

Chapter 1

The Balinese Ceremonial Soundscape: Simultaneity of Soundings

(1) AA

CD Track I: Night Sounds

1. Play selection. Ask “Can you identify this soundscape?” Answer: Sounds of the night (as recorded in Bali, Indonesia.) Ask “How many layers of sound are in this soundscape?” Answer: There are multiple layers of sound that include an undercurrent of water bubbling in a stream, the constant chorus of crickets and cicadas, and the interplay of frogs croaking, bird calls, and other intriguing but sometimes unidentifiable “night sounds.” Ask “Have you heard similar soundscapes? If so, what was the context?” Have the students share their experiences.

2. Tape your own “night sound” soundscape and compare your version with the Balinese example. What is the same or different? How many layers of sound can you identify in your “night sound” soundscape?

3. Create a “night sound” composition using instrumental sounds, starting with one layer of timbre at a time. Select a composer to cue each player’s entrance and to indicate the end of the piece.

Layer 1: Metallophone, xylophone or glockenspiel. Play continuous glissandi to represent the underlying bubbling water of a stream.

Layer 2: Maracas. Play continuously to represent the layer of crickets and cicadas.

Layer 3. Frog guiros of various sizes. Play them randomly. Try to create “interlocking” rhythms with the other guiro performers.

Layer 4. Recorders. Using high tones and trills, play random “bird calls.”

4. Perform your “night sound” piece. Use graphic (iconic) notation and create a score for your “night sound” composition.

5. Emphasize that the complex fabric of “night sounds” sets the stage for listening to the multiple layers of sound in the gamelan, “a musical ensemble of bronze gongs, metallophones, drums, and flutes.”

(2) AA

Pages 1-2

***Gamelan* Characteristics**

List five characteristics of *gamelan*. Do an internet search to find pictures of and information about *gamelan*. Share the results of your research.

Sample websites:

www.angelfire.com/nt/teague/gamelan.html

www.cite-musique.fr/gamelan/shock.html

www.gsj.org (gamelan sekar jaya)

www.indo.com/culture/music.html

www.tunasmekar.org/orchestra.htm

(3) AA

Pages 2-3

Balinese Music and Context

The meaning of music in Bali is dependent on its context. Balinese music is not performed randomly or for its own sake. Each performance has a specific objective to realize, a function or purpose to fulfill. In fact, rather than using one word that means “music,” the Balinese have many choices of vocabulary that describe each musical soundscape and indicates the context in which the music is used. Define the word “music” as used in your culture. Compile a list of other words for “music” that you have and use in your language, for example, jazz, country, pop, rock, classical, opera, etc. Is the use of music, as you experience it, “context-specific?” Keep a journal of your musical experiences for one day, carefully track the time, context, and type of each musical encounter. For example, do your daily experiences with music include listening to music, singing, playing an instrument, or dancing?

(4) 7-12, C/U

Pages 3 – 27

Theme 1: Meaning and Function of Balinese Music

Compare and contrast the meaning and function of ensembles you listen to and/or participate in with Balinese ensembles. Is there a similar sense of “group identity” and cooperative spirit?

(5) 7-12, C/U

Pages 3 – 27

Theme 2: Integration of the Arts.

Identify genres that integrate the arts in your culture. How do these art forms integrate music, dance, theater and ritual? Compare and contrast these with Balinese art forms.

(6) 7-12, C/U

Pages 3 – 27

Theme 3: Arts and National Identity and History

Examine the arts of your culture. Do any of these enhance or reflect your sense of national identity or history? Do they reflect tradition and change?

(7) AA

CD Track 2: *Gamelan gong* playing a temple piece with priest's and congregation chanting in distance (field recording from Tatiapi, Gianyar, 1990).

1. Play selection. Ask "What do you hear?" Answer: "3 simultaneous, yet independent things. *Gamelan*, a priest chanting one kind of chant, and a congregation chanting another."

2. Play selection again. Ask "What instruments can you identify?" Answer: Two interlocking drums played with mallets, large hand-held cymbals, large metallophones, gongs of various sizes, and male vocalist.

