# Introduction

**ABOUT MUSIC from INDONESIA**

The Gamelan is central to the traditional music of Indonesia.

**GAMELAN**

# A Gamelan is an orchestra of tuned percussion instruments. The instruments in a gamelan orchestra are composed of sets of tuned gongs (suspended and horizontal) bar instruments (like the metallophone,) drums and cymbals. Flute and string instruments and singers are often added. There are three different Gamelan cultures in Indonesia – these are found in Central Java, Western Java and Bali. These each have distinctive musical characteristics but have all developed from the same tradition.

The music of the Gamelan can be easily transferred onto classroom instruments (xylophone, chime bars, metallophone, glockenspiel, keyboard etc.) Gamelan music is built up from short repeated musical patterns (referred to as cyclic patterns). Gamelan is performed as an ensemble and is therefore ideal for class performance.

**The traditions of Gamelan**

The gamelan is regarded as sacred and is treated with respect by both musicians and audience. (One reason for this is that it is one of the few objects that does not rot in the very high humidity of Indonesia).Musicians show their respect by taking off their shoes when they play the gamelan. It provides important links in social groups as everyone has an equally important role to play- there is no room for individual prowess/showing off.

The players are humble and respected by the community.

The Gamelan is traditionally played on certain occasions e.g. community celebrations, ritual ceremonies, Waylang kulit (puppet) shows and for the royal family. It is also used to accompany dances at court and temple.

In addition to its traditional role, gamelan music today is also performed as concert music at cultural and social gatherings and to accompany modern dance, theatre and puppetry. Gamelans are also now kept in schools and private homes as well as courts and temples.

**Gamelan scales-teaching and performing gamelan**

Gamelan music is based on 2 different scales – the slendro and the pelog.

The slendro is a five note scale and the pelog a seven note scale. In this project we will be using the slendro scale.

When Gamelan music is written down it is written as numbers not notes.

We will be using:

Low 6 1 2 3 4 5 6 High 1

The system upon which it is based is a modal system called ‘Patet’. This signifies the path and the destination of the music (a little like an Indian raga) and cannot be described in Western terms.

Gamelan music is based on a main tune which is cyclic (repeated pattern). Accompanying instruments play additional parts which are based on the notes of the main melody. The role of each instrument is detailed on the “About the Instruments” page.

**ABOUT THE PROJECT PACK**

This project explores the music and theatrical traditions of Indonesia.

The project contains a variety of activities including

*Listening to and exploration of the instruments and music of Indonesia.*

*Playing, composing performing Gamelan music on classroom instruments.*

*ICT links to “The Dums International” (ESP)*

*Learning about Wayang Kulit (storytelling/puppet theatre).*

*Suggestions for linking storytelling, puppet making and music for class performance.*

The project pack is designed for use in Upper KS2 and has a range of activities suitable Year 5 and 6.

It is intended that children who have received Wider Opportunities tuition (particularly on percussion instruments) will be able to develop their skill further during this project.

It may also be a vehicle with which to harness the skills of woodwind (flute and recorder) and string players (violin, cello and guitar).

Suggestions for the use of these instruments have been incorporated into the lesson plans.

Schools may wish to use the pack

* To follow a structured 10-week project for which detailed lesson plans are included, culminating in a half-day session at the Music Centre with the MKMS Gamelan.
* To “dip into” for ideas and activities.
* As part of a creative integrated arts week e.g. the Waynag Kulit shadow play provides the opportunity for literacy, art, music and drama links as well as some design technology

# The project pack contains

A variety of listening, playing, composing and improvising and ICT activities

Teacher’s notes

Photocopiable music/worksheets

MTP planning/programme of activities

Detailed lesson plans for a 10-week project

Self-assessment sheets

In addition to the resources provided in the pack you may wish to use

- “Listening to Music Elements” 7+ book and CD (A &C Black)

- The Dums International software (ESP)

- Three Rocking Crocs (A&C Black)

- ‘Ketjak: The Ramayana Monkey Chant’ from ‘Music from the Morning of the World’, Nonesuch Records.

- Clapping Music by Steve Reich from his Early Works



**ABOUT WAYANG KULIT**

Wayang is a generic term denoting traditional theatre in Indonesia, Malaysia and Singapore. The figures of wayang can be found in traditional paintings and can be seen in murals in public and private buildings.

Wayang Kulitshadow puppets are prevalent in Java and Bali (the tradition of Wayang Kulit has been established for over a thousand years) and are the most well known of the Indonesian wayang. The puppets are flat and two dimensional. They are made out of skin/leather (kulit) and are supported by a central holding stick and control rods. The puppet is manipulated behind a linen screen with an electric light or coconut oil lamp.The manipulation is done by the Dalang (entertainer). Dalangs are often wood carvers, painters, dancers, musicians or priests. The stories told by the dalang are usually drawn from two great Indian epics – Raymayana and Mahabarata. They are chosen by the Dalang to be appropriate to the place of performance and may illustrate moral dilemmas and their solution. They are spoken in Kawi (ancient Javanese) which is translated for the audience.

At a performance the puppets are stored in line behind the screen and in front of the puppeteer who sits cross legged on the floor. The gamelan musicians also sit so that they can see the entertainer and follow his signals. The dalang has to be a multi talented man as he handles the puppets with both hands, speaks the parts of all the characters in the story – imitating their different voices, sings, tells jokes and controls the gamelan orchestra by signal.

The gamelan orchestra accompany and provide appropriate music for each scene of the storye.g. an Overture, music for travelling, character pieces and battle music.

In Java and Bali shadow puppet shows are performed in towns and villages on public holidays, at weddings, religious ceremonies, celebrations etc.



# Making Wayang Kulit

Outline models of the characters are traced onto kulit (skin or parchment). Holes for mouth and eyes are indicated. The figures are then smoothed and primed. The individual detail is painted on and then the moving parts (upper and lower arms) are mounted onto the body. A group of craftsmen will work on up to ten figures over the course of a week.

Less expensive puppets are often sold to the children attending a performance - these will be made of cardboard instead of leather.

****

### **Exploring Instruments from INDONESIA 1 Name………………………………….Class………**

|  |  |
| --- | --- |
| **KEMPUL** | **SARON** |
| Draw and label the KempulHow is the kempul played? Describe the timbre (sound) of this instrument  What role does the kempul play in a gamelan? Additional information | Draw and label the SaronHow is the saron played?Describe the timbre (sound) of this instrumentWhat role does the saron play in a gamelan?Additional information |

### **EXPLORING INSTRUMENTS from INDONESIA 2 Name……………………………….Class…………**

|  |  |
| --- | --- |
| **KENONG** | **KETHUK** |
| Draw and label the Kenong How is the kenong played?  Describe the timbre (sound) of the instrument  What role does the kenong play in a gamelan?  Additional information | Draw and label the Kethuk How is the kethuk played?  Describe the timbre (sound) of the instrument  What role does the kethuk play in a gamelan ?  Additional information |

### **EXPLORING INSTRUMENTS from INDONESIA 3 Name………………………………Class…………….**

|  |  |
| --- | --- |
| **BONANG** | **KENDHANG** |
| Draw and label the Bonang  How is the Bonang played?  Describe the timbre (sound) of the instrument  What role does the bonang play in a gamelan ?  Additional information | Draw and label the kendhang How is the Kendhang played?  Describe the timbre (sound) of the instrument  What role does the kendhang play in a gamelan?  Additional information |

**ABOUT GAMELAN INSTRUMENTS**

The most commonly used **Gamelan** instruments are Bar instruments; Gongs (suspended and horizontal); Cymbals and drums.

