

By Golly, The Sounds of Bali!

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Summary: Students will learn about the music and culture of Bali by listening critically to the performance styles of traditional music and recreating the performance practices of the Gamelan, Kecak, and Wayang Kulit musical genres.

Suggested Grade Levels: 3-5; 6-8

Specialization: General/Classroom Music

Co-curricular areas: Social studies, visual arts, and drama.

Categories to which the lesson-segments apply:

Country: Indonesia

Region of Country, if applicable: Bali

Culture Group: Balinese

Genres: Gamelan, Kecak, and Wayang Kulit

Instrument(s): Gamelan instruments (metallophone and gong types, as well as unpitched percussion) and voice

Language: Indonesian

Lesson-segment titles:

1. Jam Along with Gamelan
2. Kecak Yourself Before You Wreck Yourself
3. No Strings Attached: The Music of Balinese Shadow Puppetry

Resources:

- Smithsonian Folkways: “Bali: Folk Music” album liner notes. Link: http://media.smithsonianfolkways.org/liner_notes/unesco/UNES08003.pdf
- Smithsonian Folkways: “The Bali Sessions: Living Art, Sounding Spirit” album liners notes. Link: http://media.smithsonianfolkways.org/liner_notes/hart/HRT15021.pdf
- Smithsonian Folkways: “From Kuno to Kebyar: Balinese Gamelan Angklung” album liner notes. Link: http://media.smithsonianfolkways.org/liner_notes/smithsonian_folkways/SFW50411.pdf
- Smithsonian Folkways: “Music of Indonesia, Vol. 14: Lombok, Kalimantan, Banyumas: Little-known Forms of Gamelan and Wayang” album liner notes. Link: http://media.smithsonianfolkways.org/liner_notes/smithsonian_folkways/SFW40441.pdf
- “A Sense of Place: Wayang Kulit in Bali and wayang listrik in America.” Thesis by Prada Young. Link: http://wescholar.wesleyan.edu/cgi/viewcontent.cgi?article=2066&context=etd_hon_theses
- “Performing Kecak: A Balinese dance tradition between daily routine and creative art” article by Kendra Steputat. Link: <http://www.jstor.org.offcampus.lib.washington.edu/stable/pdf/10.5921/yeartradmusi.44.0049.pdf>
- "'Cultural Tourism' in Bali: Cultural Performances as Tourist Attraction" article by Michel Picard. Link: https://cip.cornell.edu/DPubS?service=Repository&version=1.0&verb=Disseminate&view=body&content-type=pdf_1&handle=seap.indo/1107012381#
- “Teaching Gamelan in General Music Lessons in a Secondary School: An Investigation” article by Jackqueline Black. Link: http://www.music-research-inst.org/subs/im5_1/jblack.htm

Segment 1. Jam Along with Gamelan

Objectives:

Students will:

- Locate Indonesia on a world map.
- Recognize and identify key characteristics of Balinese Gamelan music.
- Recreate a piece of Gamelan music with body percussion and singing.
- Learn about some of the key instruments used in Balinese Gamelan.
- Gain a contextual understanding of the importance in Gamelan in Bali's history and culture.

Materials:

- Recording of *Tujang Biro* (<http://www.folkways.si.edu/gamelan-angklung-mas-village/tujang-biru/sacred-world/music/track/smithsonian>) from the album "From Kuno to Kebyar: Balinese Gamelan Angklung." (First 30 seconds). (Liner notes: http://media.smithsonianfolkways.org/liner_notes/smithsonian_folkways/SFW50411.pdf)
- Transcription of *Tujang Biru* (see image at the end of the lesson)
- World map (<https://s-media-cache-ak0.pinimg.com/originals/07/eb/3b/07eb3b288bd6862fd3028d6744653b59.jpg>)
- Photographs of the following instruments: [Kantilan](#), [Gangsa \(premade\)](#), [Réyong](#), [Jegogan](#), [Kelenang](#), and the [Kempli](#). (See links below):
 - http://www.murnis.com/murnis_wp/wp-content/uploads/2016/08/kantilan.jpg
 - https://upload.wikimedia.org/wikipedia/commons/thumb/8/87/Gamelan_of_Bali_200507-1.jpg/300px-Gamelan_of_Bali_200507-1.jpg
 - <https://i.ytimg.com/vi/2a9teepF4uA/hqdefault.jpg>
 - <http://otonomori.jp/wp-content/uploads/jegogan.jpg>
 - <http://edwardherbst.net/wp-content/uploads/2016/07/Kelenang-and-Kenyir.jpg>
 - <https://classconnection.s3.amazonaws.com/66732/flashcards/705102/png/kempli.png>
- Xylophones, glockenspiel, vibraphone, cymbal, and hand drum (or whatever classroom instruments that may be available)

