

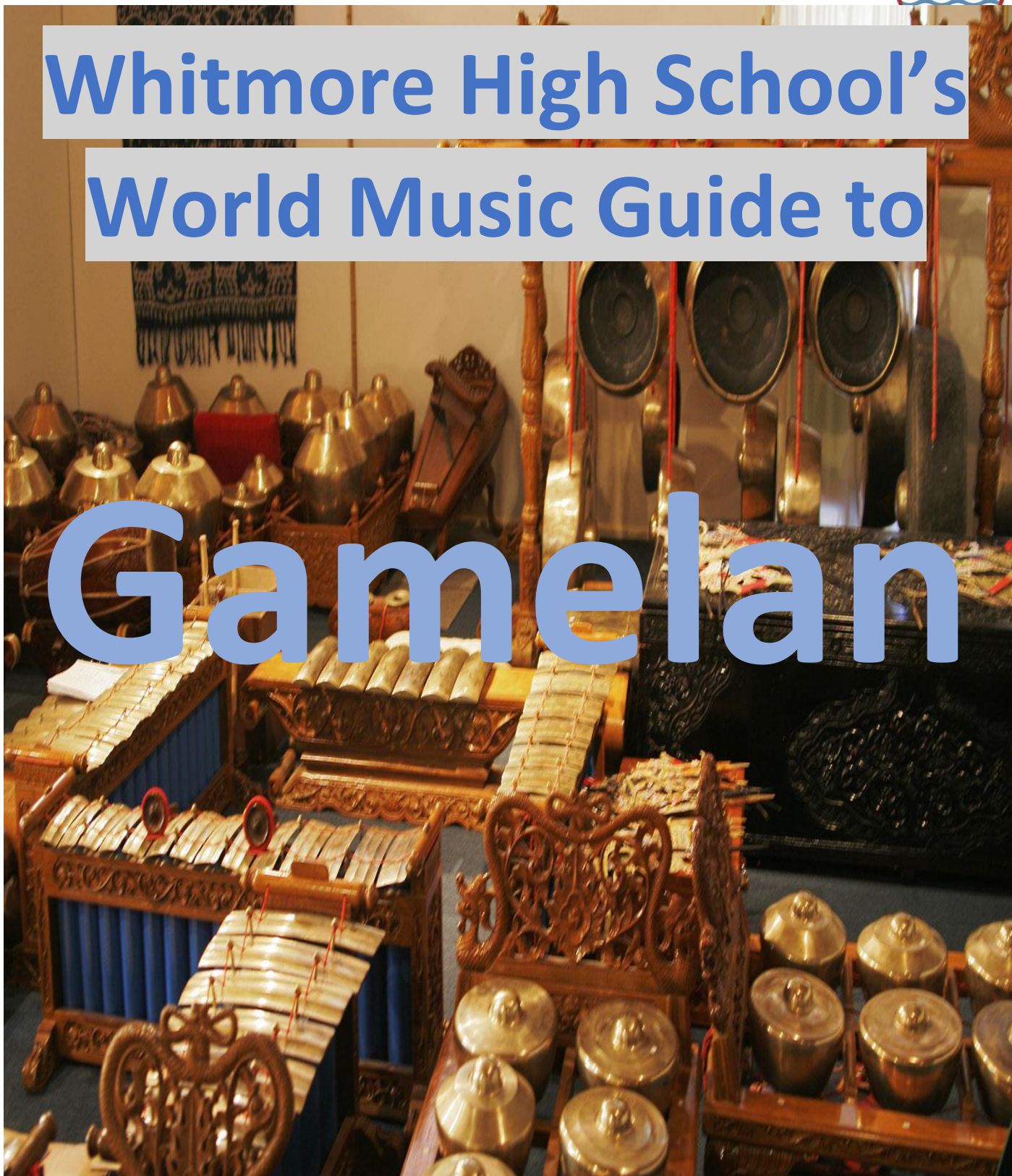
# WHITMORE HIGH SCHOOL



Whitmore High School's

World Music Guide to

# Gamelan





# Introducing the sights and sounds of the Gamelan

Look at the images below and based on what you can see, jot down some ideas in response to the five questions in the "Ideas Box" below.



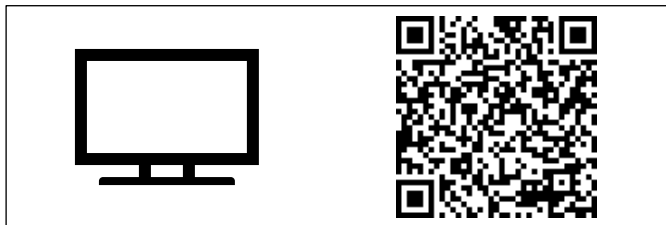
## IDEAS BOX

Who? What? Where? When? Why?



## Gamelan Galura

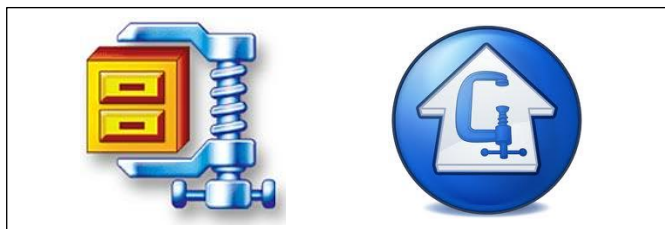
Scan the QR code to the right and watch a video showing a Gamelan group – *Gamelan Galura* – performing a traditional Gamelan piece. As you watch and listen, see if you can identify any of the instruments on the previous page shown in the images (and any “new” instruments which weren’t shown) and answer the following questions:



1. Which is the only performer performing “from written music”?
2. How do you think the other players know what and when to play?
3. Think of some words or phrases which describe this type of music and which describe the **TIMBRE** or **SONORITY** of the sounds made by the Gamelan.



## The Virtual Gamelan



If you’re able to, download the following WinZip® file (if using a PC) or StuffIt® file (if using a Mac) and install the WCS Virtual Gamelan Software by clicking on the links to the right. You may also have to install or update RealPlayer® to use this Virtual Gamelan.



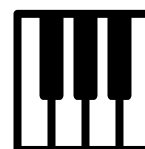
Watch three sections from the WCS Virtual Gamelan – “Introduction”, “Indonesia” and “Indonesian Music” answering the questions at the end of each section. Next, click on the “Play” section and then the “Watch Video” and watch three short videos showing how the **SARON, BONANG** and **KEMPUL AND GONGS** are played within a Gamelan.



Now, click on “Play” and then click on the actual instruments of the Gamelan to “virtually play” the **SARON, BONANG** and **KEMPUL AND GONGS** – the instruments sound by pressing the appropriate keys on your computer keyboard.



If you’re having problems with the WCS Virtual Gamelan, then a simple version of a virtual Gamelan can be found here: [Ketuk Ketik](#) – or an alternative version [“Virtual Gamelan Bali for PC”](#). Some Android and iPhones also have free virtual gamelan apps within the “App Store” – search now so that you can access an online gamelan.



# Learning about Gamelan Music

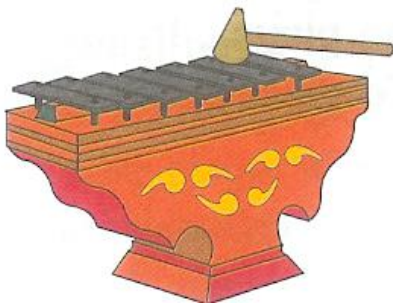


## Where would you hear Gamelan music?



The republic of Indonesia is a large country, made up of about 13,000 islands stretching over 5000km (about the same distance as London to New York). The two main islands associated with Gamelan music are Java and Bali. Gamelan music is played at celebrations, religious events and entertainments such as shadow puppet plays and dance performances. Gamelan performances are very important in village life for bringing people together and expressing their feelings in a culture where this is not always possible to do so publicly. The Gamelan is thought to be magical and spiritual – players treat their instruments with total respect and would never step over them

as they believe they are tied to heaven and stepping over the instruments could break these ties. People don't play Gamelan music because their parents tell them to or because it might be fun – it is a big honour to be asked.

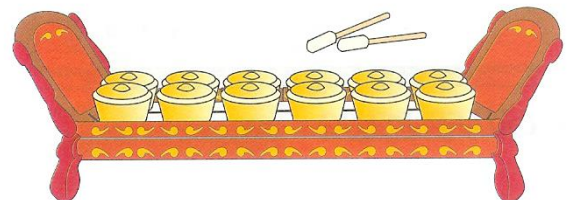


*This is a **Saron** – it has a series of metal bars resting on hollowed-out wooden cradles. To play it you hit the bar with the mallet and it plays the core/main melody.*

## How do people learn Gamelan music?

Just as in African Drumming, in Indonesia, music is learnt and handed down from generation to generation. Young children will often sit on their father's knee while a rehearsal is taking place, gradually learning pieces by watching, listening and mimicking. Some children become very good players by the time they go to secondary school. There are now colleges of music and dance in Java and Bali where students can study Indonesian arts in great depth.

*This is a **Bonang**. It has two rows of gongs resting over a wooden frame and is used to decorate the main tune.*



## What does a Gamelan sound like?

The word gamelan means, "to hit with a hammer" so it is not surprising that the gamelan is mainly made up of percussion instruments. They differ depending on which region of Indonesia they come from but there are typically between 4 and 40 instruments consisting of gongs, metallophones (metal xylophones like the Saron pictured above) and drums. Unlike African Drumming, Indonesian music is not usually improvised - there are set patterns that each player has to learn. Sometimes a player or singer will have the chance to ornament a melody, but they are expected to follow quite strict rules. The players nearly always learn the music by heart; they don't use notes on paper to remember it.



## How is Gamelan Music Made?

Gamelan music uses two types of scale, the seven-note pelog scale and the five-note slendro. Gamelan notes don't exactly match our notes because we work out the tuning differently but the nearest notes to the slendro scale are C, D, E, G and A. Because there are five notes in the scale it is sometimes called a pentatonic scale. We will be composing a Gamelan tune using this five note slendro scale. The main tune is based on one of these two scales and is called the Balungan. This tune is repeated over and over again to make a cycle.

Other instruments are used to decorate the tune, such as the gender and the gambang which is a type of xylophone. Generally speaking, higher instruments play intricate parts and lower instruments play very simple parts.

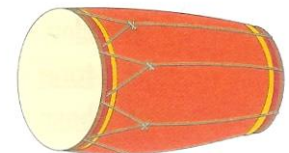
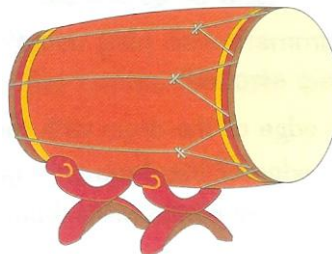
Sometimes you can also hear types of stringed instruments and a bamboo flute. In some Gamelans the performers also sing. Gongs mark out the beginning of the rhythmic cycle with the biggest gong playing the last beat of the cycle and smaller gongs marking out smaller sections, such as the halfway point.