### **BAR INSTRUMENTS (Balungan section-‘the skeleton’)**

Bar instruments are most similar to metallophones/xylophones in appearance. All Gamelan bars are curved over their length so that the centre is higher than the end. This adds strength and resonance. Saron bars are curved across the width of the bar as well. The bars of the Gender Panerus are curved the other way (see picture of larger instrument below)

#### **SARON/GENDER BARUNG**

The saron will typically have between 6 and 7 bars (keys) but could have as many as 15 bars. The bars rest on a wooden trough which is the resonator.

The Saron Demung is lower than the Saron Barung

The Saron Pnaerus is the highest and plays twice as fast as the others

**Made of:** Bronze/Brass

**Played with**: Softwood or horn hammers and muted with the non playing hand

**Role:** Main melody

**Classroom equivalent:** metallophone, xylophone, glockenspiel, keyboard

saron tight

**GONGS and KEMPUL (suspended)**

The suspended gongs consist of a family of bass (large), medium pitched, and treble (small), gongs. The small gongs are known as kempuls.

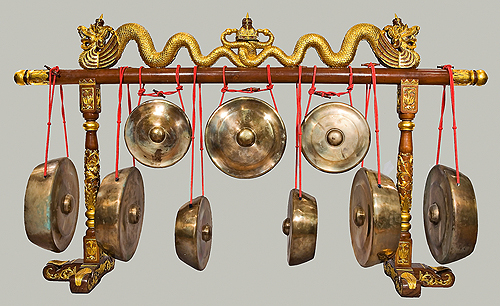
**Made of:** Bronze/Iron

**Played with:** Beaters (a cloth “head” on a wooden stick)

**Role:** Accompaniment

Gong Ageng- largest and deepest begins and ends the cycle

Gong Suwukan- smaller and higher and used to begin and end sub-cycles

**Classroom equivalent:** cymbals, gong, keyboard, metallophone

**GONGS (horizontal)**

The Kenong, Kethuk and Bonang are all horizontal gongs.

**KENONG**

The gongs are in rows, shaped like three sides of a box. Each gong is suspended on cords over a wooden resonator.

The player sits in the middle of the Kenong and plays the gongs around him.

**Made of:** Bronze

**Played with:** Beaters wrapped with cord

**Role:** Accompaniment

**Classroom equivalent:** Metallophone

#### **KETHUK**

The kethuk is a single small gong suspended on cord over a small wooden box.

**Made of:** Bronze

**Played with:** Beaters wrapped with cord

**Role:** Accompaniment

**Classroom equivalent:** chime bar

#### **BONANG**

The bonang has a double row of gongs (tuned to a pentatonic scale).

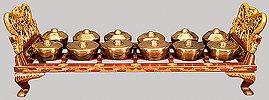
Bonang Barung – 10-14 gongs

Bonang Panerus- an octave higher and played twice as fast

**Made of:** Bronze

**Played with:** Beaters wrapped with cord

**Role:** Accompaniment

**Classroom equivalent:** chime bars

### **DRUMS**

#### **KENDHANG**

# A two headed barrel shaped drum mounted horizontally on a stand

**Made of:** woodand animal skin

**Played with:** Hands

**Role**: Accompaniment

**Classroom equivalent:** bongo, tambours

**WIND AND STRING INSTRUMENTS**

**SULING JAVA**

An end-blown bamboo flute

**Role:** melodic

**Classroom equivalent:** recorder/flute

**REBAB**

Two-stringed bowed instrument

**Made of:** a coconut shell with goat’s skin stretched over it

**Played with:** Bow

**Role:** harmonic

**Classroom equivalent:** lower strings of guitar or cello bowed

**ZITER**

A small box-shaped zither with two sets of strings

**Made of:** wood and gut strings

**Played with:** bow or plucked

**Role:** melodic-the instrument has a set of strings either side of its body, one in Slendro and one in Pelog

**Classroom equivalent:** violin bowed or plucked

## Cyclic Patterns: The Gamelan

**Age group:** Year 6

**Aim:** To develop the ability to perform rhythmic patterns with a strong sense of pulse. To learn basic rhythmic and structural devices used in the Gamelan. To play a variety of sounds on tuned percussion instruments and to learn how to used timbre and duration to add variety to their ideas. To improvise and invent simple rhythmic and melodic patterns.

**Expectations:** at the end of this unit most children will:

Create rhythmic and melodic patterns with awareness of timbre and duration; perform these confidently with a strong sense of pulse within a cyclic pattern

Some children will not have made so much progress and will:

Show awareness of timbre and duration but need help in feeling the cyclic patterns and creating rhythmic and melodic phrases

Some children will have progressed further and will:

Identify and feel the cyclic patterns; create more complex rhythmic and melodic phrases; maintain their own part with awareness of how the different parts fit together.

Organisation: 9x **60 minute** lessons and one half-day session with a Gamelan

Class to be split into groups of 4 or 5

If possible, in each group there should be one child who has had some instrumental experience e.g. instrumental lessons

Children who learn the flute, violin, guitar or cello should be encouraged to bring in their instruments during the course of the 9 weeks and those who have experienced Wider Opportunity keyboard or percussion lessons will have the opportunity to use and extend their skills.

# Lesson 1

**Length:**  60 minutes

# Content

* The children will learn about the Gamelan, its purpose and the instruments involved.
* They will listen to ‘Baris gede’ and discuss the music.
* They will identify the cyclic pattern within the music.
* They will play a game which involves different time values and use their voices to create a ‘gamelan’ effect.
* They will perform a rhythmic exercise as a canon.
* They will perform a version of the ‘Ketjak Chorus’ and compare it to the original.

# Learning intentions

* To learn about the place of music in other cultures.
* To identify instrumental sounds and where they play in a musical cycle.
* To work with their voices and hands in order to develop a rhythmic sense and to work as an ensemble.
* To compare their version of a Balinese chorus with the original.

# Learning outcomes

* Can the children recognise the underlying pulse of a piece of Gamelan music?
* Can they identify where the lowest sound is placed?
* Can they maintain an independent rhythmic part within an ensemble?
* Can they find the musical vocabulary to describe the effect of the Ketjak chorus?

# Resources

* ‘Baris gede’ P.14, ‘Listening to Music: Elements 7+’ (A&C Black).
* CD Player.
* An enlarged copy of the Ketjak chorus.
* ‘Ketjak Dance’ or ‘Ketjak: The Ramayana Monkey Chant’ from ‘Music from the Morning of the World: The Balinese Gamelan and Ketjak: The Ramayana Monkey Chant’. (I found this in my local library but it is part of the Nonesuch Records Explorer Series).

# Preparation

* 1) Listen to ‘Baris gede’ again and identify the 8 beat pulse. The low gong sounds are on beats 1 and 5.
* 2) Think of suitable words to fit the following rhythms.  
    
   1 2 3 4 5 6 7 8

E.g:  
  
 = boing   
   
 = don (The children might have better suggestions!)  
   
 = ching  
   
 = ting ting  
  
  
Notice how each time value is twice as fast as the one that proceeds it.  
  
 = is held for four beats  
  
 = is held for two beats  
  
 = is held for 1 beat  
  
A single is held for ½ a beat so two ( ) equal two sounds in the time of one beat.  
  
You may like to start the activity using the French time names.  
  
 1 2 3 4 5 6 7 8  
 ta a a a ta a a a ( )  
  
 ta a ta a ta a ta a ( )  
  
 ta ta ta ta ta ta ta ta ( )  
  
 ta-te ta-te ta-te ta-te ta-te ta-te ta-te ta-te ( )  
  
(‘Ta’ shows where the note begins and ‘a’ where it is held over a beat).