Prerequisites: Ability to play classroom instruments, and ability to read and write musical notation.

Procedure:

1. The teacher asks the following questions, and then has students listen to the first 30 seconds of the recording of "*Tujang Biru*":

- a. *Engaged and Attentive Listening*: “Tap the steady beat along with the recording, while listening to any key musical qualities that seem interesting to you.”
 - b. *Attentive Listening*: “What were some of the key musical qualities that you noticed about this song after the first listen?” (*Suggestions: Fast tempo, repetition, very percussive, steady beat, or dynamic contrasts. Answers don’t need to be accurate, but it will encourage students to begin to actively listen to and grasp what they are hearing. Be sure to write a list of their answers on the board or PowerPoint that you might utilize.*)
 - c. *Engaged Listening*: “Listen again, and raise your hand whenever there is a change in dynamic. Be sure to raise your hand higher for when it gets louder, and lower when it gets softer.”
2. *Attentive Listening*:
- a. (*Teacher puts up an excerpt of the Kantilan part at measure 3-6 of the transcription*) “Listen to me sing this phrase and read along.” (*Teacher sings melody to students*). “Now, listen to the recording again, and count how many times that phrase happens.” (*Answer = 2 times*).
 - b. “Listen to me sing the held note part along with the recording. Count how many different notes you hear.” (*Play from the 15-second mark to the 30-second mark of the recording and teacher sings along. Answer = 4 notes*)
 - c. “Is there anything you would like to add or take away from the list we previously made after the first time we listened to it?” (*Take student suggestions and add to the list or take away items from the list based on student responses*).
3. *Integrating World Music*
- a. “Does this sound like any type of music you have heard before?”
 - b. Teacher explains that this music is from Bali, Indonesia. Students point to Indonesia on world map (with teacher assistance, if needed).
 - c. “What types of instruments did you hear?” (*Answer = All metallophone instruments and non-pitched percussion; specifically the Kantilan, Gangsa, Réyong, Jegogan, Kelenang, and the Kempli*).
 - i. Teacher shows images of the instruments on a PowerPoint slide (see attached links in the materials).
 - ii. Teacher explains that this song is performed by a Balinese Gamelan ensemble, and describes some of its key characteristics as well as its history of ceremonial importance in Bali. (Teacher may choose from the following information to present to the class):
 1. The word “Gamelan” translates to “ensemble”; however, it is not referring to a group of people, but rather, a specific group of a matched set of instruments.
 2. Gamelan is outdoor music intended for the temple courtyard, and it is performed most frequently to accompany ceremonies like

weddings, burials, cremations, tooth-filing ceremonies, and exorcisms.