*This is the biggest gong of the Gamelan – the gong ageng - which usually only plays once every eight bars.*

Drummers cue the performers just like an orchestra conductor and they keep the players in time. Sometimes if the Gamelan is accompanying a shadow puppet play they will accent (or stress certain beats) to follow the movement of the puppets or dancers.

*The drums are cone-shaped with two drum skins and are played resting sideways so the drummer can play one skin with each hand.*



1. What are the two main islands of Indonesia most associated with Gamelan music?
2. Why do Gamelan players never “step over” their instruments?
3. How do people learn to play Gamelan music?
4. What does the word “Gamelan” mean?
5. What types of instruments mainly make up the Gamelan?
6. What are the names of the two scales used in Gamelan music?
7. What is the musical name for a scale made up of 5 notes?
8. What are the roles of the drummers within a Gamelan?



# Playing Twinkle - Gamelan style!



The following score shows the melody "Twinkle, Twinkle Little Star" arranged for a small Gamelan. Notice how the melody line has been "shared out" between the two **SARON** parts, we call this an

**INTERLOCKING MELODY** which is common in Gamelan music. Scan the

QR code above to hear how all parts sound when played together and use whatever Virtual Gamelan software you can to try and perform as much of "Twinkle, Twinkle Little Star" for Gamelan as possible.



## Twinkle, Twinkle Little Star – Gamelan Style!

Saron 1

Saron 2

Bonang

Kempul & Gong

Saron 1

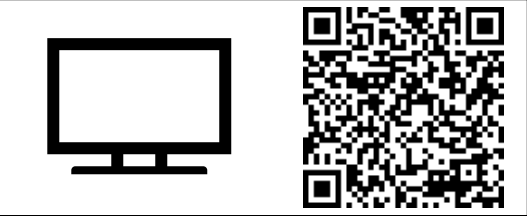
Saron 2

Bonang

Kempul & Gong

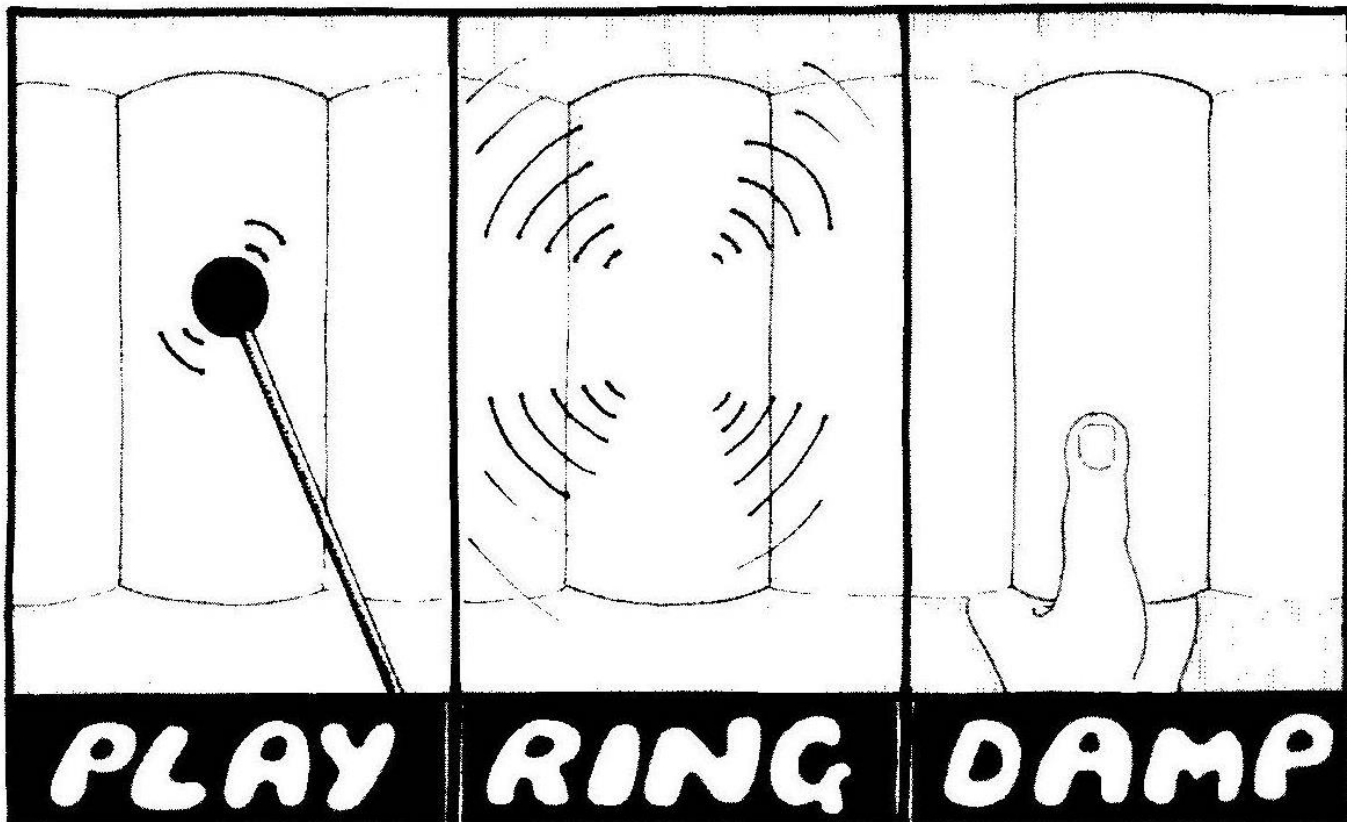


# Play, Ring, Damp!



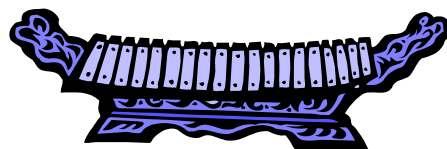
Scan the QR code to the right to watch a short video of two **SARON** players from the Gamelan. They are playing an **INTERLOCKING MELODY**, shown by the numbers (a similar way to using note names) that occur on the screen.

What are the performers doing with their **OTHER HAND** (the one which isn't holding the beater?)



The performers are **DAMPING** the bars by holding them between their thumb and finger to stop the sound. They hit a metal bar with their beater or mallet (**PLAY**), allow the sound to reverberate (**RING**) and then stopping the sound by using their thumb and finger to grab the metal bar they've just struck (**DAMP**).

# Kotekan - Interlocking Melodies



Scan the QR code and listen to a Gamelan playing a piece called *Suba Kastawa*. Listen out for the **SARON** players which you watched on the video above and see if you can tap or clap along with the **PULSE** or **BEAT** of the music as you listen.



Using your virtual or online Gamelan, or an online piano or keyboard if you can't access these, try performing three **INTERLOCKING MELODIES** that the **SARON** parts would play from a piece called *Kotekan*. The parts are shown below in **GRID NOTATION** and **STAFF NOTATION**. The QR codes will take you to audio links so you can hear each of the melodies. Try playing these

as a duet with other students in you're able to or teach other members of your family to play one of the parts.

### Kotekan – Interlocking Melodies

#### Interlocking Melody 1

Beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Player 2		A		G		E		E		A		G		E		E
Player 1	G		c		A		G		G		c		A		G	



#### Interlocking Melody 2

Beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Player 2		A	c		A		c	A		A	c		A		c	A
Player 1	G		E	G		G	E		G		E	G		G	E	



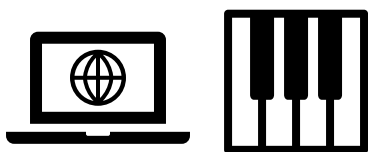
#### Interlocking Melody 3

Beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Player 2	G	G		A	G		A	G	G	G		A	G		A	G
Player 1	G	G	E		G	E		G	G	G	E		G	E		G

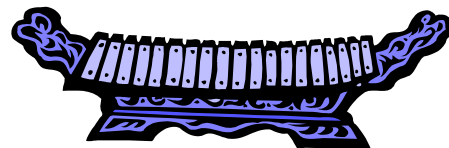




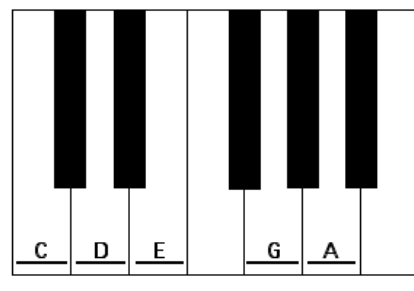
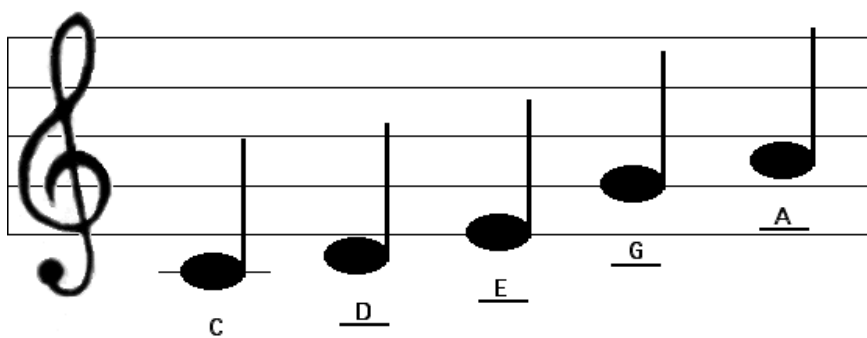
# Creating your own Interlocking Melody



Using your virtual or online Gamelan, or an online piano or keyboard if you can't access these, compose your own **INTERLOCKING** melody which could be performed by two **SARON** players in a Gamelan. Use only the notes of the **SLENDRO** scale shown below.



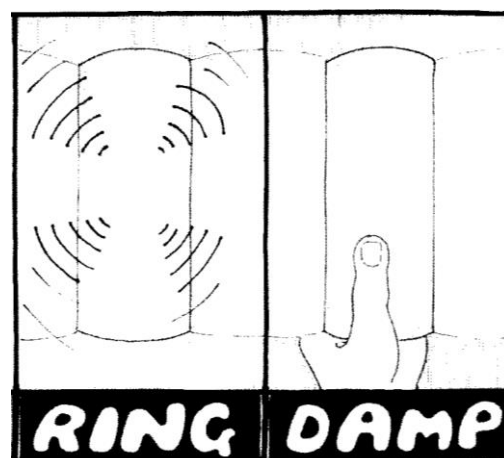
The **SLENDRO** scale – often used in Gamelan music and **PENTATONIC**



Beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Player 2																
Player 1																

**Stretch and Challenge 1:** Once you are happy with your melody, imagine you have given it to two **SARON** players to perform within a Gamelan. Work out which notes you are going to let **RING** and which notes you are going to **DAMPEN** and add appropriate symbols or signs to your melody below to show this.

**Stretch and Challenge 2:** Can you add some parts for the **KEMPUL AND GONGS** to your **INTERLOCKING MELODY**? Can you add these to a Virtual Gamelan or online music programme using “tracks” or “channels” to enter your melody and then add some other parts such as the **KEMPUL AND GONGS**?