3. Ask "Is the sound of the priest and congregation's chanting supposed to be heard as part of the *gamelan*?" Answer: "No, they each sing vocal sacred chants independent of each other and the *gamelan*."

(8) AA

Page 9

Geography Lesson

1. Locate Indonesia on a world map. Find the island of Bali. Take note of the other countries located near Indonesia that have influenced its history and culture.

2. “Draw lines and arrows showing paths of influence and transmission (from the Middle East, India, China, and now the West with pop music). Color code each line and indicate the main features transmitted (e.g., blue = India (Hinduism, Buddhism, mudra, Sanskrit vocal chant, and the narratives of the Mahabharata and Ramayana)”

(9) AA
Pages 13-14
Epic Poems

Find resources that tell, describe and discuss the *Mahabharata* and the *Ramayana*, two epic poems from Indian that have greatly influenced Balinese culture. Complete Worksheet 1.1 after you have read stories from the *Mahabharata* and *Ramayana*. Identify the main characters and summarize the plot for one story from each of these epic poems.

Recommended Sources:

de Zoete, Beryl and Walter Spies. *Dance and Drama in Bali*. London: Oxford University Press, 1973. (Recommended for AA. Excellent for pictures and synopsis of these two epic stories)

Highwater, Jamake. *Rama: A Legend*. NY: Henry Holt and Company, 1994. (Recommended for 7-12 and C/U)

Holt, Claire. *Art in Indonesia: Continuities and Change*. NY: Cornell University Press, 1967. (Recommended for AA. Vivid synopsis of the *Mahabharata* and *Ramayana*)

(10) AA
CD Track 3: *Gamelan gong* playing the *gineman* (introductory section) of the *lalambatan* (slow temple piece) “Jagul” (I Dewa Alit, *trompong*, Sanggar ,Çudamani).

1. Play selection. Follow the Listening Guide (Overhead 1.1).

(11) AA

CD Track 4: *Gamelan gong* playing the *pangawak* (main body) of the *lalambatan* (temple piece) “Jagul” (I Dewa Alit, *trompong*, Sanggar Cudamani).

1. Listen to a brief segment of the piece. Ask “What is the mood of the music? Joyful? Sad? Reflective? Reverent?” Answer: Reverent, because the tempo of the music is very slow and stately “and the elaboration is smooth (no sudden juxtapositions as seen in *kebyar*”).
 2. Listen to the music and follow the Listening Guide (Overhead 1.2). In particular, pay attention to the timbre of the *ceng-ceng* (pronounced cheng-cheng) *kopyak*, “large hand-held cymbals” that are heard every now and then.
-

(12) AA

CD Track 5: *Gamelan gender wayang* in *wayang lemah* (daytime ceremonial shadow play) performance during a ceremony (*Gender wayang* performers from Kayu Mas, Badung, Denpasar, include I Wayan Konolan and I Wayan Sujana; *dalang* [shadow master] Ida Bagus Ngurah Buduk).

1. Play selection. Ask the following questions.
 - a. What is the main instrument in the *gamelan gender wayang*? Answer: *Gender wayang*
 - b. How is this instrument played? Answer: The keys are struck by two mallets
 - c. Are these instruments membranophones, idiophones, chordophones, or aerophones? Answer: Idiophones
 - d. Occasionally you hear the “beats,” sound waves, of the *genders*. What causes these “beats?” Answer: The instruments are intentionally tuned “apart” so that the waves or “beats” are present.
 - e. Can you identify the sounds of loud knocking of wood on wood in the background? Answer: It is the puppeteer’s, *dalang*, foot tapping a beater, *cempala* or *cepala*, against the puppeteer’s box. The *dalang* “does this to cue the musicians, when to start, stop or speed up; also to emphasize the speech and movement of the characters.”
-

(13) AA

CD Track 6: “Topeng Keras” (accompanies a strong *topeng* character)

I. Play selection. Ask “If you were composing music to accompany the dance of a strong character, what type of dynamics and timbre would you select?”

(14)

CD Track 7: “Topeng Arsa Wijaya” (accompanies a refined character)

1. Play selection. Ask “If you were composing music to accompany the dance of a refined character, what type of dynamics and timbre would you select?”

