Western Ontario, where she conducts *Chorale* and *Les Choristes* ensembles, and conducts the *Grand Philharmonic Youth Choir* in Kitchener, Ontario. She holds a Doctor in Musical Arts and Master in Music Performance (Choral Conducting) degrees from the University of Toronto and is a recipient of the 2016 & 2017 Elmer Iseler National Graduate Fellowship in Choral Conducting.

Dr. Wong’s choral works are available at Graphite Publishing (US), Cypress Choral Music (Canada), and Young Choral Academy (Malaysia).

www.tracywongmusic.com

Hand Drum Percussion

(Any hand drum available to the choir)

♩ high/closed hit

♩ low/resonant hit

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Commissioned by iSing Silicon Valley, Shane Troll and Jennah Delp, Artistic Directors & Co-Founders.

Lenggang Kangkung

2-part treble, percussion, claps, opt. flute

arr. Tracy Wong
Malay archipelago folksong

Lively! (♩ = 120)

FOR PERUSAL ONLY

Part 1

Piano

for rehearsal only

6

P1 *p* gang — kang-kung leng - gang kang-kung *sub. f* leng - gang* leng - gang* — kang -

P2 *f* leng-gang kang - kung — *p* leng-gang kang - kung — *sub. f* leng - gang* leng - gang* — kang -

11

Perc.

P1

P2

mf

P1 kung* leng - gang* leng - gang* kang kung* leng - gang* leng-gang* leng-gang* kang* - kung* leng -

P2 kung* leng - gang* leng - gang* kang - kung* leng - gang* kang* - kung* leng -

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*to be sung on the "ng" consonant



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FOR PERUSAL ONLY optional flute part A

16

Fl. *mf*

Perc. *mf*

P1 *mf*
gang* leng-gang* leng-gang* kang* - kung*! Leng - gang — leng-gang kang - kung kang-

P2 *mf*
gang* kang* - kung*! Leng - gang — leng-gang kang - kung kang-

21

Fl.

Perc.

P1
kung di te - pi pa - ya Leng - gang — leng-gang kang - kung kang-kung di te - pi pa - ya Ba -

P2
kung di te - pi pa - ya Leng - gang — leng-gang kang - kung kang-kung di te - pi pa - ya Ba -

27

Perc. *FOR PERUSAL ONLY*

P1
lik da-ri me - nya - bung ma-kan - lah na - si - sa - ha - ja Ba - lik da-ri me - nya -

P2
lik da-ri me - nya - bung ma-kan - lah na - si - sa - ha - ja Ba - lik da-ri me - nya -

FOR PERUSAL ONLY

32

Perc.

P1
bung ma-kan - lah na - si - sa - ha - ja *f* Leng-g

P2
bung ma-kan - lah na - si - sa - ha - ja *f* Leng-g

This area is intentionally left blank.

37

Fl. *mf*

Perc.

P1
gang* leng-gang* - kang - kung*! *mf*

P2
gang* leng-gang* - kang - kung*! *mf* Leng

FOR PERUSAL ONLY

FOR PERUSAL ONLY

42

FOR PERUSAL ONLY

Fl.

Perc.

P1 kung kang - kung di te - pi pa - ya Leng - gang — leng - gang kang -

P2 kung di te - pi pa - ya Leng - gang — leng-gang kang - kung kang -

46

FOR PERUSAL ONLY

Fl.

Perc.

P1 kung kang - kung di te - pi pa - ya Leng - gang — kang -

P2 kung di te - pi pa - ya Ba - lik da - ri me - nya - bung ma - kan - lah

FOR PERUSAL ONLY

FOR PERUSAL ONLY

50

Perc.

P1 kung leng - gang kang - kung leng - gang kang - kung leng -

P2 na - si sa - ha ja Ba - lik da - ri me - nya - bung ma - kan - lah na - si sa - ha -

55

Perc. *f*

Clap *Part 1 only claps* *Part 2 only claps* *Part 1 only claps* *Part 2 only claps*

P1 gang* leng-gang* kang - kung* leng-gang* leng-gang* kang - kung* leng -

P2 ja Lengg-gang* leng-gang* kang - kung* leng-gang* leng-gang* kang

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59

Fl. *f*

Perc.

Clap *All clap*

P1 *f*
gang* leng-gang* — kang - kung*! leng - gang* leng-gang* — kang - kung* leng -

P2 *f*
kung* kang - kung*! leng - gang* leng-gang* — kang - kung* leng -

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FOR PERUSAL ONLY

68

FOR PERUSAL ONLY

Fl.

Perc.

Clap

P1

P2

73

FOR PERUSAL ONLY

Perc.

Clap

P1

P2

FOR PERUSAL ONLY

79

FOR PERUSAL ONLY

Fl. *mf*

Perc. *mf*

Clap

P1 *f*

na - si - sa - ha - ja Leng - gang* leng - gang* - kang - kung* leng - gang* leng - gang* - kang -

P2 *f*

gang - kang - kung Leng - gang* leng - gang* - kang - kung* leng - gang* leng - gang* - kang -

This area is intentionally left blank.

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FOR PERUSAL ONLY

FOR PERUSAL ONLY



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92

Fl. *f*

Perc. *f*

Clap

P1 kung*!

P2 kung*!

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Detailed description: This block contains the musical score for measures 92 to 95. It features five staves: Flute (Fl.), Percussion (Perc.), Clap, Piano 1 (P1), and Piano 2 (P2). The Flute part starts with a forte (*f*) dynamic and plays a melodic line with eighth and sixteenth notes. The Percussion part also starts with a forte (*f*) dynamic and plays a rhythmic pattern of eighth notes. The Clap part consists of a steady eighth-note accompaniment. The Piano parts (P1 and P2) play sustained chords, with the lyrics 'kung*!' written below the notes. A large watermark 'FOR PERUSAL ONLY' is overlaid on the piano parts. The piano part at the bottom of the block is a grand piano accompaniment with a bass line of sustained chords and a treble line of eighth notes.

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