# Listening to *Kibogiro*



One of the key features of Gamelan music is the **REPETITION** of **INTERLOCKING MELODIES** such as those you've performed from *Kotekan* and the one you have created. The name given to the repeating of interlocking melodies is called **CYCLIC MELODIES** – melodies or tunes that are repeated over and over again in a cycle.

Scan the QR code above and listen to a piece of music called *Kibogiro*. The piece begins with a short introduction after which the piece begins. It's made up of a number of **CYCLIC MELODIES** – each cycle in this piece is based on 5 repetitions of the interlocking melody made up of 16 beats – so counting 80 is one cycle!

Listen to *Kibogiro* two or three times to test your counting. **How many times did you have to count to 80 during the piece?**



# Instruments of the Gamelan



A Gamelan is made up of different types of musical instruments – many of these are **PERCUSSION INSTRUMENTS** – instruments that are hit or struck with beaters or mallets to produce a sound, although there are types of string instruments and even singers as we have seen when watching and listening to Gamelan performances so far. Match the descriptions of the different Gamelan instruments on the left, to their correct pictures on the right in the table below.

<b>SARON</b> Types of metallophones which play the core melody ( <b>BALUNGAN</b> ). They have bronze keys fixed over a resonating box
<b>Kempul &amp; Gongs</b> These large metal discs hang on a wooden frame and provide the structure of Gamelan music dividing it into cycles
<b>BONANG</b> Rows of small gongs resting on ropes in a bed-like frame used for "elaborating" the core melody ( <b>BALUNGAN</b> )
<b>GAMBANG</b> A type of xylophone made up of wooden bars fixed over a resonating box
<b>KENDANG</b> Sitting at the centre of the Gamelan, the drummer guides the rhythm and pace of the music, rather like a conductor
<b>REBAB</b> A 2-stringed fiddle, played on the players lap with a bow





Sort the following images of instruments found in a traditional Indonesian Gamelan out putting the correct images next to their descriptions on the next page to show what a small Gamelan would look like.

	<h3>SARONS</h3> <p>Types of metallophones which play the core melody (<b>BALUNGAN</b>). They have bronze keys fixed over a resonating box</p>
	<h3>Kempul &amp; Gongs</h3> <p>These large metal discs hang on a wooden frame and provide the structure of Gamelan music dividing it into cycles</p>
	<h3>BONANGS</h3> <p>Rows of small gongs resting on ropes in a bed-like frame used for "elaborating" the core melody (<b>BALUNGAN</b>)</p>
	<h3>GAMBANG</h3> <p>A type of xylophone made up of wooden bars fixed over a resonating box</p>





## KENDANG

Sitting at the centre of the Gamelan, the drummer guides the rhythm and pace of the music, rather like a conductor



## REBAB

A 2-stringed fiddle, played on the players lap with a bow



Use this space to sort out the images and descriptions above and on the previous page to show what a small Gamelan would look like.

## Listening to Instruments of the Gamelan



Scan the QR code and listen to six extracts demonstrating some of the instruments found in a Gamelan playing **SOLO**. As you listen to each extract, see if you can identify the instrument which is playing, recording your ideas in the table below.



Extract	I think the instrument from the Gamelan I can hear is....
1	
2	
3	
4	
5	
6	

## Listening to *Kibogiro*



Scan the QR code and listen to a complete piece of Gamelan music called *Kibogiro* – you’ve heard this piece before when you counted the number of **CYCLES**. The **FORM AND STRUCTURE** of the piece is shown below. After a short introduction (called the **BUKA**), the piece is made up of a number of cycles, each cycle contains 5 **VARIATIONS** of the core melody (called the **BALUNGAN**) shown by the letters A1, A2, B1, B2 and C, each lasting 16 beats. Listen to *Kibogiro* and follow the table below.



Cycle	INTRODUCTION (BUKA)				
1 <sup>st</sup>	A1 (16 beats)	A2 (16 beats)	B1 (16 beats)	B2 (16 beats)	C (16 beats)
2 <sup>nd</sup>	A1 (16 beats)	A2 (16 beats)	B1 (16 beats)	B2 (16 beats)	C (16 beats)
3 <sup>rd</sup>	A1 (16 beats)	A2 (16 beats)	B1 (16 beats)	B2 (16 beats)	C (16 beats)
4 <sup>th</sup>	A1 (16 beats)	A2 (16 beats)	B1 (16 beats)	B2 (16 beats)	C (16 beats)
5 <sup>th</sup>	A1 (16 beats)	A2 (16 beats)	B1 (16 beats)	B2 (16 beats)	C (16 beats)

Now listen to *Kibogiro* again and answer the questions below:



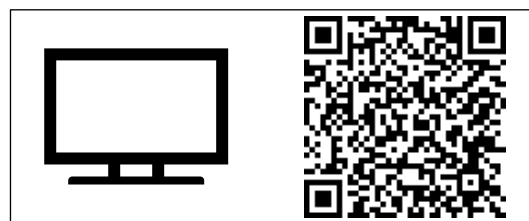
- In which **CYCLE** does the **TEMPO** of the music speed up? (*highlight your answer*)  
 1                      2                      3                      4                      5
- In which **SECTION**, A, B or C does the **TEMPO** suddenly **SLOW DOWN**? (*highlight your answer*)  
 A                                      B                                      C
- How would you describe the **TEMPO** of the main part of the piece? (*highlight your answer*)  
 Very Slow                      Slow                      Moderate                      Fast                      Very Fast
- How does the piece end? (*highlight your answer*)  
 It fades out                      It just stops after C                      There is a pause then everyone plays the same note
- What sort of instruments from the Gamelan play the core **MELODY**?
- What instrument gives the signal to change the speed to the other performers?

## Exploring Layers of Sound in Gamelan



We're going to explore the different **LAYERS** which make up the unique **TEXTURE** of Gamelan music though watching and listening to a piece of Gamelan music called *Bendrong*. The videos will let you see each individual Gamelan player performing their own parts.

- THE KEMPUL AND GONG PART** - The gong player plays a repeated pattern of notes in an 8-beat cycle, using two gongs called the **KEMPUL** and **GONG** as demonstrated on the video you should watch by scanning the QR code below. The grid below allows a space for each beat of the cycle. Watch the video and fill in the grid to indicate whether the **KEMPUL (K)** or the **GONG (G)** is played on each beat. Leave the space empty if there is a rest with neither instrument playing on a particular beat. Wait for the indication on the screen to help you identify the first beat of the cycle before you try to complete the grid.

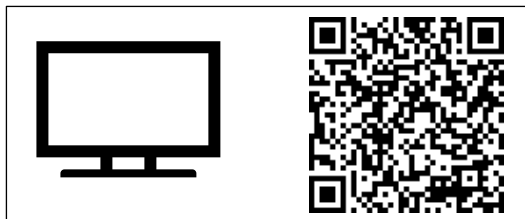
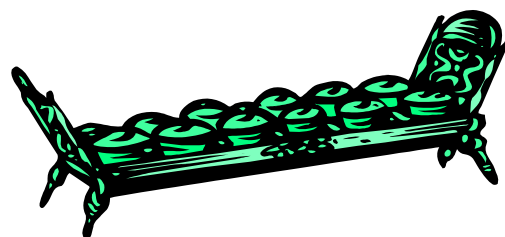


Beat 1                      2                      3                      4                      5                      6                      7                      8

--	--	--	--	--	--	--	--



2. **THE BONANG PART** - The **BONANG** - a set of smaller pitched percussion instruments (sometimes called 'kettle gongs') plays a part in the Gamelan called the **JENGLONG**. Again you will see the performer on the video sequence plays them in a set sequence – or rather, in two alternating sequences. The grid below is in two rows for you to fill in both cycles (it doesn't matter which one you put first, since they alternate repeatedly). Scan the QR code and as you watch the video, the graphics on-screen will help you to identify the first beat of the 8-beat cycle and will also identify the note name in the form of a pitch number for each instrument.



Beat 1	2	3	4	5	6	7	8



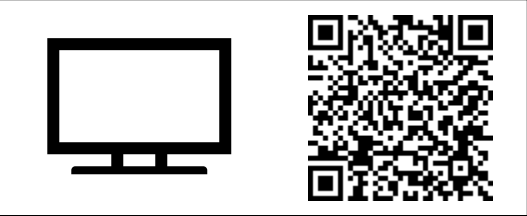
Using your virtual or online Gamelan, or an online piano or keyboard if you can't access these, try performing the **KEMPUL AND GONG** and the two **BONANG** (Jengglong) parts above. If you don't have access to these two different sized large metal pans or pots make great sounds for the **KEMPUL AND GONG!** To work out which notes to play for the **BONANG** part, use the notes of the **SLENDRO SCALE** below transferring the numbers you've wrote in the grid above into note names – **PITCHES** – to be able to play. You can play both of these parts on the WCS Virtual Gamelan if you're able to access it.

5 1 2 3 4 5  
 c A G E D C

**Stretch and Challenge:** Can you add a **KENDANG** player? If you're working from home, ask a family member to "keep the pulse" using any object that sounds like a drum. Their job is important as they need to keep the pulse/beat steady throughout. Repeat the **BONANG** and **KEMPUL AND GONG** parts in **CYCLES**. Can you create an introduction and an ending?



# Revising Gamelan



1. Scan the QR code to the right to watch a short video of a Gamelan from Sundan playing. First, watch the video all the way through. Then, watch again and see if you can correctly identify the instruments playing at the following timings:

00:18

00:28 (two instruments here!)

00:40

00:52

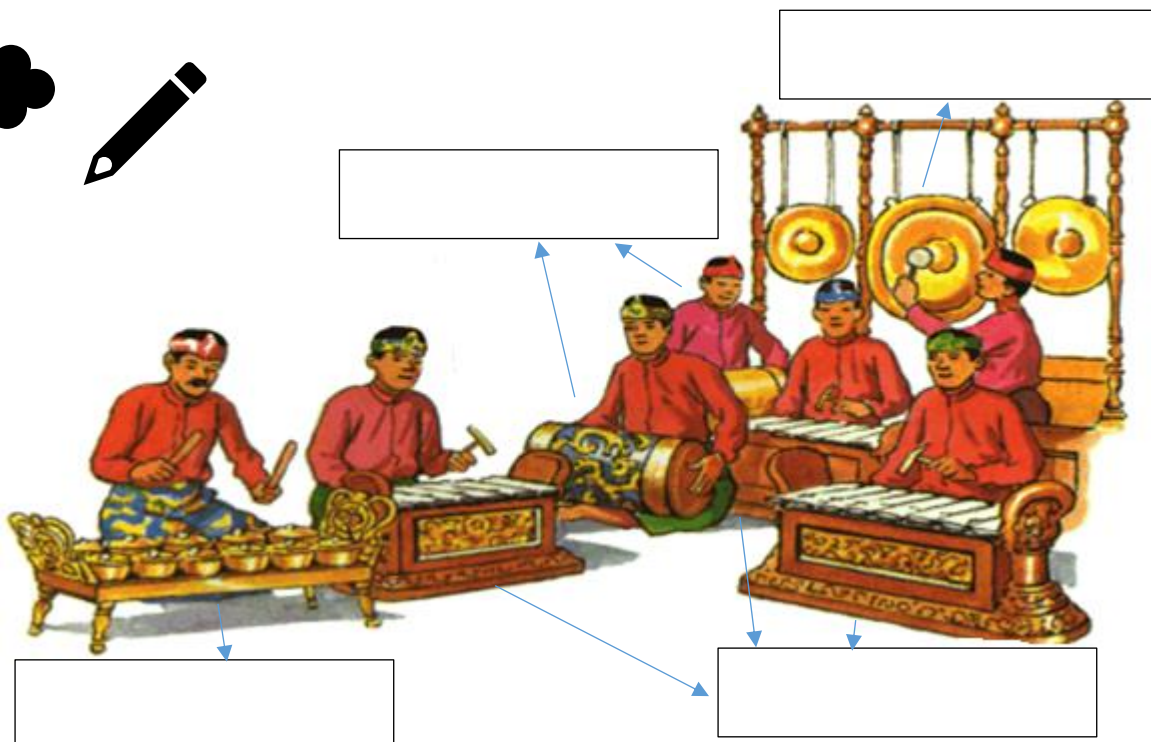
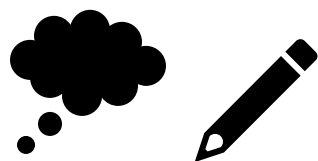
01:00



2. Read the following paragraph describing Gamelan music choosing the correct word from those given in brackets to fill in the gaps.