3. Balinese gamelan music utilizes a concept called “Kotekan” which means that the melody is split up between instruments, and their parts interlock to create a unified melody.
4. One of the scales used in Gamelan music is called a “slendro” and it is purposefully repetitive. The specific type of Gamelan ensemble we listened to is called a “Gamelan Angklung” which has a four-note slendro that we identified before.
5. The instruments of the Gamelan are tuned in pairs. One instrument in the pair is considered a male, and one is considered a female. The female gets tuned slightly lower so that when the two instruments are played together, the beating of two slightly detuned keys causes a vibrato. The tuning of the Gamelan Angklung suggests the emotion of “sadness,” thus it is especially appropriate for burial ceremonies.
 - d. “What types of music are similar to Gamelan in terms of ceremonial importance here in the United States?” (*Suggestions: Christmas music, fight songs at football games, or the national anthem*).
4. *Engaged Listening: (Use only the first 30 seconds of the recording once again):*
 - a. (*Project the Jegogan part on the board*) “You listened to me sing this part before. Listen to me sing it once more.” (*Teacher sings melody to the students*)
 - b. “This time, it’s your turn to read this melody and sing it along with the recording.” (Use transcription below)
 - c. (*Project the rhythm of the Kantilan on the board or PowerPoint*) “Read this rhythm and clap along with the recording.” (Use transcription below)
5. *Enactive Listening: Split the classroom in half (or have students choose parts) and have students perform both the Jegogan and Kantilan parts without the recording.*
6. *Enactive Listening: Pass out transcription of Tujang Biru (see transcription below) and assign students a specific part. Read the first 30 seconds of the music on classroom instruments (metallophones, or whatever is available) and perform the song on instruments without the recording.*

Assessment: Students will demonstrate an understanding of key musical qualities of Balinese Gamelan music through their answers to questions and in their performance of *Tujang Biru* at the end of the lesson. Students will also show understanding of cultural context through the connections they make to other types of ceremonial music they have experienced in their own lives.

Extension (*Creating World Music*): Have students create their own piece of Gamelan music and perform it. Students should be asked to choose four notes to use as their “slendro” and to create a

faster moving melody with a slower, elongated accompaniment as part of their compositional guidelines.

Tujang Biru

Transcribed by Taryn O'Keefe

Glockenspiel (Kantilan) *mf* *f*

Xylophone (Gangsa) *f*

Xylophone (Réyong) *f*

Vibraphone (Jegogan)

Cymbal (Kelenang) *f*

Drum (Kempli) *f*

5

Glk. *p*

Xyl. *p*

Xyl. *p*

Vib. *p*

Cym. *p*

Dr. *p*

8

Glk. *mf*

Xyl. *mf*

Xyl. *mf*

Vib.

Cym. *mf*

Dr. *mf*

11

Glk. *f*

Xyl. *f*

Xyl. *f*

Vib. *f*

Cym. *f*

Dr. *f*

15

Glk. *p* *mf*

Xyl. *p* *mf*

Xyl. *p* *mf*

Vib. *p* *mf*

Cym. *p* *mf*

Dr. *p* *mf*

Detailed description: This block contains the musical notation for measures 15 through 17. It features six staves: Glockenspiel (Glk.), two Xylophone (Xyl.) parts, Vibraphone (Vib.), Cymbal (Cym.), and Drums (Dr.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first two Xyl. parts play a steady eighth-note pattern. The Vib. part plays a sustained note. The Cym. and Dr. parts play a rhythmic pattern of eighth notes with accents. Dynamics are marked as *p* (piano) and *mf* (mezzo-forte).

18

Glk.

Xyl.

Xyl.

Vib.

Cym.

Dr.

Detailed description: This block contains the musical notation for measures 18 through 20. It features the same six staves as the previous block. The musical patterns continue from the previous measures, with some changes in dynamics and articulation. The first two Xyl. parts continue their eighth-note patterns. The Vib. part remains on a sustained note. The Cym. and Dr. parts continue their rhythmic patterns. The score ends with double bar lines in all staves.

Segment 2. Kecak Before You Wreck Yourself

Objectives:

Students will:

- Recognize and identify key characteristics of Balinese Kecak
- Gain contextual understanding of Kecak music in Balinese culture
- Create and perform an original Kecak chant as a class

Materials:

- Recording of *Kepandung Sita* (<http://www.folkways.si.edu/sekaa-kecak-puspita-jaya/kepandung-sita/world/music/track/smithsonian>) from the album “The Bali Sessions: Living Art, Sounding Spirit.” (First 30 seconds). (Liner Notes: http://media.smithsonianfolkways.org/liner_notes/hart/HRT15021.pdf)
- YouTube video of Kecak vocal orchestra: <https://www.youtube.com/watch?v=2WHx2ITKtUg>
- World map (<https://s-media-cache-ak0.pinimg.com/originals/07/eb/3b/07eb3b288bd6862fd3028d6744653b59.jpg>)
- Arrangement of common Kecak rhythms and song form (see below)

Prerequisites: None.