(15) AA

CD Track 8: *Gamelan Gambuh*: *gineman* and dramatic excerpt illustrating stylized speech (Batuan *Gambuh* ensemble, Vital Records 501, track 1, “*Bate!*” *selisir* mode, with permission).

1. Play selection. Ask: What instruments can you identify in this musical excerpt? Answer: *Suling* (flutes), *rebab* (“a two-stringed, bowed spike-lute of Java and Bali, pronounced ‘r’bahb’,”) drums, gongs, female vocalist and a variety of bronze percussion instruments, each playing its own ostinato. The percussion instruments include

kempur – “small hanging gong”

kajar – “horizontally held gong with recessed boss, plays composite; it may also keep a steady beat or punctuate phrases”

kelenang – “a smaller horizontal gong, high in pitch, plays the off-beat”

kenyir – “a three-keyed metallophone played with a triple-headed mallet. All three keys are tuned in unison, about one minor third higher than the *kelenang* with which it alternates, but a twice the rate.”

rincik (pronounced “rinchik”) – “set of small cymbals (like ceng-ceng)”

gentorag – “bell tree, shaken”

kangsi – “two pairs of tiny cymbals mounted on forked bamboo sticks”

gumakak – “small copper or iron cylinder, found in no other Balinese ensemble and clearly deriving from Javanese *kemanak*.”

2. Play the selection again. Follow the Listening Guide (Overhead 1.3).

3. Research and find information about the *rebab* and *suling*.

Suggestion source:

Sadie, Stanley. *The New Grove Dictionary of Musical Instruments*. NY: Macmillan Press, 1984.

4. Research tales about the Javanese prince, Panji. Holt states that Panji is “. . . the ideal noble prince, unconquerable in battle and irresistible in love.” (Holt, 1967, 274.)

Sources:

Balinese Dance, Drama and Music by Wayan Dibia, Rucina Ballinger and Barbara Anello will be released on October 13, 2004 by Periplus Editions, Singapore.

de Zoete, Beryl and Walter Spies. *Dance and Drama in Bali*. London: Oxford University Press, 1973 (Recommended for AA)

Holt, Claire. *Art in Indonesia: Continuities and Change*. NY: Cornell University Press, 1967. (Recommended for AA)

(16) E

CD Track 9: *Gamelan balaganjur* playing a processional *gilak* piece

1. Play selection. The *balaganjur* piece is played on a processional ensemble. Have students listen to and pat the beat. Note the syncopated pattern that the *ceng-ceng kopyak* (“pair of large hand-held crash cymbals”) play. Listen also to the two interlocking drum patterns played with mallets.

2. Play selection again. Have students step the beat as they move in a processional around the room. (Please note that this exercise is for pedagogical purpose only, to develop beat awareness. Gold states, “In Bali, people do not process in a set beat at all. Their movement is only dictated somewhat by tempo in so far as how fast or slowly they move, but never in time to the beat. Moving to the beat occurs only in ‘concertized’ processions.”)

3. Play drums and other classroom rhythm instruments to the beat of the music, illustrating tempo and dynamic changes as you play. Perform your instrumental ensemble again, this time without the accompanying music, moving in a processional as you follow a leader who indicates changes in the tempo and dynamics.

(Please refer to the following source for transcriptions of similar pieces.)

Source:

Bakan, Michael. *Music of Death and New Creation: Experiences in the World of Balinese Gamelan Beleganjur*. Chicago: University of Chicago Press, 1999.

(17) AA

CD Track 10: *Gamelan balanganjur* playing a *kreasi* (new creation) for procession (Sanggar Çudamani).

1. Listen to a portion of the music and focus on the tempo and dynamic contrasts. Ask “What makes this *gamelan* so exciting and energetic?” Answer: Fast tempo, loud dynamics, tight, clear interlocking stops and starts, and syncopations.

(18)

CD Track 11: *Gamelan gong kebyar* “Jaya Semara” complete version (Sanggar Çudamani).

1. Play selection. Ask “What instrument groups are you hearing? Your choices are aerophones, chordophones, idiophones, and membranophones.” Answer: Idiophones and membranophones.