Gamelan music is the traditional music of \_\_\_\_\_ (Ireland/India/Indonesia). It is played by an orchestra or ensemble consisting mainly of \_\_\_\_\_ (portable/percussion/primitive) instruments but wind and \_\_\_\_\_ (brass/string/electronic) instruments can be included. Every town or village has its own gamelan and each one sounds \_\_\_\_\_ (dreadful/similar/unique) because the instruments are made locally. Gamelan music is used to support other art forms such as dance, drama and \_\_\_\_\_ (shadow/glove/ventriloquist) – puppet shows.

3. See if you can give the correct names of the instrument shown in the Gamelan below:



# Gamelan Research Project



Using information from your learning and information and resources available from the internet, produce an informative project/presentation on Gamelan music. You can use Presentation software such as PowerPoint® or Google Slides® but think 'outside the box' and try and create an interactive as well as an informative project/presentation including as much of the information below as possible.

Before you begin, scan the QR code to have a look at two examples of research projects on Gamelan music completed by Year 7 pupils:

*What do you like about these research projects?*

*Do the projects include the information listed below?*

*How could the authors have improved their research projects?*

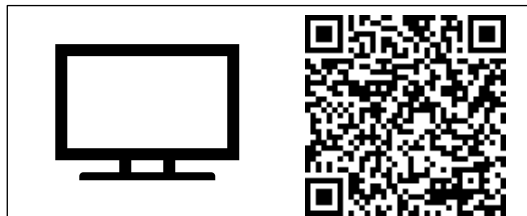


- What is "gamelan"?
- Instruments
- Culture
- Scales used in gamelan music
- Pictures/Photographs
- Where would gamelan be played?
- Who plays the gamelan?
- How is gamelan played?
- Where does gamelan come from? Which countries?
- How is gamelan music composed and taught to others?





## Exploring the Saron parts in *Bendrong*



We've already explored the **KEMPUL AND GONG** parts in *Bendrong*, as well as the **BONANG** parts (called the Jengglong).

Now it's time to explore the parts for **SARONS**. *Bendrong* uses

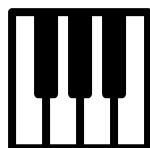
two identical Saron, which are played as pair. In this piece, the Saron players have a choice of three possible patterns they can play. These alternative lines are called **LANCARAN**, **CARUK** and **CIASEMAN**. It is important to understand that these three options are alternatives and cannot be played simultaneously; the players select just one of them at the relevant point in the piece. Remember that the **SARON** is a small type of metallophone with 5-7 metal bars played with a hammer or mallet which performs the main

**MELODY** of the piece – called the **BALUNGAN** – the melody is shared between two **SARON** players to form an **INTERLOCKING MELODY**. Scan the QR code above and watch two Saron players performing the first part of the melody – the **LANCARAN** – from the piece *Bendrong*. Follow the on-screen cues and the **LANCARAN** parts are shown below in **GRID NOTATION**.



### SARON – LANCARAN PARTS

	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
<b>A</b>		4		5		4		1		4		5		4		1		4		5		4		3
<b>B</b>	1		1		1		1		1		1		1		1		2		2		2		2	
<b>A</b>		4		5		4		2		4		5		4		2		4		5		4		3
<b>B</b>	2		2		2		2		2		2		2		2		1		1		1		1	



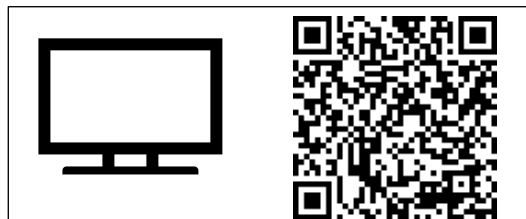
Using your virtual or online Gamelan, or an online piano or keyboard if you can't access these, try performing the **SARON (LANCARAN)** parts above.

To work out which notes to play for the **SARON** part, use the notes of the **SLENDRO SCALE** below transferring the numbers you've wrote in the grid above into note names – **PITCHES** – to be able to play. You can play both of these parts on the WCS Virtual Gamelan if you're able to access it.

5 1 2 3 4 5  
c A G E D C

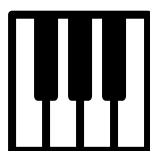
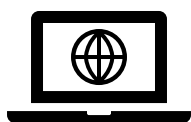


Next, scan the QR code to the right and watch the **SARON** players performing the next part of the melody – the **CARUK** part.



**SARON – CARUK PARTS**

	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
A		1		3		3		1		1		3		3		1		4		5		4		3		2		2		5		2
B			2		4		2	1			2		4		2	1		4		5		4		3			1		3		1	2
A		2		5		5		2		2		5		5		2		4		5		4		3		1		1		3		1
B			3		1		3	2			3		1		3	2		4		5		4		3			2		5		2	1

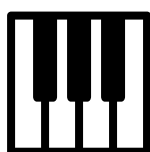


Using your virtual or online Gamelan, or an online piano or keyboard if you can't access these, try performing the **SARON (CARUK)** parts above. To work out which notes to play for the **CARUK** part, use the notes of the **SLENDRO SCALE** below transferring the numbers you've wrote in the grid above into note names – **PITCHES** – to be able to play. You can play both of these parts on the WCS Virtual Gamelan if you're able to access it.

5 1 2 3 4 5  
c A G E D C



Finally, scan the QR code to the right and watch the **SARON** players performing the final part of the melody – the **CIASEMAN** part shown on the following page.

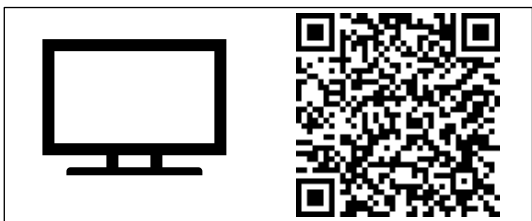


Using your virtual or online Gamelan, or an online piano or keyboard if you can't access these, try performing the **SARON (CIASEMAN)** parts above. To work out which notes to play for the **CIASEMAN** part, use the notes of the **SLENDRO SCALE** (shown above) transferring the numbers you've wrote in the grid above into note names – **PITCHES** – to be able to play. You can play both of these parts on the WCS Virtual Gamelan if you're able to access it.

**SARON – CIASEMAN PARTS**

	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
A				4		2			1		1		3		1		2		5		2		5		2		5		4		2	
B			5		3	2			2		5		2		5		1		1		3		1		3		1		5		3	2
A				4		2			2		2		5		2				4		2				1		1		3		1	
B			5		3	2			3		1		3		1	2			5		3	2			2		5		2		5	1

Now, listen and watch a complete performance of *Bendrong* by scanning the QR code to the right and, using the grids above, see if you can answer the questions below:



1. How do the **LANCARAN SARON** parts relate to the **JENGLONG** part?
2. How do the **CARUK SARON** parts relate to the **LANCARAN SARON** parts?
3. How do the **CIASEMAN SARON** parts relate to the other parts?





# Learning about Gamelan Scales



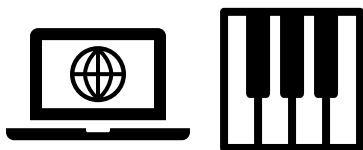
Gamelan music is often based on a certain series of notes – called a **SCALE**. Two commonly used scales in Gamelan music are called the **SLENDRO SCALE** (which you’ve already met in previous activities) and the **PELOG SCALE** – both shown below. Scan the QR codes above to listen to examples of music using the **SLENDRO** and **PELOG** scales.

**The SLENDRO Scale**  
A 5-note scale (Pentatonic) used in much Gamelan music.

5	1	2	3	4	5
c	A	G	E	D	C

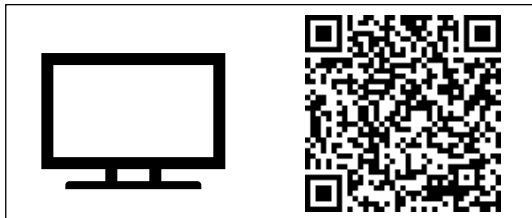
**The PELOG Scale**  
A 7-note scale, but since many Gamelan instruments only have 5 pitches/notes, normally only 5 of the 7 notes are used.

5	1	2	3	4	5
C	A flat	G	E flat	D flat	C



Using your virtual or online Gamelan, or an online piano or keyboard if you can’t access these, try performing the notes of the **SLENDRO** and **PELOG** scales above.

# Exploring Wilet Changes in Gamelan



Scan the QR code to the right and watch a short video of a Gamelan performing. Think about the following questions as you watch and listen:

1. What happens to the **TEMPO** as the piece progresses?
2. Which instrument signifies this change of **TEMPO** to the rest of the group?



These changes in **TEMPO** (speed of the music) in Gamelan music are called

# Wilet Changes

# Composing a Gamelan-style piece



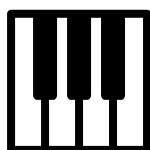
Which **GAMELAN SCALE** are you going to use for your piece? **THE SLENDRO SCALE/THE PELOG SCALE**

My Gamelan Piece is called \_\_\_\_\_



Count	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
<b>KEMPUL (K) &amp; GONG (G)</b>																
<b>JENGGLONG (BONANG)</b>																
<b>SARONS (BALUNGAN)</b>																

1. Begin by composing an **INTERLOCKING MELODY** for the **SARONS** – the **BALUNGAN**. Use only the notes of your chosen Gamelan scale (the **SLENDRO** or **PELOG SCALE**) and write these in the empty boxes using the correct numbers.
2. Next, add a part for the **BONANG** (the **JENGGLONG**) perhaps using just some of the notes used in the **SARONS** parts. Shade in the squares where there are **RESTS** or **SILENCES**.
3. Finally, add some **KEMPUL** (use the symbol K) and **GONG** (use the symbol G) notes, again shading in the squares where there are **RESTS** or **SILENCES**.
4. Add some symbols to the **JENGGLONG** and **SARONS** parts for notes which “RING” and notes which are “DAMPENED”.
5. Add some **WILET CHANGES** (changes of **TEMPO**) where parts of your music could speed up or even slow down to give some variety and interest to your piece.
6. Decide on a **STRUCTURE** for your piece – compose a short **BUKA** (introduction) or add a drum player to keep the beat.
7. Give your Gamelan piece a title above.