Procedure:

1. *Attentive Listening:* Students listen to the first 30 seconds of “*Kepandung Sita*” with the following questions in mind:
 - a. “How did this music make you feel?” / “Did it remind you of anything you’ve ever heard before?” (*Suggestions: some might accurately compare the noises to the chatter of monkeys at a zoo. The teacher might point this out if this comparison is not mentioned*)
 - b. “What instruments did you hear?” (*Answer = none. This is all vocal.*)
 - c. “How would you describe the style of the vocals?” (*Answer = Percussive chanting. If students do not get this, explain that musicians might describe this as percussive chanting, because it sounds similar to percussion instruments.*)
2. *Engaged Listening:* “Listen to the recording again, and listen for any contrasts in dynamic. Place your hand on your head when the chanting is loud, and place it on your nose when the chanting gets soft.”
3. *Engaged Listening:*
 - a. “Listen again, and try to keep a steady beat with the music. What happens?” (*Students will not be able to keep a steady beat at a consistent tempo. Students*

answers should describe how the steady beat speeds up and slows down based on the repeated ostinato part.)

- b. "I'm going to play it again, and this time, try to chant the ostinato part on the word 'bong' and try to match his fluctuating tempo."

4. *Integrating World Music*

- a. "Where do you think this music is from? (*Answer = Bali. Identify Indonesia on world map and point out Bali to connect back to the first lesson.*)

- b. "What do you think is the purpose for this type of music in Balinese culture?" (*Students may not answer correctly, but this is okay. Answer = Tourist attraction to retell the story of the Ramayana*)

- c. Teacher gives background info about Balinese Kecak music. (Teacher may choose from the following information to present to the class):

- i. Kecak is known as a Gamelan Saura, or "Voice Orchestra." It is onomatopoeically named for the sound "cak" or "cek" which is heard as polyrhythmic layers of vocal chanting throughout the performance. For this reason, it is sometimes called "Monkey Chant" because it sounds like the chatter of monkeys and alludes to the story that is being told.
- ii. Kecak is a performance genre specifically for tourists.
- iii. All kecak performances include the story of the Hindu-Balinese epic, "The Ramayana." In the story, Sita (the prince of Prince Rama) is kidnapped by Rahwana (The evil King of Lanka). With the help from the Monkey King and his army, Rama wings back Sita in a great battle. The Kecak performance normally includes dancing that depicts this story as well.

5. *Integrating World Music: Watch YouTube video of Kecak performance. (From 1:00 to 2:30)*

- a. "What did you notice happening in the video?" (*Students may choose anything from the video to comment on.*)

- b. If not mentioned by a student, the teacher should talk about how there is a song leader in the video who is signaling to the group what to chant and where to move.

- i. Mention the fact that the chanting is in response to a song leader, which suggests a type of "call and response" form.

6. (*Only if Lesson Segment 1 was previously completed*): "How does Kecak music compared to the Gamelan music we listened to before?" (*Suggestions: Interlocking rhythms (Kotekan), emphasis on dynamic contrast, and percussive timbre*).

7. *Creating World Music:*

- a. Gather students into a seated circle and teach them the rhythms and signals in a typical Kecak piece (See arrangement of Kecak rhythms and song form below. This can be used as a reference to teach by rote, or can be projected for students to have as a visual aid). Assign students the part of "ostinato," "gong," "song

leader,” or “chorus” to divide the layers of rhythms among the group. Perform the Kecak as written.

- b. Utilizing these base rhythms, have students come up with their own signals and syllables to chant in order to create their own Kecak performance. Refer back to the recording or the video often in order to help students generate ideas.