* 3) Try clapping the pattern:  
    
   1 2 3 4 5 6 7 8 ta ta tate ta tate tate rest te ta  
    
    
    
   (long long short short long short short short short rest short long  
    
  You will be dividing the class into two. The second group comes in with the pattern 9 beats after the first, i.e. when they have clapped the complete pattern and the first beat of the pattern for a second time.  
    
  **Group 1**   
   1 2 3 4 5 6 7 8   
     
    
  **one complete cycle then:**  
    
  **Group 2**  
   1 2 3 4 5 6 7 8 1 1\*
* 4) Photocopy and enlarge the following chart.

The Ketjak Monkey Chant 

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

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

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

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

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

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

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

Notice how all the patterns are regular until groups 5, 6 and 7.  
  
Try saying the numbers out loud and clapping each part. Then try saying the word ‘Chak’ instead of clapping. This produces the effect of a monkey call when all the parts are performed simultaneously.

* 5) Listen to the experts performing the chorus on the CD. The music comes from Bali and is performed by over 200 men squatting in tight concentric circles in a temple courtyard. The Ketjak dance stems from the story of how hordes of monkeys came to the aid of Prince Rama during his battle with the evil King Ravana. It is used to drive out evil spirits. The music starts slowly and the children might find the chants strange and even humorous. They will soon be overwhelmed by the speed at which the performers speak the monkey chant.

**Lesson overview**

**1) What is the Gamelan? (10mins)**

**2) Listening activity-Baris Gede (15mins)**

**3) Performing activity-said/clapped/played (15mins)**

**4) Clapping activity (10mins)**

**5) Listening/vocal activity- Ketjak Monkey Chant(10mins)**

**Introductory activity (25mins)**

Tell them a little about the Gamelan. Use the ‘About music from Indonesia’ sheet to help you.

Before listening to the ‘Baris Gede’, tell the children that it is part of a spear dance. Ask them to find the eight-beat cycle and to work out on which beats the lowest sound plays. Ask them also to think about the effect of the music and what sounds they hear.

Discuss the children’s comments and talk about the dynamics of the piece. Does the music stay at the same volume throughout?

How does it change?

Lead the children through activity 2, asking them to stand when you play a drum at different levels of volume three times (loud, medium and quiet). They should stand when you play loudly, kneel when you play it at a medium dynamic and sit when you play quietly.

Now try sequences of sound e.g. loud, medium, quiet or loud, loud, quiet.

Show the children hand signs for loud (hands far apart, palms facing each other), quiet (hands close together), medium (hands half-way between the two).

How might they show the music getting louder/quieter?

Listen to track 16 again and ask the children to show the dynamic changes with their hands.

**Main activity (25mins)**

The Gamelan contains instruments with bars similar to metallophones, suspended and horizontal gongs. The drum controls the tempo of the piece and has an opening and closing pattern or ‘formula’.

Each player may not have a particularly interesting pattern or melody but it is the interlocking of the parts as part of the musical cycle which creates interest.

Divide the children into two groups and ask one group to say ‘ta, ta ta ta’ etc. and them to say ‘ta-te ta-te ta-te ta-te’ etc. Can they recognise how the two time-values fit together?

Swap over and repeat this.

Now try the same exercise with clapping.

Try speeding up or slowing down the crotchet or ‘ta’ beat.

Divide the class into four groups. Ask one group to say ta, ta, ta, ta and to keep going. Ask the second to say ta-a, ta-ta etc, the third to say ta-a-a-a etc and the fourth to say ta-te, ta-te etc.  
  
NB: Remind the children to listen to the ‘ta’ group for their pulse. Now ask each group to change their word to a sound which represents one of the gongs or metallophones

Repeat the activity, starting with the ‘ta’ group.

**1 2 3 4 1 2 3 4**

**GROUP 1** ching ching ching ching ching ching ching ching

**GROUP 2** don - don - don - don -

**GROUP 3** boing - - - boing - - -

**GROUP 4** tingting tingting tingting tingting tingting tingting tingting tingting

Discuss the effectiveness of the sounds.

Now try replacing these vocal sounds with the following instruments

**Group 1:** finger cymbals

**Group 2:**  Indian bells

**Group 3:** suspended cymbal/Chinese temple bell

**Group 4:** triangle

Repeat the activity –group by group and then by layering up the sounds, starting with group 1.

Do any of the children wish to volunteer to lead the activity?

What must they consider when conducting the groups? (The overall pulse).

Now clap the pattern…

 1 2 3 4 5 6 7 8

… and ask the class to copy you.

This is a very well-known pattern and we are going to use it to demonstrate how a cyclic pattern can be produced which sounds very complicated.

***The following activity may have to be built up over several weeks.***

Divide the class into two. Ask group 1 to start and to clap the pattern 4 times.

Ask group 2 to count 1 2 3 4 5 6 7 8 9 and then to start. (Group 1 will have performed a complete cycle and the first note of the second cycle). Ask Group 2 to clap the cycle four times.

Count in 8 beats and keep counting once Group 1 have started so you can bring Group 2 in. If this is not very successful, swap the groups around. If it is, divide the class into three or four groups. Each new group starts on the next beat (Group 2 starts on beat 2 of the second cycle (counting 9 preparatory beats in), Group 3 on beat 3 of the third cycle (counting 9 beats in from the start of group 2) and Group 4 on beat 4 of the fourth cycle (counting 9 beats in from the start of group 3).

Discuss the effect of the interlocking patterns.

**Plenary (10mins)**

Show the children the Ketjak or (Kecak) chorus chant. More than 200 men would squat in small circles in a temple courtyard in order to perform this. The leader of each group would be in the centre of each circle.

Divide the class in 7 groups.

Read through each group’s line slowly, clapping on the circled beats.

Repeat this a little faster.

Now ask the children to say the word ‘chak’ or ‘tjak’ instead of clapping.

Discuss the patterns of each group.

Group 1 speaks on numbers 3, 6 and 8  
Group 2 speaks on numbers 1, 4 and 6

Group 3 speaks on numbers 2, 5 and 7

Group 4 speaks on numbers 1, 4 and 7

Group 5 speaks on numbers 2, 7, 3 and 5

Group 6 speaks on numbers 3, 5, 2 and 8 These are not as regular.

Group 7 speaks on numbers 4, 7, 2, 5 and 8

Try speaking each line in turn, slowly at first and then a little quicker on a second run-through.

Listen to the ‘Ketjak Dance’ (Track 1). This is an excerpt and the full ‘Ramayana Monkey Chant’ can be heard on track 10.

The children will be astounded by the speed at which the men chant. Ask for their reactions to the chant.



## Lesson 2

**Lesson Length** - 60 minutes

# Content

* The children will revisit a clapping activity
* They will look at pictures of instruments from the Gamelan and discuss their role
* They will listen to extracts played by instruments of the Gamelan on Dums International
* They will complete some written sheets
* Revisit a vocal activity

**Learning intentions**

* To perform and internalise rhythmic patterns of a cyclic nature.
* To learn about the instruments of the Gamelan
* To listen to the sounds the instruments make
* To perform a vocal cyclic patterns from a graphic score

**Learning outcomes**

* Can they recognise and write about instruments of the Gamelan?
* Can they work as part of a group in order to maintain a pattern within an ensemble?
* Can they perform with awareness of an underlying pulse?