Using your virtual or online Gamelan, or an online piano or keyboard if you can't access these, try performing your Gamelan-style piece. If you're using a music software programme that has multiple “tracks” or “channels”, programme each part in and try and find appropriate voices, tones, sonorities and sounds that best resemble instruments from the Gamelan.

# Listening to Drum and Bass Gamelan



Many artists, including the Beatles, have been influenced by the hypnotic sound of the Gamelan and have used the sounds in popular music. Scan the QR code and Listen to a piece of music called "Islands" by the artist "Sevish" which fuses (mixes together) elements of Gamelan with Drum and Bass and answer the questions below:



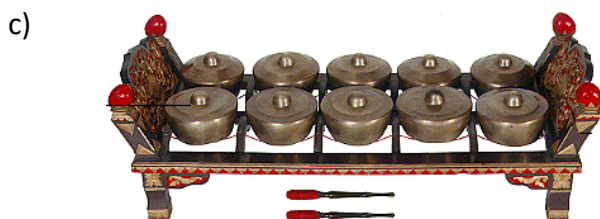
1. What traditional sounds from the Gamelan can you hear in this piece?
2. What new "Drum and Bass" sounds have been added to give the piece a more modern feel?
3. What happens to the melody which you hear during the opening of the piece as the piece progresses?
4. How does the piece end?
5. Do you think Gamelan and Drum and Bass music mix well together? Why? Why not?



# Gamelan Assessment



1. Where does Gamelan music come from?
2. The following instruments can all be found in the Gamelan. Give the correct names for each of the instruments, together with a brief description of how each instrument is constructed and played.



3. Which instrument takes on the role of the “conductor”?
4. How many notes are there in the **SLENDRO** scale 3, 5 or 7?
5. Are most instruments in a gamelan orchestra a) percussion, b) strings or c) woodwind?
6. Why does the sound of a gamelan vary from village to village?

Now, listen to a short extract of Gamelan music and answer the questions below:



7. Which instrument can you hear at the beginning of the music?



8. How would you describe the **TEMPO** of this piece of Gamelan music? (*highlight your answer*)

The tempo stays the same

The tempo gets faster

The tempo gets slower

The tempo keeps changing from fast to slow

9. What is the name given to this feature of **TEMPO** in Gamelan music?

10. Think of two **MUSICAL** words which describe this type of Gamelan music

11. What does the word “gamelan” mean? (*highlight your answer*)

Chimes

Struck with a hammer

Indonesia



**GCSE-style Listening Question on Gamelan**



Scan the QR code to hear and extract of Gamelan music which you'll hear **THREE** times. You will have **one minute** to read the question through below **before** you hear the extract.

- (a) This extract opens with a short introduction (called a BUKA). Name the two instruments which you can hear playing in the introduction before the core melody (BALUNGAN) begins. (2)
  
- (b) Name two OTHER instruments from the ensemble which begin playing when the core melody (BALUNGAN) begins (2)
  
- (c) How many beats does the core melody (BALUNGAN) last during each repetition? (circle your answer)
 

4 beats	8 beats	12 beats	16 beats	(1)
---------	---------	----------	----------	-----
  
- (d) Towards the end of the extract, the ensemble stop playing the core melody and play a pattern mainly on one note, together with a counter-melody. How does the group know when to change from the core melody to this different pattern? (1)
  
- (e) How would you describe the TEXTURE of the music? (circle your answer)
 

Monophonic	Homophonic	Polyphonic	Heterophonic	(1)
------------	------------	------------	--------------	-----
  
- (f) This piece is based on the SLENDRO SCALE which has five notes. Which term most accurately describes this type of scale? (circle your answer)
 

Major	Pentatonic	Minor	Modal	(1)
-------	------------	-------	-------	-----
  
- (g) Give TWO important things which a performer, within this gamelan group, must be aware of during a performance of music such as this (2)

[Total 10]

**Teacher’s Notes, Discussion and Answers**

**Introducing the sights and sounds of Gamelan – Who? What? Where? When? Why?**

- **Who?** – people of Indonesia, musicians performing as a group (pictures 1, 2 & 4), dancers accompanied by musicians (picture 2)
- **What?** – a type of orchestra made up of different instruments – can pupils name any or draw similarities to instruments used in the classroom? - mainly types of metallophones, gongs and drums (seen easiest on picture 3) – how are the instruments being played? – with hammers (pictures 1 & 4), beaters (pictures 1 & 4) and the drums with the hands (picture 4) – there are also “racks of gongs” (picture 3)
- **Where?** –this type or orchestra is called a **GAMELAN** and comes from the islands of Indonesia made up primarily of percussion instruments.
- **When?** – Picture 1 looks like it’s being performed outdoors, picture 2 to accompany a dance, perhaps at a celebration, festival or concert and picture 4 could be musicians rehearsing
- **Why?** – pupils may suggest some form of collective music making from another culture or perhaps to accompany the dancers shown in picture 2.

**Gamelan Galura**

As the video begins, pupils see a type of bowed instrument on the right, a 2 stringed fiddle called a **REBAB**, then two **SARONS** (similar to metallophones) being played with hammers, there is a female singer in the centre and behind her, the **KEMPUL** and **GONGS**. To the left there is a **BONANG** – a frame with rows of smaller gongs and a drummer playing **KENDANG** (drums) to the extreme left. Later on, there is a **GAMBANG** which pupils may identify as being similar to a xylophone.

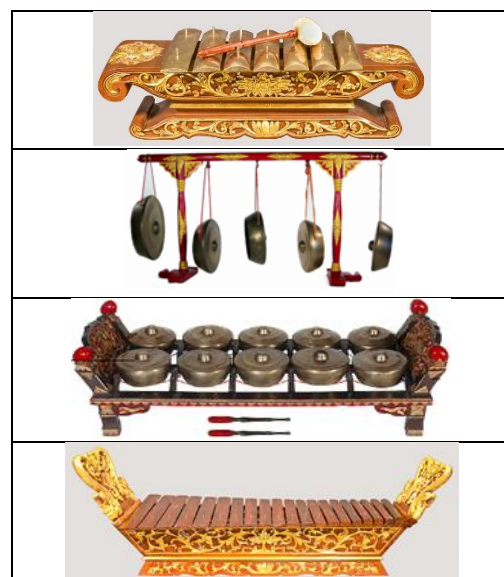
1. Which is the only performer performing from music? - **The singer**
2. How do they think the other players know what and when to play? - **They learn the parts from memory passed down “traditionally” from generation to generation – the oral tradition - and also they are a series of repetitive patterns.**
3. Words or phrases to describe the timbre and sonority of Gamelan could include: **exotic, “building up”, layered, repetitive, using lots of patterns, hypnotic etc.**

**Listening to Kibogiro**

Pupils should have counted **5** interlocking melody cycles during the piece.

**Instruments of the Gamelan**

<p><b>SARON</b></p> <p>Types of metallophones which play the core melody (<b>BALUNGAN</b>). They have bronze keys fixed over a resonating box</p>
<p><b>Kempul &amp; Gongs</b></p> <p>These large metal discs hang on a wooden frame and provide the structure of Gamelan music dividing it into cycles</p>
<p><b>BONANG</b></p> <p>Rows of small gongs resting on ropes in a bed-like frame used for “elaborating” the core melody (<b>BALUNGAN</b>)</p>
<p><b>GAMBANG</b></p> <p>A type of xylophone made up of wooden bars fixed over a resonating box</p>



<h2 style="margin: 0;">KENDANG</h2> <p style="margin: 5px 0;">Sitting at the centre of the Gamelan, the drummer guides the rhythm and pace of the music, rather like a conductor</p>
<h2 style="margin: 0;">REBAB</h2> <p style="margin: 5px 0;">A 2-stringed fiddle, played on the players lap with a bow</p>



**Listening to Instruments of the Gamelan**

1. Kempul & Gongs
2. Sarons
3. Bonang
4. Rebab
5. Gambang
6. Kendang

**Listening to Kibogiro**

1. The tempo speeds up during **CYCLE 4**
2. The tempo suddenly slows down during **CYCLE C** (within cycle 4).
3. The piece ends with a **pause, followed by everyone playing the same note**
4. The **SARONS** play the main melody of the piece
5. The **KENDANG** (or drummer) signals the change of speed to the other performers.

**The Kempul and Gong Parts in Bendrong**

Beat 1	2	3	4	5	6	7	8
<b>K</b>		<b>K</b>		<b>K</b>	<b>K</b>	<b>K</b>	<b>G</b>

**The Jengglong Parts In "Bendrong"**

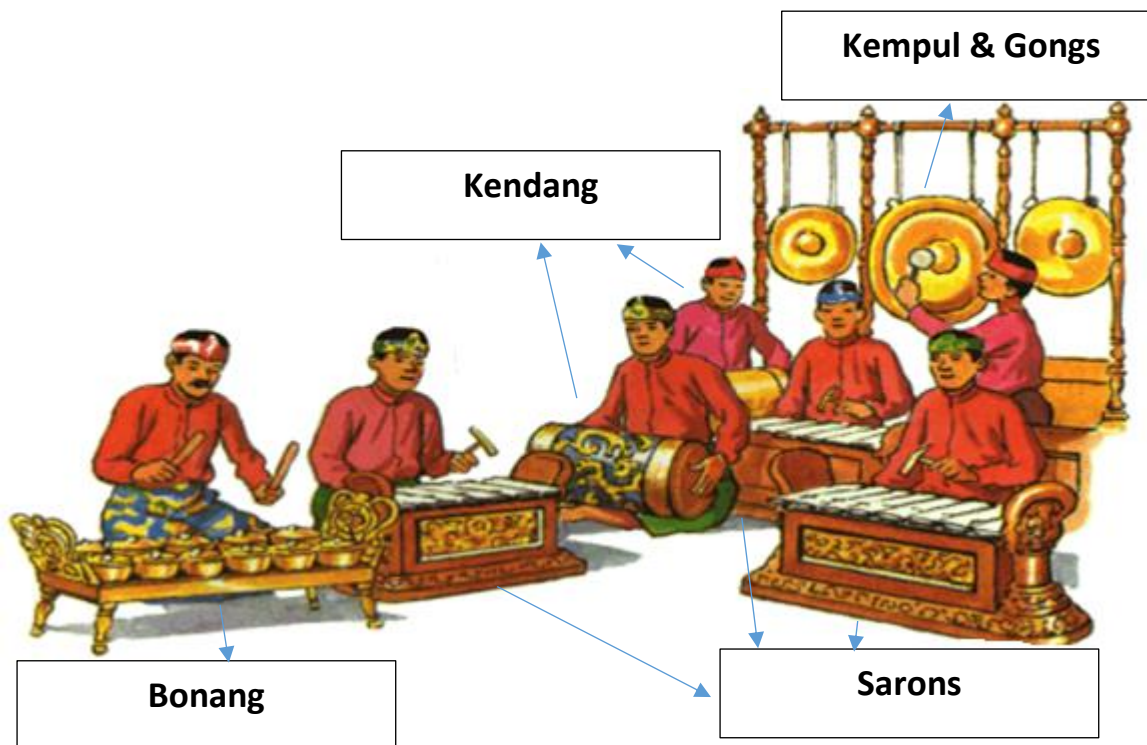
Beat 1	2	3	4	5	6	7	8
<b>5</b>	<b>1</b>	<b>5</b>	<b>1</b>	<b>5</b>	<b>3</b>	<b>5</b>	<b>2</b>
.		.		.		.	
<b>5</b>	<b>2</b>	<b>5</b>	<b>2</b>	<b>5</b>	<b>3</b>	<b>5</b>	<b>1</b>
.		.		.		.	