Assessment: Students will demonstrate an understanding of key musical qualities of Balinese Kecak music through their answers to questions and in their creation and performance of their own Kecak chant at the end of the lesson.

Kecak Rhythms and Song Form:

Composed by Taryn O’Keefe

The image shows two musical staves. The top staff is labeled 'Ostinato Voice' and has a 4/4 time signature. It contains a sequence of notes: a quarter rest, a quarter note, a quarter note, and a quarter note. Below the notes are the syllables 'Ee', 'Oh', and 'Ee'. The bottom staff is labeled 'Gong Voice' and also has a 4/4 time signature. It contains a sequence of notes: a quarter note, a quarter rest, a quarter note, and a quarter note. Below the notes is the syllable 'Chee'. Both staves end with a double bar line and repeat dots.

Note: One person chants the ostinato part and another person chants the “gong” part. This is repeated throughout the entire performance.

The image shows a musical staff labeled 'Song Leader' with a 4/4 time signature. It contains a sequence of notes: a quarter rest, a quarter note, a quarter note, and a quarter note. Below the notes are the syllables 'Chak', 'Chak', 'Chak', and 'Chak'. The staff is divided into two sections by a red slash. The second section is labeled 'CHORUS IMPROV' and contains four red slashes. The staff ends with a double bar line.

Note: One person is designated as the song leader, and can insert first measure (the signal measure) to cue in the chorus. After this signal, the chorus comes in and improvises on whatever syllable the song leader used to signal them in. The improvisation is a collective improvisation, so the end result should sound like chaos. The song leader ends the improvisation section at their discretion by calling out “Tu!” (which is the neutral position as described below).

SIGNALS:

The song leader calls one of these signals out, and the chorus responds with improvisation on the chosen syllable with their arms in the respective direction.

- Chak = arms to the right
- Chook = arms to the left
- Chee = arms up
- Tu = Neutral (arms forward)

Segment 3. No Strings Attached: The Music of Balinese Shadow Puppetry

Objectives:

Students will:

- Recognize and identify key characteristics of Balinese Wayang Kulit
- Gain contextual understanding of Wayang Kulit in Balinese culture
- Create and perform an original Wayang Kulit as a class

Materials:

- Recording of *Wayang Kulit: Introduction to the Ramayana* (<http://www.folkways.si.edu/ida-bagus-ngurah/wayang-kulit-introduction-to-the-ramayana/music/track/smithsonian>) from the album “Bali: Folk Music.” (Liner notes: http://media.smithsonianfolkways.org/liner_notes/unesco/UNES08003.pdf.)
- YouTube video of Wayang Kulit: <https://www.youtube.com/watch?v=NsdllcjFqzk>
- Photographs of Wayang Kulit puppets:
 - <http://www.travelfoodfashion.com/wp-content/uploads/2014/05/Wayang-Kulit-Bali-4.jpg>
 - <http://4hdwallpapers.com/wp-content/uploads/2013/04/Wayang-Kulit-2.jpeg>
 - <https://s-media-cache-ak0.pinimg.com/236x/f3/2f/a3/f32fa30df58b67d855be580d92044d74.jpg>
- World map (<https://s-media-cache-ak0.pinimg.com/originals/07/eb/3b/07eb3b288bd6862fd3028d6744653b59.jpg>)
- *For extension only:* xylophones, drums, and materials to make puppets (ex: socks).

Prerequisites: Ability to play xylophones and percussion instruments (for extension only).

Procedure:

1. Students listen to the first minute of “*Wayang Kulit: Introduction to the Ramayana.*”
 - a. “First, listen to me tap a steady beat while listening to this song.”
 - b. *Engaged listening:* “Tap a steady beat while we listen to the song again.”
 - c. *Attentive Listening:* “What types of instruments did you hear?” (*Answer = unpitched and pitched percussion, specifically metallophones. Teacher must make sure to emphasize that there is unpitched percussion, as this is an important aspect of this Wayang Kulit.*)
2. *Integrating World Music:* “Where do you think this music comes from?” (*Answer = Bali. Show world map and identify Indonesia and Bali if you have not completed Lesson Segment 1 or 2 before this.*)