# Resources

* Dums International/whiteboard
* Photocopied sheets ‘Exploring Instruments from Indonesia 1,2,3’
* CD player/Ketjak Monkey Chant CD

**Preparation**

1) Remind yourself of the clapping pattern over a pulse of 8 (activity 4 in lesson 1)

2) Locate the file, about Gamelan instruments and either photocopy some sheets or put it onto the white board

2) Photocopy a selection of Exploring Instruments of Indonesia sheets 1,2 and 3

3) Look at the Dums International Software Activity sheet-Whole class listening

4) Remind yourself of the different parts of the Ketjak Monkey chant and listen to it

**Lesson overview**

**1) Clapping activity (5mins)**

**2) Pictures/discussion about instruments (10mins)**

**3) Dums International class listening activity (15mins)**

**4) Written work (20mins)**

**5) Ketjak Monkey Chant (10mins)**

**Introductory activity (15mins)**

Remind the children of the clapping pattern they learnt last time and ask them all to clap it as you mark the pulse with the numbers 1-8. If they repeat the pattern over and over again, it becomes a cyclic pattern. This pattern has 8 beats.

Now try dividing the class into two groups and asking the second group to count 1,2,3,4,5,6,7,8 as the first are clapping and then to come in after the 1st beat of the next cycle (i.e. beat 2).

Swap over groups.

If this works, try the same with three and then four groups. The new group always comes in on the second beat of the previous group’s cycle.

Discuss the effect and if the ensemble has improved since the previous week.

Show the children the five sheets, ‘About Gamelan instruments’ and talk through them, introducing each instrument and telling them how it is played and what its role is in the Gamelan.

**Main activity (35mins)**

Explain to the children that they are going to listen to some extracts played by each of the instruments and then fill in some worksheets to keep in their folder.

Isolate the activities involving

* the kempul
* the kenong and the kethuk
* the kendhangs
* the bonang barung
* bonang panerus
* saron
* saron panerus (Peking)

When the children have proceeded through the listening activities with you, make available the three written sheets for the children to complete.

**Plenary (10mins)**

Remind the children of the ‘Ketjak Monkey Dance’ and play it to them.

Divide the children into 7 groups and practise their individual lines, slowly, at a moderate tempo and then quickly.

Try layering the lines together by counting group 1 in and then, as they begin to repeat their line, adding group 2. Repeat this until all 7 groups are speaking at once.

***You will need to keep a very steady and clear tempo going by counting 8 beats out loud.***

If this works, try it a little faster!

Ask the children how their work has improved since the previous session.

# Lesson 3

**Length:** 60mins

**Content**

* The children will play a warm-up game
* revisit the Ketjak Monkey chant
* compose their own chants in groups
* Put the chants together and perform them

**Learning intentions**

* To create rhythmic phrases over a four-beat pulse
* To perform an independent part with awareness of pulse and ensemble
* To compose an original chant of a cyclic nature in four parts
* To work co-operatively in small groups in order to rehearse and revise an

original composition

**Learning outcomes**

* Can they perform a rhythmic pattern of interest using body percussion?
* Maintain an independent part within a small group with awareness of pulse, balance and ensemble?
* Compose an original version with on chosen beats of the cycle?
* Begin to rehearse all the individual parts in order to put the piece together?

**Resources**

* Ketjak Monkey chant score
* Blank scores/pencils
* Ketjak Monkey Chant CD and player

**Preparation**

1) Remind yourself how to play ‘Switch’ and of the clapping game from lesson 1&2

2) Look at the Ketjak Monkey Chant score

3) Prepare enough blank scores for each group

4) CD player plus recording of The Ketjak Monkey Chant

**Lesson overview**

**1) Switch (5mins)**

**2) Listen to Ketjak Monkey Chant (5mins)**

**3) Practise and perform Ketjak Monkey Chant (10mins)**

**4) Compose and practise original chants (20mins)**

**5) Listen to work in progress (15mins)**

**6) Revise cyclic clapping pattern from lesson 1 and 2 (5mins)**

The ………………. Monkey Chant 

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

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

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

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

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

**Composers: ……………………………………………………………………**

..............................................................................

……………………………………………………………………

……………………………………………………………………

……………………………………………………………………

**Introductory activity (10mins)**

Remind the children of the game ‘Switch’. They will copy the leader’s initial rhythm and continue to perform the first rhythm when the leader changes it. The children will only change to the next rhythm when the leader calls out, ‘Switch’. Ask volunteers to show some examples of good, varied rhythms which might be performed on or by various parts of the body. Discourage just a plain pulse of four beats. (The children might think of a sort sentence to clap if they cannot think of a rhythm e.g. I want a cup of tea).

Ask the children if they can remember which part of the world the Ketjak Monkey chant came from (Bali) and what part the monkeys took in the story of King Rama and King Ravana (the monkey came to Rama’s aid in his fight with the evil Ravana).

Show the children the score of the chant and ask them to look at it as they listen to the chant.

**Main activity (45mins)**

Divide the class into seven groups and practise each line of the chant slowly and then a little quicker.

Explain to the first group that they will perform their line10 times, the second will come in after the first time and perform their line nine times, the third group will then join in and perform their line eight times and so on.

You will simply keep the beat and call out/point to the numbers of the cycle as well as bringing in each group.

Ask the children what the most important musical element will be in this performance? *The pulse/tempo*

Divide the children into groups of 5 and ask them to compose their own Monkey Chant. Show them the blank scores and explain that they will need to take a line each and decide which numbers to circle. They will need to remember the following points:- *Can they say their own lines accurately, even at a fast tempo?*

* *How does their line fit in with the other lines?*
* *Are there too many gaps or sounds on the same beat?*

Give the children about 15 minutes to compose, practise and write down their ideas.

Draw the class together and ask them to practise saying their chants through in two ways.

1) All counting, ‘5,6,7,8’ and then starting together

2) Bringing in each part at a time with one member being responsible for keeping the pulse and saying the numbers of the cycle.

Give the children another 5 minutes to practise this and then ask them to decide upon how they might perform their chants.

If possible, put each group’s composition sheet on the visualiser so that the whole class can see it when they are performing.

Ask each group to perform their piece in the manner which they find easiest (together or by layering the parts) and for the audience to listen out for

* *the general effectiveness( where the sounds have been placed in relation to each other)*
* *the ensemble (are the parts in time with each other?)*
* *the balance (can all the parts be heard?)*

After each performance, discuss these three points.

**Plenary (5mins)**

The children have worked closely together, listening to the pulse and the balance of parts today. Finish by dividing the class into two, three or four groups and trying the clapping game from lessons 1 and 2. You will need to practise it all together and then remind group 2 that they will need to count 1,2,3,4,5,6,7,8,9 as they listen to group 1. Group 3 will need to do the same as they listen to group 2 and group 4, to group 3.

# Lesson 4

**Length** 60mins

**Content**

* Children will play a game of Metre Mix
* Learn the notes of a cyclic pattern
* Add the tuned pattern to the Monkey Chant
* Incorporate the tuned cycle into their own chants
* Practise and perform their own chants

**Learning intentions**

* Children will learn how to maintain an independent clapping/speaking part
* How effective it can sound when parts are put together
* A new tuned ostinato
* How to add this to the Ketjak Monkey chant
* How to adapt their own chants so they can incorporate the tuned ostinato
* How to perform to an audience

**Learning outcomes**

* Can children clap, speak and play with awareness of pulse and tempo?
* Can they play the tuned ostinato part with control and accuracy?
* Can they perform with awareness of the overall effect? (Balance and ensemble)

**Resources**

* Two tuned instruments for each group in order to add the ‘Ketjak’ ostinato; the first instrument needs the notes C D and G and the second, C D and E
* Children who have learnt/ are learning recorder and flute might like to bring their instruments in (they will need to know how to play the notes, C D E and G).
* Ketjak Monkey Chant score and group scores
* A recording device e.g. Audacity

# Preparation

1) Remind your self how to play, ‘Metre Mix’. The children will clap different beats of a metre of four in groups

e.g.

