

Course Syllabus for Gamelan Angklung Ensemble

MUSI 363Z-1 / MUEN 363Z-2 - Non-Western Instruments: Gamelan Angklung

Discipline: Music

Semester and Year: Fall 2008

Course Title: MUSIC: Non-Western Instruments - Gamelan Angklung

Faculty Name: Cynthia Benton-Groner

Suggested Pre-requisites: There are no pre-requisites for participation in the Gamelan Ensemble. Students registered for this ensemble will have first chance for participation. If there is room for non-registered students, they will certainly be welcome to participate.

COURSE DESCRIPTION

This course will introduce students to the gong-chime ensemble traditions of Southeast Asia (sets of dozens of tuned percussion instruments in the form of gongs, metallophones and drums) through practicum study of *gamelan angklung* music. This particular tradition from the island of Bali, Indonesia has numerous counterparts through insular and mainland Southeast and east Asia, including the Malaysian *Wayang Kulit Gedek* ensemble that will be encountered during the voyage. Students will study three or more pieces from the *gamelan angklung* tradition. This course is worth 1 credit-hour.

COURSE OBJECTIVES

The overriding aim of this course is for students to experience an ensemble musical practice from a non-Western culture, thus affording them perspective on the range of ways humans structure sounds to create meaningful musical products.

At completion of the course it is anticipated that students who have taken it will be able to

- Listen more perceptively to, and appreciate more fully, Balinese *gamelan angklung* music;
- Understand the relationship between the music (as sound behavior, knowledge) and the peoples who make it; and
- Perform the studied pieces successfully as a group in front of a Semester at Sea audience.

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TOPICAL OUTLINE OF COURSE:

- Week 1 Introduction to the gong-chime traditions of Southeast Asia.
Introduction to the *gamelan angklung* tradition and instruments of this ensemble.
- Week 2 Discuss the aesthetics of gamelan music traditions.
Discuss the rhythmic organization of the gamelan music.
Begin learning *Gilak Bebelanjur* (Processional).
- Week 3 Continue learning *Gilak Bebelanjur* (*kotekan* section).
- Week 4 Begin learning *Babang Selisir*.
- Week 5 Continue learning *Babang Selisir* (*kotekan* section).
- Week 6 Begin learning *Giri Kusuma* (*Mountain of Flowers*) - Section B.
- Week 7 Continue learning *Giri Kusuma* (*kotekan* section).
- Week 8 Begin learning *Gilak Gajah Nongklang* (*Jumping Elephant*).
- Week 9 Continue work on *Gilak Gajah Nongklang*.
- Week 10 Begin learning *Giri Kusuma* (*Mountain of Flowers*) - Section A.
- Week 11 Continue learning *Giri Kusuma* (*kotekan* section).
and 12 Put Section A and B of *Giri Kusuma* together.
- Week 13 Record entire repertoire of the ensemble.
Offer performances to the Shipboard community.

FIELD COMPONENT

Students will be required to attend one performance of Southeast Asian music ensembles either in Penang or Ho Chi Minh City.

Traditional shadow puppets of Malaysia (PEN11)

Mak Yong (traditional Malay theater with dance and music) Kelantan Performance (PEN08)

Water Puppets of Vietnam (HCM38)

METHODS OF EVALUATION

The following will contribute to the final grade:

- Rehearsal and concert attendance and participation (80 points)
- One report (minimum of two-pages) comparing the instrumentation, musical organization, and contexts of performance of the ensembles encountered in Malaysia or Vietnam to the Balinese *gamelan angklung* (20 points).

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REQUIRED TEXTS: None

RESERVE LIBRARY LIST

Gold, Lisa. *Music in Bali: Experiencing music, Expressing Culture*, 2005.

McPhee, Colin. *Children and Music in Bali*, 1954.

Tenzer, Michael. *Balinese Music*, 2nd ed., 1998.

Dibia, I Wayan and Ballinger, Rucina. *Balinese Dance, Drama And Music: A Guide to the Performing Arts of Bali*, 2004.

The Garland Encyclopedia of World Music v.4: Southeast Asia.