**Revising Gamelan**

- 00:18 – Sarons
- 00:28 – Gambang & Rebab
- 00:40 – Rebab
- 00:52 – Bonang
- 01:00 – Kendang

Gamelan music is the traditional music of **Indonesia**. It is played by an orchestra or ensemble consisting mainly of **percussion** instruments but wind and **string** instruments can be included. Every town or village has its own gamelan and each one sounds **unique** because the instruments are made locally. Gamelan music is used to support other art forms such as dance, drama and **shadow**- puppet shows.





**Performing Bendrong**

If this is being done in a classroom situation, then allow suitable time for each group to rehearse/learn/practice their own parts before attempting to put together a class Gamelan-style performance of “**Bendrong**”. A suggested structure of the piece is given below which could be written on the board prior to rehearsal: (each box shows a complete performance of each parts cycle i.e. 64 beats) cycles 3 and 4 could be amended in the **SARON (CARUK)** and **SARON (CIASEMAN)** parts have not been attempted. Practice as many times as needed before allowing the class to experience “Bendrong”.

**BENDRONG – Suggested Performance Plan**

<u>BUKA</u>	<i>Cycle 1 - 64 beats</i>	<i>Cycle 2 - 64 beats</i>	<i>Cycle 3 - 64 beats</i>	<i>Cycle 4 - 64 beats</i>	<u>ENDING</u>
(introduction)					
<b>KEMPUL &amp; GONGS and DRUMMER(S) only</b>	<b>KEMPUL &amp; GONGS and DRUMMER(S)</b>	<b>KEMPUL &amp; GONGS and DRUMMER(S)</b>	<b>KEMPUL &amp; GONGS and DRUMMER(S)</b>	<b>KEMPUL &amp; GONGS and DRUMMER(S)</b>	<i>How will the piece end?</i>
	<b>JENGLONG (BONANG)</b>	<b>JENGLONG (BONANG)</b>	<b>JENGLONG (BONANG)</b>	<b>JENGLONG (BONANG)</b>	<i>Agree on a note that all players could perform to end the piece.</i>
		<b>SARON (LANCARAN)</b>	<b>SARON (LANCARAN)</b>	<b>SARON (LANCARAN)</b>	<i>Perhaps the TEMPO could slow down indicated by the drummer?</i>
			<b>SARON (CARUK)</b>	<b>SARON (CARUK)</b>	
				<b>SARON (CIASEMAN)</b>	

The following questions can then be used to evaluate and assess the class performance:

- How successful was the class in creating a Gamelan sound and texture?
- How well did the parts “fit together” in the style of a Gamelan?
- How was the “balance” of the parts i.e. could the melody (Sarons) be heard clearly above the other parts?
- How successful was the introduction and ending to the piece?
- Did the class performance have any similarities to the piece performed by the Gamelan group in the video?
- What differences were there between the class performance and the Gamelan group?

### Composing a Gamelan-style Piece

If this activity is being done in the classroom, then pupils could work in groups of about 5, together with appropriate instruments – gongs, cymbals, drums, tuned percussion or keyboards with appropriate Gamelan-style voices, tones, timbres and sonorities. Read through the instructions carefully asking pupils to select either the **SLENDRO** or **PELOG** scale on which to base their composition.

They are to begin with the **SARON** part which will be an interlocking melody (**BALUNGAN**) using the notes of their chosen scale.

Next, they add the **JENGGLONG** part for the **BONANG**, perhaps duplicating some of the notes used in the **SARON** parts.

Finally, they should add appropriate **KEMPUL** and **GONG** parts before adding “**RING**” and “**DAMP**” symbols to the **SARON** and **JENGGLONG** parts.

Pupils could then set about composing a short introduction (**BUKA**) to their piece, decide on the **FORM** and **STRUCTURE** perhaps sketching this out somewhere and then experimenting with putting their piece together. The most important aspect here is the **TEXTURE** of the piece, pupils should create an effective interlocking melody for the **SARONS** on which the rest of the piece is built and it should be **REPEATED** an agreed number of times into **CYCLES**. The Drummer(s) of the group can keep the beat, marking the start of each 8-beat pattern with an accent or the start of the 16-beat cycle again with another percussion instrument. The actual sound/melodic structure of the piece (while important and should be based on one of the scales explored) should be second to the textural element and how the roles of each instrument “fit together” to form the Gamelan’s unique heterophonic texture.

An evaluation sheet has been given below for teachers wishing to assess and evaluate group performances.

### Listening to Drum and Bass Gamelan

1. The piece opens with electronic/synthesised sounds of the **SARON** before a **KEMPUL** and **GONG** are heard, there’s also the sound of the **BONANG** in the background
2. An electronic/synthesised **DRUM LOOP** has been added, a vocal **RIFF** (manipulated by FX), the **TEMPO** of the drum loop is fast and repetitive in the style of “Drum and Bass” music
3. The melody heard at the beginning is **REPEATED** at times during the piece and appears **DECORATED** – (more notes added)
4. The piece ends with all the parts slowing down and ending by playing the same note
5. Responses will vary by try and encourage the use of musical vocabulary where appropriate.

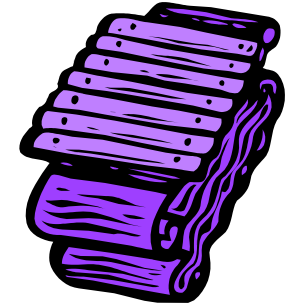
**Gamelan Assessment**

1. The islands of Indonesia
2.
  - a. Saron – type of metallophone struck with a hammer made up of metal bars over a wooden box;
  - b. Kempul and Gongs – large metal discs suspended from a rack or frame hit with a hammer or beater and allowed to vibrate
  - c. Bonang – a rack of smaller gongs held up by ropes over a frame and played with hammers or beaters
  - d. Kendang – drums played with the hands
3. The Kendang or drummer takes on the role of the conductor
4. There are 5 notes in the **SLENDRO** scale
5. a) percussion
6. The sound varies as the instruments are made of different things depending on availability and the tuning also differs
7. Kendang/Drums
8. The tempo keeps changing from fast to slow
9. Willet changes
10. Repetitive, hypnotic, cyclic etc
11. Struck with a hammer

**GCSE-style Listening Question on Gamelan**

- 1a. Saron & Kendang (drum) (2)
- 1b. Bonang, Jengglong or Kempul and Gongs (2)
- 1c. 16 beats (1)
- 1d. A signal is given by the Kendang (drum player) for the group to change from the core melody to the different pattern (1)
- 1e. Heterophonic (1)
- 1f. Pentatonic (1)
- 1g. A performer within a gamelan ensemble must be aware of which scale the group are using, which core melody (or **Balungan**) is being used, any signals or cues from the Kendang player and if playing a Saron part, how the part “fits” or “interlocks” with other Saron players.) (2)

# Evaluating Gamelan-style Pieces



Name \_\_\_\_\_ Form \_\_\_\_\_

Listen to each group’s performance of their Gamelan-style pieces. As you listen, complete the table below.

Group	Which parts could you hear in the piece? <i>(tick all that apply)</i>				Did this group have a <b>BUKA</b> (introduction) and suitable ending?	Did this group try some <b>WILET</b> changes of tempo?	Did this group gradually build up the <b>TEXTURE</b> during their piece?	Did this group’s piece have a “Gamelan” style or feel about it? Why? Why not?
	Kempul & Gong parts	Jengglong part for Bonang	Interlocking Saron Melody	Kendang (Drum) part				
1								
2								
3								
4								
5								

Now think about your own group’s Gamelan-style composition and performance.

Give two things you liked about your own groups’ piece

If you were to repeat the task again, how could you improve it?





# Bendrong

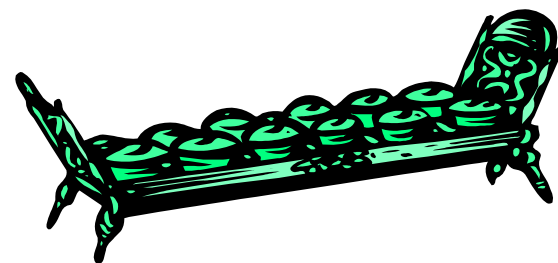


## KEMPUL & GONGS PART

1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
			K								K								K								K				
			K								K								K								K				



# Bendrong



## BONANG (JENGLONG) PART

1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
			5				1				5				1				5				3				5				2
			.								.								.								.				
			5				2				5				2				5				3				5				1
			.								.								.								.				