1 2 3 4

Group 1 X - X -

Group 2 - X - X

Group 3 X X - -

Group 4 - - X X

This can be made harder by clapping te-te instead of ta (i.e. Two sounds in the time of one beat) or by increasing the metre to 8.

1 2 3 4 5 6 7 8

Group 1 xx xx - - xx xx - -

Group 2 - xx - xx - xx - xx

Group 3 X xx - - X xx - -

Group 4 - - xx xx - - xx xx

Children might be encouraged to make up their own pattern in their groups.

2) Look at the Monkey Chant chart to refresh your memory.

3) Write these letter names on a piece of card for a child to play: C G D G E C E D.  
The second child simply plays C eight times. This ostinato will keep the children together so you can eventually stop counting aloud.

4) Set up a recording device

**Lesson Overview**

**1) Metre Mix (5mins)**

**2) Add tuned ostinato to Ketjak Monkey (15mins)**

**3) Practise group chants with tuned ostinato (20mins)**

**4) Perform and record chants (15mins)**

**5) Listen to and evaluate performances**

**Introductory activity (20mins)**

Play a game of ‘Metre Mix’.

Introduce the tuned ostinato that will hold the monkey chant together.

Ask the children to chant the notes, CGDG ECED

Divide the class into two groups and give each group four notes to chant. Add a tuned instrument to each group.

Ask one child to play a steady 8 beats on the note C

Sit the children in their Monkey chant groups and give each group a tuned instrument.

One player should play a C throughout.

A second player should play the notes of the ostinato (CGDGECED)

Those children who have brought flutes or recorders should be encouraged to join in.

Ask the other children in each group to say the tjak of one of the lines.

Try putting the piece together like so: All C ostinato players play for 8 beats and then- add the tuned ostinato players- add the monkey groups one by one.

If time, swap over players and repeat with two players playing the tuned instrument.

**Main activity (35mins)**

Explain to the groups that they will be putting a tuned ostinato with their own chants and performing them today.

They will lose two players and there fore two lines of their chant so will need to decide which lines can be dispensed with.

They must practise the remaining lines and then add the C pulse and finally, the tuned ostinato.

They will have a few minutes for many of them to try playing the ostinato but will need to decide quite quickly who will perform instrumentally and who will perform vocally- *all parts are equally important*

The groups will need to think about how they are going to finish their piece.

Options might include- stopping one line after another, following the lead of the ostinato player

* stopping all together at the signal of the ostinato player e.g. one cycle of very loud 8 beats.

**All the players should stop on beat 1 e.g. 12345678 1 (play this beat and then stop)**

Set up the performing area near to the recording device and make it clear to the performers and audience alike what you are listening for.

*Are all the players aware of the underlying pulse set by the Ostinato?*

*Are all the players aware of the balance/volume of their part?*

*Are all the players confident when they enter?*

*How convincing is the ending?*

Record each group in turn.

**Plenary (5mins)**

Remind the children of the success criteria they were given before they performed.

Listen to the recordings of all the groups and then ask for one comment from each group about their work.

## Lesson 5

**Length** 60mins

**Content**

* Children will play a game of Put a Pattern in Space
* Clap and play groups of quavers (te-te) against groups of crotchets (ta)
* Play a game of ‘Don’t play this one back’ using notes of the pentatonic (Slendro) scale
* Echo phrases with each note doubled and played as two quavers
* Learn a Javanese melody
* Improvise using these notes
* Create rhythmic formula on drums to indicate the beginning and end of the piece

**Learning intentions**

* To create original rhythmic patterns over a metre of four
* To become used to the convention of doubling notes on the higher instruments
* To become familiar with the notes of the C pentatonic scale
* To use these notes in an unrestricted way
* To play with awareness of the underlying cycle and pulse

**Learning outcomes**

* Can the children create a rhythmic pattern in a metre of 4?
* Can they play/clap exactly twice the speed of the beat?
* Can they copy and internalise melodic phrases?
* Are they familiar with the notes of the Slendro scale?
* Can they use these notes to improvise their own melody?
* Can they play with awareness of ensemble and balance?

**Resources**

* One tuned instrument per group (at least 6 instruments but one between two would be better)
* Instrumentalists who play cello, guitar, violin, recorder or flute can be encouraged to bring them in
* Six drums

**Preparation**

1) Remind yourself how to play, ‘Put a pattern in Space’. All the children clap four beats and then show four silent beats with their fists in the air. Each child in turn will make up their own clapping pattern over the four silent beats.

2) Make sure that you understand that quavers move exactly twice as fast as crotchets. The time names we give to these are te-te and ta. String players might have learnt walk and jogging or tea and coffee.

1 2 3 4 1 2 3 4 1 2 3 4

ta ta ta ta walk walk walk walk tea tea tea tea

te-te te-te te-te te-te jogging jogging jogging jogging coffee coffee coffee coffee

3) You will play the children phrases on each of the notes CDE and G in turn to copy but they must not copy the pattern, ‘Don’t play this one back’. (ta ta te-te ta/walk walk jogging walk/tea tea coffee tea).

If they are good at copying each note, give them a starting note and then give them an example using two notes e.g. C dd C C

4) Write these letter names on the board: D E D C E G E D.

5) Find 6 drums-one for each group

**Lesson overview**

**1) Put a pattern in Space (5mins)**

**2) Clapping ta/te-te }**

**3) Playing ta/te-te on CDEGA }(10mins)**

**4) Don’t play this one back (5mins)**

**5) Learning Javanese melody (10mins)**

**6) Inventing versions of melody as a class (20mins)**

**7) Inventing stopping a starting formula on drums (10mins)**

**Introductory activity (20mins)**

Play a game of ‘Put a pattern in Space’. You will need to demonstrate how to play the game and the children might need several goes.

If the children feel uncomfortable they should be given the ‘opt-out’ pattern of four crotchet beats (ta ta ta ta) but this should be quickly discouraged in favour of more interesting patterns. Highlight some interesting patterns and ask volunteers to model them.

Divide the children into two groups. Ask one group to say ta while the other say, te-te. Now ask them to clap this. Now ask all the children to clap te-te while you clap ta. See if they can follow you when you change the tempo i.e. get faster or slower.

In Indonesian music the **Kendhang** drums indicate when the tempo changes, when the piece should get louder or quieter and when it should start and stop. Later on in the lesson they will be thinking of their own formula to indicate these changes.

Divide the children into six groups and sit them near to a tuned instrument. If instrumentalists have brought their flutes, recorders, guitars, violins or cellos ask them to get them out quietly. (The guitarists and cellists will need to sit on chairs).

You may like to divide the instrumentalists up so that there is one in each group.

Tell the children that they are going to use the five notes of the Slendro scale, which roughly corresponds to the pentatonic scale of C. It includes the notes CDEGA.

Number the players 1-5 in each group and ask players 1 and 2 to sit in front of the tuned instrument and to locate the notes CDEGA.

Play them phrases on each of those notes to copy and then swap to players 3 and 4. Repeat this with player 5.

Now tell the children that they should not play the pattern, ‘Don’t play this one back’. *Can anyone tell us what that pattern is in our musical time-names?*

If the children are confident, you might also say, ‘I will start on C but might use another note too’. They will therefore have to listen to the *rhythm* and the *pitch.*

Repeat this until all players have had a turn.

**Main activity (30mins)**

Seat the class in a circle and point out the notes on the board. Ask them to call out to you as you play them.