Aerophone: “Instrument whose primary sound-production medium is vibrating air.”

Chordophone: “Instrument whose primary sound-producing medium is a vibrating string.”

Idiophone: “Instrument whose primary sound-producing medium is the body of the instrument itself.”

Membranophone: “Instrument whose primary sound-producing medium is a vibrating skin.”

Source:

Wade, Bonnie C. *Thinking Musically*. NY: Oxford University Press, 2004.

Worksheet 1.1

Read selected stories from the *Mahabharata* and *Ramayana*. Identify the main characters and summarize the plot for one story from each of these epic poems.

Mahabharata

Main Characters:

Plot Summary:

Ramayana

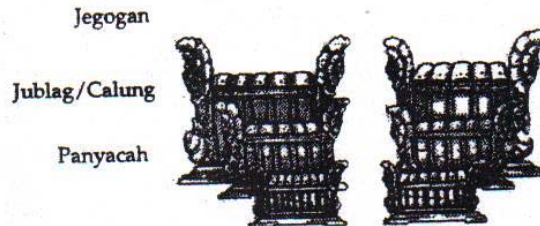
Main Characters:

Plot Summary:

Overhead 1.1

Listening Map for Gamelan gong playing the *gineman* (introductory section) of the *lalambatan* (slow temple piece) “Jagul” (I Dewa Alit, *trompong*, Sanggar Cudamani).

The two *jegogan* (“the lowest sounding Balinese metallophone”) strike one note



Immediately followed by the *trompong* (“a gong-chime with 10 kettles”) soloist



Then *suling* players (“vertically-held end-blown flutes, pronounced soo-ling”). “The *suling* closely follow the *trompong* melody as it ascends, exploring the range of the instrument and repeating certain pitches and elaborating them.”

:29 2nd *jegogan* stroke

:57 3rd *jegogan* stroke



Overhead 1.2

Gamelan gong playing the pangawak (main body) of the *lalambatan* (temple piece) "Jagul" (I Dewa Alit, *trompong*, Sanggar Cudamani).

"Opens with *trompong* introduction,



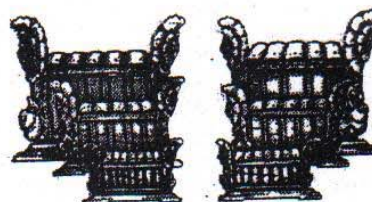
Trompong

:10 then punctuated by *jejogan*

Jegogan

Jublag/Calung

Panyacah



:13 the drums enter



Kendang

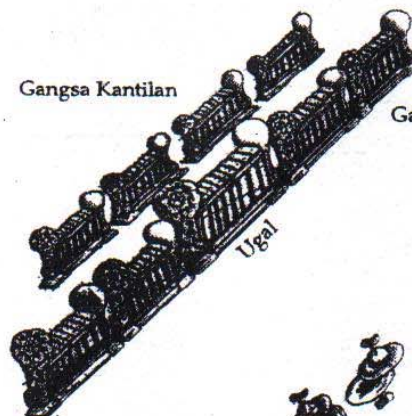
:28 everyone plays a single note

:32 *trompong* resumes intro, followed by *jejogan* and drums

Gangsa Kantilan

Gangsa Pemade

Ugal



:45 *gangsas* enter and play introductory passage in unison



Ceng-ceng kopyak

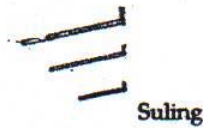
:56 *trompong* and drum interlude

1:06 *ceng-ceng* signal beginning of main body of piece proper with two strokes followed by *gangsas* playing *norot* ("pivoting back and forth between melody and upper neighbor") embellishment of main melody, played on the low instruments, *trompong* continues to embellish throughout."

Overhead 1.3

Gamelan Gambuh: gineman and dramatic excerpt illustrating stylized speech (Batuan Gambuh ensemble, Vital Records 501, track 1, "Batef" selisir mode, with permission).

Sulings and *rebab* playing softly, alternating between four tones



Rebab

Drums enter, miscellaneous percussion



Singers, "inflected speech"

Flutes continue, drum, miscellaneous percussion

Singers