

Connecting Orff Schulwerk and Balinese Gamelan

CAIS Workshop presented by Elisabeth Crabtree, March 9, 2015

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What is Gamelan?

Gamelan refers to a set of Balinese instruments that form up a percussion orchestra (metallophones, bamboo xylophones, gongs, drums, other percussion, and the bamboo flute). It also refers to the style of Balinese music that is played upon the instruments. There are over 30 different types of Gamelan, with various tunings. Gamelan groups perform music to accompany dancers, masked dancers (*topeng*), and puppet shows (*wayang*). There are also “sitting pieces” that are just for listening. The music can be both secular and sacred.

Why Teach Gamelan?

- Translates easily to Orff Instruments, recorder, and small percussion
- Uses cycles and ostinatos, music like the elemental style of Orff
- Offers opportunities for differentiated instruction
- Teaches cultural awareness and diversity
- Has direct applications to many 5th grade California State Standards
- It has influenced many composers such as Debussy, Satie, Lou Harrison & others
- It’s fun and enjoyable! Students love it and remember it many years later

Warm Up Hocket Game- 1-2-3 (Clap-Stomp-Snap)

- With a partner, trade off counting to three. Groups of three are no good for this game.
- Add a clap every time someone says “one.” Next add a stomp for “two” and finally a snap for “three.” Celebrate if you make a mistake, and start again.
- Variation: take out the words and only do body percussion
- Celebrate whenever you make a mistake and try again, increasing the speed
- Point out the pattern: The person who starts says “1-3-2” and the second person says “2-1-3.”
- Final practice phase, two large groups performing the body percussion piece in hocket

Hocket Game: Speaking a Rhyme

Tell a nursery rhyme with a partner; alternate each person saying a stanza or phrase. Repeat with each saying one word, and finally one syllable or beat. Increase speed, and stay on beat.

Ex.:

1-Mary mary quite contrary, how does your garden grow?

2-With silver bells and cockle shells and pretty maids all in a row

1-Mary 2-Mary 1-quite 2-contrary (etc.)

1-Ma 2-ry 1-Ma 2-ry 1-quite 2-con 1-trar 2-y (etc.)

Instruments and Parts of Gamelan Angklung

- **Jegogan** - large 4 key metallophone, plays slow melodic lines with mallet
- **Gangsa: Pemade, Kantil, Kuwir** - 4 key metallophones played with a hammer
- **Reyong** - 8 metal pots for 4 people to play (2 notes and 2 mallets per person)
- **Gong Ageng & Kempur** - Gongs of different sizes and styles to mark the song cycle
- **Kajar** - Time keeper instrument; a metal pot that's played like a metronome
- **Suling** - bamboo flute; doubles the Jegogan with embellishment and ornamentation
- **Ceng-Ceng** - cymbals, pronounced "Cheng-Cheng"
- **Kendang** - two double-headed drums playing interlocking rhythms

Gilak (syncopated meter)

Gilak is a form of syncopated music with off beat gongs. The song below is called Gilak, and it is performed as a masked dance (*topeng*) by a male dancer. The music and dancer work together to express the dance. The drummer and dancer respond to each other, and the gangsa instruments respond to the drummer. The drum can cue dynamic changes, tempo changes, and music breaks. *Traditionally Gamelan music is taught aurally, and the number system was invented by Western musicians as a means of recording the songs.*

1 = G 2 = A 3 = B 4 = D

J= Jegogan (Contrabass, BM, or BX)

G1= Gangsa simplified (AM, AX, AG, or SG)

G2= Gangsa (AM, AX, SM, SX, AG, or SG)

S= Sangsih (SM or SX)

P= Polos (SM or SX)

Go= Gongs - G1 -large gong, G2 - smaller gong, & P (for Kempur) - very small gong

J: 1-----3----- 3-----2-----

G1: 1---2---3---4--- 3---4---2---3---

G2: 1-1-2-2-3-3-4-4- 3-3-4-4-2-2-3-3-

S: 4-4-34-3-43-434- 343-43-43-43-43-

P: 1-12-12-21-21-12 -1-21-21-21-21-2

Go: G1----- G2--P-----P---

Possibilities for performance:

- layer parts in and out;
- 3x soft, 3x loud, repeat, etc.
- Add music break and intro (*see next page*)

The "Kotekan" (interlocking hocket) has notes 1 and 4 (G & D) play at the same time while 2 and 3 (A & B) occur independently to form a fast intricate melody.