DEDC EGED

Tell the children that this is a Javanese Melody. They should think of the note values as being one beat long or ‘tas’.

Depending on how many tuned instruments you have, ask all the player 1’s to play that melody together. Repeat this with players 2, 3, 4 and 5.

Now ask each player to take it in turns to make that melody into ta-te’s by meandering over the notes. Although they cannot go wrong, they should try to start and finish on D and to stick to the shape of the original melody.



E.g: dd ee dd cc ee gg ee dd

Now ask one player from each group to form a new group (group 7). They will continue playing the tune in its original form e.g. in crotchet beats (ta). This group might include a cello, guitar, flute or violin.

Explain to the other children that they are going to use the notes of the Slendro to make up their own melodies.

They can use crotchet or quaver beats, they can repeat notes but must start and finish on the note D.

Ask a volunteer to try this over the main tune. (ostinato)

One player from group 7 will play the main tune whilst another child improvises.

1 2 3 4 5 6 7 8

ostinato D E D C E G E D

improvisation dd gg E C gg cc ee D

Seat the children in straight lines with the first in line in front of the tuned instrument,

**Ostinato (Group 7) Players**

Group 1 Group 6

Group 2 Group 5

Group 3 Group 4

= child

= tuned instrument

The ostinato players will play their pattern once before the first player in group 1 improvises over it. While the first player in group 2 is playing the first player in group 1 should go to the back of his or her line.

This will hopefully mean that by the time the first player in group 6 has played, the second player in group 1 will be ready to play.

Ask those children who are waiting to play to listen to the different melodies.

The children may like to start slightly after the first beat of the cycle to make the sound more interesting.

1 2 3 4 5 6 7 8



**D E D E D C D C E G E G E D improvisation**

**D E D C E G E D ostinato**

NB: The children will have to move silently to the back of the line.

Discuss any particularly interesting or effective melodies.

**Plenary (10mins)**

Pack away the tuned instruments and sit the children in their groups on the carpet/chairs.

Place six drumming instruments in the centre of the circle and ask for volunteers form each group to use one to think up a formula in order to start/ stop the piece.

They may invent a rhythmic pattern, think of a sequence of strong sounds or use a particular phrase e.g. I think we need to stop now (te te-te te-te ta ta).

Each time someone is chosen to play the other children should play/clap back the rhythm and then say it in time names.

Think of ways in which a pattern might be played to show changes in tempo (getting faster or slower) or dynamics (getting louder or quieter).

## Lesson 6

**Length** 60 minutes

# Content

* The children will revise the work they have done on time-values and how they interlock.
* They will base their gamelan performance upon the Javanese melody they learnt last time
* They will arrange their work in five parts, the lowest sound being the longest note-value.
* They will add un-tuned sounds to the piece and signals to stop, start and change dynamics or tempo
* They will work together in groups and show their work in progress to the class.

**Learning intentions**

* To work creatively and co-operatively within groups.
* To create interlocking melodic patterns which fit an 8 beat cycle.
* To comment upon and appraise their own work and the work of others.

**Learning outcomes**

* Can the children work creatively and co-operatively within a group?
* Are they able to create 5 interlocking parts with awareness of an underlying pulse?
* Are they able to follow rhythmic signals to stop, start and change pace or volume?
* Are they able to comment positively on work in progress?

# Resources

* 2 instruments for each group   
  e.g. 1 glockenspiel/metallophone (2 players) CDE and G  
   1 larger glockenspiel/metallophone/chime bars CDE and G  
   (Bass bars (D and E) or xylophone would also do). (2 players).  
   1 Tambour  
  If you do not have 12 tuned percussion instruments then you might like to try the following alternatives:  
  a) The lowest notes can be held by a bowed cello. (These are worth four beats)  
  b) The ta-a or semi-breves can be played by bowed violins, celli or guitars(These are worth 2 beats each)

c) The tas or crotchets can be played by recorders, flutes or guitars (Each note is worth one beat)

* d) The te-te or quaver notes can be played on recorders and flutes   
  e) Keyboards can be used if care is taken to select appropriate sounds.

# Preparation

* 1) Ask some children to help you sort out 12 sets of notes.  
  They need to be CDE and G  
    
  The groups will build up their composition as follows.  
    
  **Player 1:** Composes a formula which signals the beginning and end of the piece on the tambour and keeps the pulse during the performance.  
    
  **Player 2:** Plays the lowest note (D) and holds it for four beats (o). He or she then plays an E and holds that on for four beats  
    
  **Player 3:** Plays on the same instrument as player 2 but plays the notes D- D- E-E-, holding them for two beats each ( )

**Player 4:** Could either keep the pulse with the tambour player, playing the tune (DEDCEGED) playing ta notes or crotchets (each note lasting for one beats) or could work with player 5.  
  
**Player 5:** Player 5 uses the notes CDE and G in order to create a melody which is based on ta-te’s ( ).



* 2) Make up groups of five. If you have a six in one group, that player could play one of the time values on a suspended cymbal or on some bells. If you have instrumentalists within the class, try to integrate them into the groups.
* 3) Photocopy the gamelan composition cards.

**Gamelan Composition: Player 1**

Use a hand drum or tambour to devise signals for your groups to start, stop, get louder, quieter, faster and slower.

Use your instrument to keep a steady pulse when not making these signals.

**Gamelan Composition: Player 2**

Bass bars D and E/Cello Bowed/ Xylophone or metallophone

(D string and then 1st finger)

**D - - - E - - - D - - -**

**E - - - etc.**

You are playing notes of four beats in length or semi-breves/ta-a-a-a

**Gamelan Composition: Player 3**

Violin or Cello bowed/Guitar/ xylophone or metallophone

(D string and then 1st finger)

**D - D - E - E - D - D - E -E - etc.**

You are playing notes of two beats in length or minims/ ta-a

**Gamelan Composition: Player 4**

Flute/Recorder/Guitar/Metallophone/Glockenspiel/Keyboard

(E and B strings on guitar)

You are playing a crotchet or ta beat with player 1

**D E D C E G E D**

**Gamelan Composition: Player 5**

Flute/recorder glockenspiel/chime bars/metallophone/keyboard

Use the notes CDE and G to compose your own melody.

Use quavers/te-te and keep in mind the shape of the original melody which is moving twice as slowly as you.

**D E D C E G E D**

Try starting slightly after the main beat and listen to players 1 and 4 for a steady pulse.

## Gamelan Piece

**1) Signal to start is……………………………….**

**2) Order we play in is……………..**

**………………**

**………………**

**………………**

**………………**

**3) Signal to get faster/slower is…………………………………………………**

**4) Signal to stop is ………………………………………………………………**

**Lesson Overview**

**a) Revise note-values and interlocking parts (5mins)**

**b) Composition preparation -class (10mins)**

**c) Composition-group work (20mins)**

**d) Performance/recording (20mins)**

**e) Discussion/evaluation (5mins)**

**Introductory activity (15mins)**

Tell the children that they are going to use the work they have done on interlocking rhythms and improvising over an ostinato pattern of five notes (a pentatonic scale) in order to create their own gamelan piece.

Revise the note values by splitting the class into four groups.

Group 1 is ta ( )

Group 2 is ta-a ( )

Group 3 is ta-a-a-a (**o**)

Group 4 is ta-te ( )

Count group 1 in four beats. They keep going whilst you add ta-a, then ta a a a, then ta-te.

ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta

Ta a ta a ta a ta a ta a ta -

ta a a a ta a a a  
 tate tate tate tate

Use 5 children to demonstrate the ideas in the ‘preparation’ section.