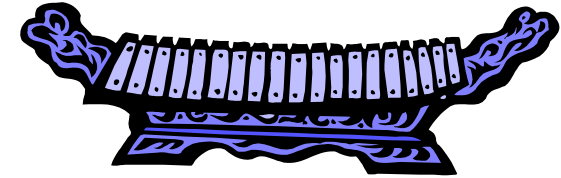
The Jengglong part is based on the **SLENDRO** scale, a **PENTATONIC** scale often used in Gamelan music. Work out the notes above using the diagram below:



5 1 2 3 4 5  
 .  
 c A G E D C



# Bendrong



## SARON (LANCARAN) PARTS

	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
A		4		5		4		1		4		5		4		1		4		5		4		3		4		5		4		2
B	1		1		1		1		1		1		1		1		1		1		1		1		2		2		2		2	
A		4		5		4		2		4		5		4		2		4		5		4		3		4		5		4		1
B	2		2		2		2		2		2		2		2		2		2		2		2		1		1		1		1	

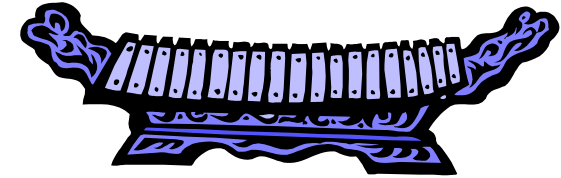
The Saron parts are based on the **SLENDRO** scale, a **PENTATONIC** scale often used in Gamelan music. Work out the notes above using the diagram below:



5 1 2 3 4 5  
 .  
 c A G E D C



# Bendrong



## SARON (CARUK) PARTS

	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
A		1		3		3		1		1		3		3		1		4		5		4		3		2		2		5		2
B			2		4		2	1			2		4		2	1		4		5		4		3			1		3		1	2
A		2		5		5		2		2		5		5		2		4		5		4		3		1		1		3		1
B			3		1		3	2			3		1		3	2		4		5		4		3			2		5		2	1

The Saron parts are based on the **SLENDRO** scale, a **PENTATONIC** scale often used in Gamelan music. Work out the notes above using the diagram below:

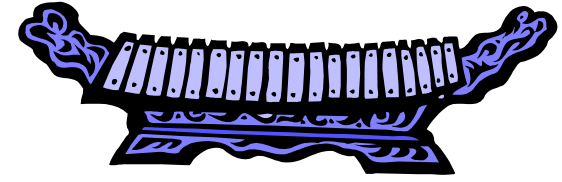


5 1 2 3 4 5  
 .  
 c A G E D C





# Bendrong



## SARON (CIASEMAN) PARTS

	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
A				4		2				1		1		3		1		2		5		2		5		2		5		4		2
B			5		3	2			2		5		2		5		1		1		3		1		3		1		5		3	2
A				4		2				2		2		5		2				4		2				1		1		3		1
B			5		3	2			3		1		3		1	2			5		3	2			2		5		2		5	1

The Saron parts are based on the **SLENDRO** scale, a **PENTATONIC** scale often used in Gamelan music. Work out the notes above using the diagram below:



5 1 2 3 4 5  
 .  
 c A G E D C



# Bendrong – Full Score



## SECTION 1

	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
Kempul & Gong				K								K								K								K				G
Jengglong				5				1				5				1				5				3				5				2
Saron A (Lancaran)		4		5		4		1		4		5		4		1		4		5		4		3		4		5		4		2
Saron B (Lancaran)	1		1		1		1		1		1		1		1		1		1		1		1		2		2		2		2	
Saron A (Caruk)		1		3		3		1		1		3		3		1		4		5		4		3		2		2		5		2
Saron B (Caruk)			2		4		2	1			2		4		2	1		4		5		4		3			1		3		1	2
Saron A (Ciaseman)				4		2				1		1		3		1		2		5		2		5		2		5		4		2
Saron B (Ciaseman)			5		3	2			2		5		2		5		1		1		3		1		3		1		5		3	2

# Bendrong – Full Score



## SECTION 2

	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	
Kempul & Gong				K								K								K				K					G				
Jengglong				5				1				5				1				5				3			5		2				
Saron A (Lancaran)		4		5		4		2		4		5		4		2		4		5		4		3		4		5		4		1	
Saron B (Lancaran)	2		2		2		2		2		2		2		2		2		2		2		2		1		1		1		1		
Saron A (Caruk)		2		5		5		2		2		5		5		2		4		5		4		3		1		1		3		1	
Saron B (Caruk)			3		1		3	2			3		1		3	2		4		5		4		3			2		5		2	1	
Saron A (Ciaseman)				4		2				2		2		5		2				4		2				1		1		3		1	
Saron B (Ciaseman)			5		3	2			3		1		3		1	2			5		3	2				2		5		2		5	1

# World Music – Gamelan – Scheme of Work

<p><b>General Topic</b></p>	<p>Exploring Indonesian Gamelan</p>
<p><b>Scheme of Work Overview</b></p>	<p>This suggested Scheme of Work has been put together for teachers who want to structure an entire unit of work exploring Indonesian Gamelan. The resources to support the unit can all be found within the <b>Musical Contexts World Music Guide to Gamelan</b> which contains QR codes that link directly to audio, video and media files to support learning. When teaching Gamelan as a unit, pupils are introduced to the timbres and sonorities, rhythms, melodies and structure of Indonesian Gamelan music.</p> <p>Pupils begin by exploring the cultural context of Gamelan, before learning about the <i>interlocking</i> structure of Gamelan melodies, performing and composing their own interlocking melody parts. After further exploration into the timbres and sonorities and different roles of musical instruments with a Gamelan, pupils could work towards a class-style performance of a traditional piece of Gamelan music, <i>Bendrong</i> – supported by helpful video sequences demonstrating the different parts.</p> <p>Finally, pupils use their knowledge, skills and understanding from the unit to compose and create their own Gamelan-style piece based on one of the two most commonly-used Gamelan scales.</p>
<p><b>Unit Learning Objectives</b></p>	<ul style="list-style-type: none"> <li>• Learn about the origins of Gamelan music and where and when it is performed</li> <li>• Learn about the sounds and some of the different instruments which make up a Gamelan and the roles of each instrument in the form and structure of the music</li> <li>• Learn about interlocking melodies performing a simple melody in the style of a Gamelan</li> <li>• Learn about tuned percussion damping techniques as used by the Saron players within a Gamelan</li> <li>• Learn about interlocking melodies in Gamelan and how these are repeated to form cyclic melodies</li> <li>• Learn about the roles and melodies played by different instruments of the Gamelan – Kempul &amp; Gongs, Bonang and Sarons and how they fit together to form the Gamelan’s unique texture, composing and performing parts as part of class and group Gamelan performances</li> </ul>
<p><b>Key Words, Concepts and Musical Knowledge</b></p>	<p>Bonang, Buka, Bulangan, Caruk, Ciaseman, Cycles, Cyclic Melody, Damp, Damping, Duration, Form and Structure, Gambang, Gamelan, Gong, Hammer, Heterophony, Indonesia, Interlocking Melody, Jengglong, Kempul, Kendang, Lancaran, Melody, Metallophone, Pelog Scale, Pentatonic Scale, Pulse, Rebab, Repetition, Ring, Ringing, Saron, Scale, Slendro Scale, Tempo, Texture.</p>





**Expectations & Learning Outcomes**

**All Pupils will (working towards):**

- Identify Gamelan music as distinct from other types of world music and know that it comes from the islands of Indonesia
- Know that melodies in Gamelan are played by Saron and the melody line is shared between players and often repeated many times
- Know that a Gamelan is made up of mainly tuned percussion instruments hit with hammers or beaters
- Compose and perform the Kempul and Gong and/or Jengglong (Bonang) parts as part of class and group Gamelan-style performances with some awareness of how the different parts fit together.

**Most Pupils will: (working at):**

- Identify some of the different instruments used in the Gamelan both visually and when listening performing a part of a traditional melody as part of a group Gamelan-style performance
- Perform using a combination of “ring” and “damp” techniques appropriately when composing and performing an interlocking melody for a Saron part in a Gamelan repeating this turning it into a cyclic melody
- Give the correct names for some of the instruments which make up a Gamelan both visually and when listening and perform the Jengglong (Bonang) part of a group Gamelan piece
- Compose and perform the Saron (Lancaran) parts (using the Slendro Scale) both in pairs as an interlocking melody and within class and group Gamelan-style performances with an awareness of how this melody part fits with the other parts
- Comment on the successfulness of both the class and group Gamelan-style pieces in terms of timbre, texture and balance of parts

**Some Pupils will: (working beyond):**

- Perform a traditional melody as part of a group Gamelan-style performance from memory or take on a leading role when directing the group performance
- Perform all interlocking melodies and compose and record their own adding appropriate “ring” and “damp” techniques and successfully identify the number of cycles of a melody when listening to Gamelan music
- Correctly identify all the instruments which make up a Gamelan both visually and when listening and perform within a group Gamelan piece using gong parts which are repeated in cycles, together with a suitable introduction and ending
- Perform one of the other Saron parts (Caruk or Ciaseman) both in pairs and as part of a class Gamelan-style piece in time with other parts and at agreed parts within the structure of the performance
- Compare and contrast the class Gamelan-style piece with a traditional Gamelan group’s performance and comment on group Gamelan compositions giving suggestions for improvements
- Compose a Saron part using the Pelog scale as an interlocking melody and perform this in time with other parts with an awareness of how all parts fit together to form a unique Gamelan-style texture with some “Wilet” changes of tempo during performance.

**Language for Learning/Glossary**

*Through the activities in this unit, pupils will be able to understand, use and spell correctly words relating to:*

- BALUNGAN** – the name given to the main interlocking melody in a piece of Gamelan (often played by the Saron players)
- BONANG** – a row of small horizontal metal gongs suspended over ropes on a rack and hit with hammers found in a Gamelan orchestra, often playing some of the notes of the SARON melody
- BUKA** – a type of introduction found at the beginning of many pieces of Gamelan music, often performed by the KENDANG.
- CYCLIC** – a melody or rhythm that is repeated over and over again, often an agreed number of times
- INTERLOCKING MELODY** – a melody which has its pitches shared between two or more instruments – often Saron players
- KEMPUL & GONGS** – large metal discs suspended by rope from a frame often found at the back of a Gamelan orchestra playing on certain beats of a rhythmic or melodic cycle
- KENDANG** – drum or drums played with the hands by a performer often situated in the middle of a Gamelan orchestra. The Kendang player keeps the time of the music, rather like a conductor in a modern-day orchestra
- PERCUSSION** – instruments that are mostly hit, shaken or scraped to produce sound. Many instruments in a Gamelan orchestra are hit with hammers or beaters
- SARON** – a type of metallophone found in the Gamelan orchestra hit with a hammer and playing as part of an interlocking melody
- TEXTURE** – layers of sound combined to make music. More layers produce a thicker texture, fewer produce a thinner texture
- WILET** – a name used in Gamelan music to indicate changes of tempo, often the speeding up of piece of Gamelan marked by the Kendang player