3. *Attentive Listening*: “Listen again. What happens to the music when the man starts speaking?” (*Answer = the music gets softer*).
4. *Integrating World Music*: “With this much information, what do you think is the setting for this type of music?” (*Answer = a play, or some type of musical theatre. Students may not get this, but this is okay – simply just give them the answer after discussing some possibilities*).
 - a. Teacher explains what Wayang Kulit is:
 - i. Wayang Kulit is a theatrical performance with Balinese shadow puppets. It is similar to musical theatre, but is acted out with the shadows of leather puppets cast by an oil lamp.
 1. Teacher shows images of leather Wayang Kulit puppets.
 - ii. The Wayang Kulit is accompanied by a Gender Wayang ensemble. This is similar to the traditional Gamelan ensemble, but only has four metallophones that are softer and mellower in timbre for the purpose of being played underneath the action on stage. When the story is specifically about the Ramayana, unpitched percussion is added to the ensemble.
 - iii. Many Wayang Kulit performances are centered on the story of the Ramayana. (*If you have not completed Lesson Segment 2 before this, tell students the story of the Ramayana*).
 1. In the story, Sita (the pride of Prince Rama) is kidnapped by Rahwana (The evil King of Lanka). With the help from the Monkey King and his army, Rama wins back Sita in a great battle.
 - iv. The main singer is called the “Dalang.” He is the puppeteer and the narrator, and he directs the accompanying musicians by means of verbal cues or percussive signals.
5. *Attentive Listening*: “Listen to me sing the melody of the Wayang Kulit we just listened to before.” (*Teacher sings the melody*). “Listen to the recording again, and see if you can count how many times this is repeated in the song by showing me on your fingers.” (*Answer = 12 times*).
 - a. “Repeat this step, and this time I will join you.” (*Teacher also counts up to 12 times on their fingers, and concludes this verbally to the class afterwards*).
6. *Engaged Listening*: “Now, sing that melody along with the recording.”
 - a. Afterwards, teacher explains why this theme is so repetitive: It is a “leitmotif,” which is a key characteristic of Wayang Kulit music to help signal whenever a new character enters. Each character typically has their own theme that continually comes back throughout the play.
7. *Integrating World Music*: Students watch a video clip of an authentic shadow play (video: <https://www.youtube.com/watch?v=NsdIIcjFqzk>. From 0:00 to 1:00, or however much of the video you choose to view).

- a. *Engaged Listening:* Teacher challenges students to figure out the leitmotif of this character and sing along with the first 20 seconds of the video.
8. *(Only if Lesson Segments 1 and or 2 were previously completed):* “How does Wayang Kulit relate to Gamelan? How about Kecak?” *(List student answers up on the board or on an accompanying PowerPoint. Suggestions: Gamelan similarities may include instrument types, use of the slendro scale, musical repetition, emphasis on dynamic contrasts, and more. Similarities to Kecak may include vocal emphasis, retelling and acting out the story of the Ramayana, performed for entertainment purposes with religious undertones, the song leader has control over what happens in the music and the story, and more. Students may answer this question in any way they like).*

Extension (Creating World Music): Students create a Wayang Kulit performance as a class. First have students compose a couple of short, simple themes using a 4-note slendro. Create shadow puppets, and assign a theme to each character. Have more advanced students play the composed themes on metallophones and non-pitched percussion, and choose a group of students to share in the role of the Dalang and act out the story of the Ramayana using the shadow puppets.

Assessment: Students will demonstrate an understanding of key musical qualities of Balinese Wayang Kulit through their answers to questions and through engaged interaction with the recorded music. Students will also demonstrate understanding through their comparisons to the Gamelan and Kecak music that they have previously studied. If the extension is utilized, students will demonstrate understanding of Wayang Kulit in their creation and performance of their own Wayang Kulit.

Unit Extension: After having completed each lesson in this unit, have students create a Venn diagram to note the similarities and differences between all three genres of Balinese Gamelan, Kecak, and Wayang Kulit.