1. They must all first practise the order they are going to play the notes CDE and G in. They should remember that their tune is played as ‘tas’ by player 4.
2. Player 3 plays the notes D sh D sh E sh E sh, playing them as ta-a’s.
3. Player 2 holds on E (or D) for 4 beats and then plays the note E for four beats (This player might also eventually add another bell part with the other hand!).
4. Player 5 takes note of the pattern player 4 is playing and embellishes it by using ta-te’s and only loosely following the shape of the pattern. (Extension: encourage more confident children to make up different rhythms which are faster than ta but not necessarily as a regular as ta-te).
5. Player 1 composes a formula on the drum or tambour which she or he plays at the opening and just before the end of the piece. The pulse is also kept by player 1. Try these ideas out with your volunteers and try putting some of them together.

**Main activity (40mins)**

Sort the children out into groups and give them this time to discuss, compose and practise. They should take notebooks or composition cards with them in order to note down their patterns. (Player 5 can improvise freely however).

Remind the children before they start that

As a group they should:

1. Compose their own parts.
2. Listen to each others work.
3. Decide upon how they will start.
4. Decide upon the order in which they will play.
5. Decide how many times they will play your cycle.
6. If the speed (tempo) or volume (dynamics) will change and what the drum signal will be for this.
7. How you will end.

Listen to each group’s work and record it if possible.

**Plenary (5mins)**

Ask the audience for comments about a) The structure of the piece- was it well organised with a clear beginning and end?

b) The use of the instruments- were the highest sounds used to play the shortest time-values/did the orchestral instruments fit in well?

c) The ensemble-was everyone playing in time with the pulse?

d) The use of the drum-were the signals clear and did the player keep in time?

e) The balance-could all the parts be heard?

## Lesson 7

**Length** 60 minutes

# Content

* The children will clap a simple pattern in canon.
* They will play a game of ‘Metre Mix’
* They will use the notes of the Slendro Scale to play a game of ‘Play a pattern in Space’
* They will begin a new composition and discuss how their music might accompany a Wayang Kulit shadow play
* They will listen to Steve Reich’s ‘Clapping Music’

**Learning intentions**

* To learn the notes of the Slendro scale
* To maintain an independent part.
* To work creatively and co-operatively within a group.
* To play with control and with awareness of pulse
* To recognise how music from other parts of the world can influence composers.

**Learning outcomes**

* Can the children maintain an independent part?
* Can they play the notes DEF#A and B with fluency and confidence?
* Can they play with control and awareness of pulse?
* Can they organise their ideas within a structure?

**Resources**

* CD Player
* ‘Clapping Music’ from ‘Steve Reich Early Works’.
* Tuned instruments -As listed for lesson 6 but now using the notes, DEF#A and B  
  Un-tuned instruments – Add finger cymbals and cymbals to the hand drums and tambours
* Composition cards: Our Own Gamelan Piece

**Preparation**

* Listen to Steve Reich’s, ‘Clapping Music’ and notice the subtle changes of pattern and rhythm during some of the cycles.
* Remind your self how to play, ‘Metre Mix’ (see lesson 4) and ‘Put a pattern in Space’ (see lesson 5)
* Find 12 instruments with the notes DEF#A and B. If you do not have 12 F# you may leave them out and leave these to your instrumentalists.

**Our Own Gamelan Piece**

**Instrumental advice**

**Recorders**

**D = 3 fingers in LH, 3 fingers in RH + thumb**

**E = 3 fingers in LH, 2 fingers in RH + thumb**

**F# = 3 fingers in LH, middle and ring fingers in RH + thumb**

**A = 2 fingers in LH +thumb**

**B = 1 finger in LH + thumb**

**Violin**

**D = open string**

**E = 1st finger on D string**

**F# = 2nd finger on D string**

**A = open string**

**B = 1st finger on B string**

**Cello**

**D = 1st finger on C string**

**E = 3rd finger on C string**

**F# = 4th finger on C string**

**A = 1st finger on G string (or open A string)**

**B = second finger on G string (or 1st finger on A string)**

**Guitar**

**D = open string**

**E = 2nd fret on D string**

**F# = 4th fret on D string**

**A = 2nd fret on G string**

**B = open string**

# OUR OWN GAMELAN PIECE - MAIN MELODY

# 

# 

Compose a main melody - record the note or letter names below

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  |  |  |  |  |  |  |  |  |
| 0 |  | 0 |  | 0 |  | 0 |  | 0 |
|  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  | **6** |
| **1** |  | **2** |  | **3** |  | **5** |  | B |
|  |  |  |  | F# |  | A |  |  |
|  |  | E |  |  |  |  |  |  |
| D |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |

### Use these notes

### **OUR OWN GAMELAN PIECE - DECORATED MELODY**

### **Decorate the main melody – record the notes below. Practice playing the main melody and decorated melody together.**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

### **TUNED ACCOMPANIMENTS**

Compose one or two different tuned accompaniments – record them below. Practice playing the accs. with the main and/or decorated melody.

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

 **OUR OWN GAMELAN PIECE - RHYTHM ACC.**

Choose appropriate sounding percussion instrument/s to accompany the Gamelan main melody. Record these below using graphic notation. Practice.

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

**Lesson overview**

**a) Revise clapping pattern and perform in canon (5mins)**

**b) Play ‘Metre Mix’ (5mins)**

**c) Revise different note values on the note D (5mins)**

**d) Introduce the notes of the Slendro – class improvisation (10mins)**

**e) Introduce composition activity/look at cards (10mins)**

**f) Group work (15mins)**

**g) Listening-Steve Reich (10mins)**

**Introductory activity (15mins)**

Remind the children of the pattern:

1 2 3 4 5 6 7 8



Clap it together and then in two groups with one group starting on beat 2 of the second cycle. Repeat with 3 or 4 groups and try it a little faster.

Revise the game, ‘Meter Mix’ and try a metre of 4 to start with. Experiment with two groups and then four, giving each group different beats to clap on. Extend this by asking the children to clap quavers (te-te) on each beat instead of one crotchet (ta).

Now ask one group to clap on beat 1, one group to clap on beats 1 and 3, one group to clap on every beat and one group to clap twice on every beat.

*What note-values are they illustrating? (Semi-breve, minim, crotchet and quavers or ta-a-a-a, ta-a, ta and te-te)*

Repeat this activity using the note D. Children may have ro share instruments or take it in turns. Children with flutes, recorders, violins, celli or guitars can use their own instruments during this activity.

**Main activity (35mins)**

Remind the children of the composition activity they tried last week.

This week they are going to use the notes of the Slendro scale.

The notes do not correspond exactly to the notes on Western instruments but we can approximate the sound by using *the pentatonic scale.* We used four notes last week (CDEG) and if we added the A we would have the whole scale. This week we are going to use the notes DEF# A and B because they are easier to play on instruments such as the violin, recorder and cello.

Seat the children around instruments with these notes and ask them to try using them to make up a melody that only has one note per beat.

Now ask the children to refine their melody so that it only has four notes/beats.

Play a game of, ‘Play a Pattern in Space’. All the children will play 4 D’s and then each child in turn will play his or her melody over 4 rests. Repeat this activity so that all the children have the opportunity to play.

Look at the composition cards.

- The main melody should consist of one note per box (DEF#AB) but notes can be repeated and do not have to move by step

- The rhythmic accompaniment needs to be played by drums/cymbals/fingers cymbals. The two parts should interlock and sound effective when played together.

- the decorated melody should have two notes in every box but the notes can be repeated. They do not have to move by step. This part should be played on the instruments with the highest pitch.