# World Music - Gamelan – Lesson Plans



Lesson	Learning Objectives	Suggested Teaching & Learning Activities	Learning Outcomes	Key Words	National Curriculum KS3 Music Programmes of Study Covered
<p><b>1</b></p> <p>Exploring the sounds of Gamelan</p>	<p>Learn about the origins of Gamelan music and where and when it is performed</p> <p>Learn about the sounds and some of the different instruments which make up a Gamelan</p> <p>Learn about interlocking melodies performing a simple melody in the style of a Gamelan</p>	<p><b>Starter Activity</b> – Introduce the Indonesian Gamelan through images and videos/audio examples discussing the type of sounds and instruments with pupils.</p> <p><b>1.</b> Explore the Gamelan through interactive software first learning about the origins of the Gamelan and its context and performance venues and occasions and then by allowing pupils to “virtually play” on some of the instruments to discover the different tones and timbres</p> <p><b>2.</b> Pupils perform a traditional melody <i>e.g.</i> “<i>Twinkle, Twinkle Little Star</i>” in an “interlocking” style in the style of an Indonesian Gamelan using tuned percussion or keyboards with appropriate timbres.</p> <p><b>Plenary</b> – Pupils listen to and evaluate their interlocking melody performances in terms of effectiveness</p>	<p><b>All Pupils (working towards) :</b> Identify Gamelan music as distinct from other types of world music and know that it comes from the islands of Indonesia</p> <p><b>Most Pupils (working at):</b> Identify some of the different instruments used in the Gamelan both visually and when listening performing a part of a traditional melody as part of a group Gamelan-style performance</p> <p><b>Some Pupils (working beyond/GAT):</b> Perform a traditional melody as part of a group Gamelan-style performance from memory or take on a leading role when directing the group performance</p>	<p>Bonang, Gamelan, Gong, Hammer, Indonesia, Interlocking Melody, Jengglong, Kempul, Metallaphone, Pulse, Saron</p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
<p><b>2</b></p> <p>Exploring Tuned Percussion Damping Techniques and Interlocking Melodies</p>	<p>Learn about tuned percussion damping techniques as used by the Saron players within a Gamelan</p> <p>Learn about interlocking melodies in Gamelan and how these are repeated to form cyclic melodies</p>	<p><b>Starter Activity</b> – Begin with some practical warm-ups using tuned percussion allowing pupils to explore the difference between “play”, “ring” and “damp”</p> <p><b>1.</b> Pupils perform a variety of interlocking melodies on tuned percussion using damping techniques in the style of a Saron player in an Indonesian Gamelan</p> <p><b>2.</b> Pupils create their own interlocking melody using the notes of the Slendro Scale deciding on which notes to allow to “ring” and which to “dampen”. Melodies can be repeated, turning them into Cyclic Melodies and a Gong part added to mark the start of each repetition.</p> <p><b>Plenary</b> – Play a piece of Indonesian Gamelan music asking pupils to correctly count the number of repetitions of an interlocking melody as they listen</p>	<p><b>All Pupils (working towards) :</b> Know that melodies in Gamelan are played by Saron and the melody line is shared between players and often repeated many times</p> <p><b>Most Pupils (working at):</b> Perform using a combination of “ring” and “damp” techniques appropriately when composing and performing an interlocking melody for a Saron part in a Gamelan repeating this turning it into a cyclic melody</p> <p><b>Some Pupils (working beyond/GAT):</b> Perform all interlocking melodies and compose and record their own adding appropriate “ring” and “damp” techniques and successfully identify the number of cycles of a melody when listening to Gamelan music</p>	<p>Cycles, Cyclic Melody, Damp, Damping, Duration, Gong, Interlocking Melody, Melody, Pentatonic Scale, Repetition, Ring, Ringing, Saron(s), Slendro Scale</p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>

Lesson	Learning Objectives	Suggested Teaching & Learning Activities	Learning Outcomes	Key Words	National Curriculum KS3 Music Programmes of Study Covered
<p><b>3</b></p> <p>Exploring the Instruments of Gamelan</p>	<p>Learn about some of the instruments in a Gamelan and the roles of each instrument in the form and structure of the music</p> <p>Learn about the gong parts (Kempul &amp; Gongs and Jengglong (Bonang)) within a piece of Gamelan music</p>	<p><b>Starter Activity</b> – Pupils match the most common instruments in Gamelan with their descriptions they sequence them as they listen to solo audio examples</p> <ol style="list-style-type: none"> <li>1. Explore a piece of Gamelan music <i>e.g. “Kebogiro”</i> in terms of its structure and use of core melody and variations of this.</li> <li>2. Explore the Kempul and Gong and Bonang parts in a piece of Gamelan music through listening and dictation before allowing pupils to perform these parts using appropriate instruments</li> </ol> <p><b>Plenary</b> – Watch/listen to a Gamelan ensemble and identify the instruments using correct names as they occur in solo and ensemble contexts</p>	<p><b>All Pupils (working towards)</b> : Know that a Gamelan is made up of mainly tuned percussion instruments hit with hammers or beaters and perform the Kempul &amp; Gong part of a group Gamelan piece</p> <p><b>Most Pupils (working at):</b> Give the correct names for some of the instruments which make up a Gamelan both visually and when listening and perform the Jengglong (Bonang) part of a group Gamelan piece</p> <p><b>Some Pupils (working beyond/GAT):</b> Correctly identify all the instruments which make up a Gamelan both visually and when listening and perform within a group Gamelan piece using gong parts which are repeated in cycles, together with a suitable introduction and ending</p>	<p>Balungan, Bonang, Buka, Cycle, Gambang, Gong(s), Jengglong, Kempul, Kendang, Melody, Rebab, Saron, Slendro Scale, Tempo</p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
<p><b>4</b></p> <p>Exploring a class Gamelan Performance</p>	<p>Learn about the roles and melodies played by different instruments of the Gamelan – Kempul &amp; Gongs, Bonang and Sarons and how they fit together to form the Gamelan’s unique texture performing as part of a class Gamelan performance</p>	<p><b>Starter Activity</b> – Revise the Kempul and Gong and Bonang parts of “<i>Kebogiro</i>” before analysing the Jengglong parts played on a Bonang</p> <ol style="list-style-type: none"> <li>1. Learn the Saron parts of a traditional piece of Gamelan focusing on the interlocking texture and performing these on tuned percussion using the notes of the Slendro Scale.</li> <li>2. Put together a class Gamelan-style piece <i>e.g. “Kebogiro”</i> made up of different textural layers and timbres using Kempul and Gong, Bonang and Jengglong and Saron parts. Agree a performance plan adding different parts during each cycle and agree an ending. Focus can be made upon the heterophonic texture created by the performance which can be recorded.</li> </ol> <p><b>Plenary</b> – Listen to and evaluate the class Gamelan-style piece in terms of how this compares in texture and timbre to a traditional Gamelan version of the same piece</p>	<p><b>All Pupils (working towards)</b> : Perform the Kempul and Gong and/or Jengglong (Bonang) parts as part of a class Gamelan-style piece with some awareness of how the different parts fit together</p> <p><b>Most Pupils (working at):</b> Perform the Saron (Lancaran) parts both in pairs as an interlocking melody and within a class Gamelan-style piece with an awareness of how this melody part fits with the other parts</p> <p>Comment on the successfulness of the class Gamelan-style piece in terms of timbre, texture and balance of parts</p> <p><b>Some Pupils (working beyond/GAT):</b> Perform one of the other Saron parts (Caruk or Ciaseman) both in pairs and as part of a class Gamelan-style piece in time with other parts and at agreed parts within the structure of the performance</p> <p>Compare and contrast the class Gamelan-style piece with a traditional Gamelan group’s performance</p>	<p>Balungan, Bonang, Buka, Caruk, Ciaseman, Cycle, Gambang, Gong(s), Heterophony, Jengglong, Kempul, Kendang, Lancaran, Melody, Rebab, Saron, Slendro Scale, Tempo</p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
<p><b>5</b></p> <p>Exploring Gamelan Scales</p>	<p>Learn about the roles and melodies played by different instruments of the Gamelan – Kempul &amp; Gongs, Bonang and Sarons and how they fit together to form the Gamelan’s unique texture composing and performing parts for each of the Gamelan’s instruments</p>	<p><b>Starter Activity</b> – Introduce the Slendro and Pelog Scales through a variety of warm-up activities allowing pupils to “copy” patterns of notes played and then listen to two Gamelan pieces based on each of the scales noting the differences in sound</p> <ol style="list-style-type: none"> <li>1. Pupils begin work on creating their own Gamelan-style piece based on available sound sources and instruments. Using either the Slendro or Pelog Scale and creating parts for various instruments and textural layers before focusing on the overall form and structure of their complete piece</li> </ol> <p><b>Plenary</b> – Listen to a piece of contemporary music which is based or inspired on the sounds of the Gamelan and discuss how inspiration and/or fusion affects the sound and how traditional timbres and sounds of the Gamelan have been incorporated with more modern ones and the overall effect this has on the piece as a whole</p>	<p><b>All Pupils (working towards)</b> : Compose and perform the Kempul and Gong and/or Jengglong (Bonang) parts as part of a group Gamelan-style piece with some awareness of how the different parts fit together</p> <p><b>Most Pupils (working at):</b> Compose a Saron part using the Slendro Scale as an interlocking melody and within perform this as part of a group Gamelan-style piece with an awareness of how this melody part fits with the other parts</p> <p><b>Some Pupils (working beyond/GAT):</b> Compose a Saron part using the Pelog scale as an interlocking melody and perform this in time with other parts with an awareness of how all parts fit together to form a unique Gamelan-style texture</p>	<p>Balungan, Bonang, Buka, Cycle, Form, Gong(s), Jengglong, Kempul, Melody, Pelog Scale, Saron, Slendro Scale, Structure, Tempo, Texture</p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>

Lesson	Learning Objectives	Suggested Teaching & Learning Activities	Learning Outcomes	Key Words	National Curriculum KS3 Music Programmes of Study Covered
<p style="text-align: center;"><b>6</b></p> <p style="text-align: center;">Exploring Gamelan Performances</p>	<p>Learn about the roles and melodies played by different instruments of the Gamelan – Kempul &amp; Gongs, Bonang and Sarons and how they fit together to form the Gamelan’s unique texture composing and performing parts for each of the Gamelan’s instruments</p>	<p><b>Starter Activity</b> – Watch or listen to a piece of Gamelan music using Willet changes in tempo, indicated by the drummer and discuss the effect this has on creating variation within a Gamelan performance</p> <p><b>1.</b> Pupils rehearse and refine their Gamelan-style pieces from lesson 5, adding Willet changes if appropriate before pieces are performed and recorded for the rest of the class</p> <p><b>2.</b> Pupils listen to and evaluate their Gamelan-style pieces in terms of melody, texture, timbre and overall effectiveness</p> <p><b>3.</b> Test pupils skills knowledge and understanding of Gamelan music through revision of key terms and listening</p> <p><b>Plenary</b> – Allow pupils suitable time to reflect on their learning from the unit</p>	<p><b>All Pupils (working towards) :</b> Compose and perform the Kempul and Gong and/or Jengglong (Bonang) parts as part of a group Gamelan-style piece with some awareness of how the different parts fit together</p> <p><b>Most Pupils (working at):</b> Compose a Saron part using the Slendro Scale as an interlocking melody and within perform this as part of a group Gamelan-style piece with an awareness of how this melody part fits with the other parts</p> <p>Comment on the successfulness of both the class and group Gamelan-style pieces in terms of timbre, texture and balance of parts</p> <p><b>Some Pupils (working beyond/GAT):</b> Compose a Saron part using the Pelog scale as an interlocking melody and perform this in time with other parts with an awareness of how all parts fit together to form a unique Gamelan-style texture with some “Willet changes” of tempo during performance.</p> <p>Comment on group Gamelan compositions giving suggestions for improvements</p>	<p>Balungan, Bonang, Buka, Cycle, Form, Gong(s), Jengglong, Kempul, Melody, Pelog Scale, Saron, Slendro Scale, Structure, Tempo, Texture</p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>

An alternative class performing ensemble Gamelan piece – *Bandrangan* – is given on the following page with the QR code linking to an audio file to demonstrate all parts being played together.

# Bandrangan



Count	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
High Part (C E F G B)	C	C	E	E	F	G	B	B	B	G	F	E	C			
Medium Part (C E F B)	C	E		F				B	B		F		C			
Low Part (C F B)	C				F				B				C			
Cymbal 1																
Cymbal 2																
Drum	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Count	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16