Sangsih Part, isolated (with added lyrics to help with rhythm)

Polos Part, isolated (with added lyrics to help with rhythm)

Kendang drum variations

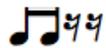
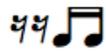
Music Break or Intro (cued by dancer) *accented final beats*

- J: 1-----3----- 3---**4-4**
- G2: 1-1-2-2-3-3-4-4- 3---**4-4**
- S: 4-4-34-3-43-434- 3---**4-4**
- P: 1-12-12-21-21-12 ----**1-1**

Kecak “Balinese Monkey Chant” - Tropical Fruit Hocket

Kecak (“*keh-chack*”) is percussive vocal hocketing performed in large ensembles of men for tourists at secular events for entertainment, and it is also performed for sacred events as it tells the story of Sita’s abduction and attempted rescue by Hanuman in the *Ramayana*.

Students combine rhythms on the board into hocketing patterns. Working in small groups, students choose interlocking patterns that might fit well together, and may add body percussion to perform. After practice, switch to the neutral syllable cak (pronounced “chak” with a swallowed “k”). A timekeeper can speak the word “Po.”

 Lime	 Durian Mangosteen Dragon Fruit Coconut Rambutan Gamelan	 Salak Lychee Bali Sangsih
 Star Fruit Snake Fruit Jack Fruit	 Strawberry	 Guava Lychee Polos
 Watermelon Ambarella Indonesia	 Pineapple	

Activites and Extensions: Puppet Theater/Discussion/Composition

- Balinese Gamelan music often accompanies shadow puppet theater (*wayang*). Discuss the meaning of the Ramayana and Mahabarata in the Hindu religious tradition and watch videos of puppet show performance. (Hillbrook students study India in 3rd grade, and know the stories well).
- Students can create their own dance-drama or puppet show and create gong patterns and hocket patterns to accompany it.
- Students can compare and contrast Balinese Gamelan music with Javanese, or other types of music, and gain understanding of the social context for how and why this music is performed.
- Have students discern the difference between the major pentatonic and the phrygian pentatonic, and have students compose and improvise in both scales.
- Play students examples of western classical music that were influenced by Gamelan music.

Resources:

- ❖ *Balinese Dance, Drama & Music*, by I Wayan Dibia & Rucina Ballinger, Tuttle Publishing, Tokyo, ©2004
- ❖ *Music in Bali*, by Lisa Gold, Oxford University Press, New York, ©2005
- ❖ <http://www.mhschool.com/music/teacher/teachingideas/folk/indonesian/index.html>
- ❖ <http://www.anakswarasanti.com/instruments/>
- ❖ <http://www.balibeyond.com/gamelanbali.html>
- ❖ <http://latitudes.nu/the-influence-of-gamelan-on-western-modern-music/> (Western Classical influences)
- ❖ <https://www.youtube.com/watch?v=ldPMifPbngc> (Phrygian pentatonic)
- ❖ <https://www.youtube.com/watch?v=aYtsTrxvJCA> (Gamelan angklung)
- ❖ <https://www.youtube.com/watch?v=-ZSGZqDwMQE> (Gamelan angklung)
- ❖ <https://www.youtube.com/watch?v=2vZ4kSD8xi8> (Bamboo Gamelan)
- ❖ <https://www.youtube.com/watch?v=o0ijs1GggU8> (Kecak Monkey Chant Dance - from *Baraka*)