- one of the tuned accompaniments should be two beats long and the other four i.e. one line should have notes in box 1 and 3, 5 and 7, 9 and 11, 13 and 15. The other should have notes in boxes 1, 5, 9 and 11. These instruments should have the lowest pitch.

Divide the children into groups of 5 or 6, making sure that instrumentalists are evenly distributed amongst the groups, and give them time to compose, revise and organise their ideas. (You may like to give out the cards yourself to ach member of the group or allow the children to choose their own within the group).

*Make sure they have written down their ideas in pencil on their composition cards before they pack away the instruments.*

**Plenary (10mins)**

Tell the children that they will be continuing with their compositions next week and adapting them to illustrate the action of their very own Kulit Shadow play.

Remind the children how we used a clapping activity as an introduction to the interlocking patterns of the Gamelan in the very first session and have been practising it ever since (including at the start of this lesson). Some composers have learnt how to play the music of Japan, Bali, India and Africa and have used it as a structure for their own music. The American composer, Steve Reich (born 1936) used the cyclic pattern as a model for his clapping music.

Play the children the piece and note who comments on the slight changes of pattern.

## Lesson 8

**Length** 60mins

**Content**

* The children will revisit the Ketjak Monkey Chant
* Revise and refine their compositions
* Listen to the story of Rama and Ravana
* Consider how their music might change to illustrate the section of the story they are re-telling
* Invent different signals to change the pace and volume of their music

**Learning intentions**

* To chant all seven parts of the Monkey chant simultaneously
* To consider how their music might reflect the story of Rama and Ravana
* To compose specific rhythms to indicate changes of pace or volume

**Learning outcomes**

* Can the children perform a chant from notation with a good sense of pulse and ensemble?
* Can they work co-operatively in order to compose and perform five different parts simultaneously?
* Can they follow rhythmic patterns in order to change the pace or dynamics of their music?
* Can they illustrate a mood or event with their own sounds?

**Resources**

* Tuned/un-tuned instruments from lesson 7
* Orchestral instruments if used in previous lesson
* Ketjak Monkey chant CD and score
* Composition cards
* ‘Rama and the Demon King’ from Three Rocking Crocs (A&C Black)
* Story boards (see preparation)
* Puppet templates

**Preparation**

* Remind yourself of the Ketjak Monkey chant and all its parts
* Locate the composition cards and set out the 12 instruments with the notes, DEF#A and B
* Remind instrumentalists to bring in their instruments
* Read the story of Rama and the Demon King from Three Rocking Crocs or look up the stories of Raymayana and Mahabarata
* Prepare puppet- templates for all of the characters (see below)
* Photocopy and laminate the story boards below

**Rama and the Demon King**

**Group 1: Rama’s Music**

“Hear the tale of young prince Rama

Bold and handsome, strong and tall.”

The characteristics of our music are………………………..

……………………………………………………………………………………..

We should play our music…………………………………………

……………………………………………………………………………………..

**Group 2: Sita’s Music**

“Hear of Sita, gentle princess,

She who Rama made his bride”

The characteristics of our music are……………………….

…………………………………………………………………………………….

We should play our music………………………………………

……………………………………………………………………………………

**Group 3: Queen Kaikeyi**

“But hear now of queen Kaikeyi

Makes dark plans to end Rama’s life.

Whispers words into Dasharatha’s ears

Banish him for fourteen years.”

The characteristics of our music are…………………

……………………………………………………………………………….

We should play our music…………………………………..

……………………………………………………………………………….

**Group 4: Ravana’s music**

“I am Ravana! Mighty Ravana!

Ten-headed King of the Demons am I.

Run, run, scatter and fly

Shudder and quake at my terrible cry.”

The characteristics of our music are……………………

………………………………………………………………………………….

We should play our music…………………………………….

…………………………………………………………………………………

**Group 5: travelling music**

“The angry brothers search for Sita

Travel far, yet find no trace.

Rama never gives up hoping

Still in dreams he sees her face”

The characteristics of our music are……………………………

…………………………………………………………………………………………

we should play our music……………………………………………….

……………………………………………………………………………………………

**Group 6: Battle group**

“Now the evil demons gather

Ravana swooping through the sky.

Flames and smoke and scenes of horror

Bellowing their battle cries.”

The characteristics of our music are……………………………..

……………………………………………………………………………………………

We should play our music…………………………………………………

……………………………………………………………………………………………..

Group 7: Hanuman

“Here at last the Land of Monkeys

Listen to their raucous sound

Hanuman, has news to tell the brothers

Tells them all to gather round”.

The characteristics of our music are……………………………..

……………………………………………………………………………………………

We should play our music…………………………………………………

……………………………………………………………………………………………..

**Rama and the demon king**

**(Full script)**

**Group 1:** Hear the tale of young prince Rama.

Bold and handsome, strong and tall. (Play)

**Group 2:** Hear of Sita, gentle princess

She who Rama made her bride (Play)

**Group 3:** But hear now of Queen Kaikeyi

Makes dark plans to end Rama’s life.

Whispers words into Dasharatha’s ears

“Banish him for fourteen years”. (play)

**All**: Hear how Rama and lakshmana

(loyal brother, strong and true)

Head into the wild blue yonder,

Taking gentle sita too.

**Group 4**: I am ravana! Mighty Ravana!

Ten-headed King of the demons am I

Run, run, scatter and fly

Shudder and quake at my terrible cry. (play)

**Group 2** Reprise Music

In the forest cool and green

Ravana wants sita to be his queen (play)

**Group 4** Reprise music

Takes her to an island far away

Where demons howl and dance all day (play)

**Group 5**: The angry brothers search for Sita

Travel far, yet still no trace.

Rama never gives up hoping

Still in dreams he sees her face. (play)

**All:** here at last the Land of Monkeys

Listen to their raucous sound

Hanuman, has news to tell the brothers

Tells them all to gather round.

**Ketjak monkey chant**

**Group 5** Reprise music

Now a mighty monkey army

Builds a bridge to demon Isle

“Rama lead us, we will fight them

We will help you all we can”. (play)

**Group6:** Now the evil demons gather

Ravana swooping through the sky.

Flames and smoke and scenes of horror

Bellowing their battle cries. (play)

**Group 4** Reprise music and chant

I am Ravana! Mighty Ravana!

Ten-headed king of the demons am I.

Run, run, scatter and run

Shudder and quake at my terrible cry. (play)

**Group 1** reprise music

Rama takes a magic arrow

Such a small and deadly dart.

Passes through Ravana’s armour

Stops his cruel and wicked heart. (play)

**Group 2** Reprise music

Reunite with his sita

Demons vanish, war can cease. (play)

**All groups to play**

Time for joy and celebration

Time for freedom, time for peace.

**The end**

**Lesson Overview**

**1) Revise ‘Ketjak Monkey Chant’ (5mins)**

**2) Discuss and practise compositions and their organisation (15mins)**

**3) Perform on-going work (15mins)**

**4) Introduce the shadow play and read the story of Rama and the demon king (10mins)**

**5) Give each group a story card and fill in characteristics and musical elements (10mins)**

**6) Give each group templates for their characters to make during the week (5mins)**

**Introductory activity (10mins)**

Tell the children that during this session they will be revising and refining some of the work they have done in previous sessions ready to use as the musical setting to an Indonesian shadow play or Wayang Kulit.

Begin by revisiting the Ketjak Monkey chant. Play the music to the children and explain that it forms part of the story they are to hear later. Now divide the children into seven groups and practise it separately and then together (as in lesson 1).

Remind the children of the compositions they began last time. Make sure they remember who was playing which note values and that they find the correct instruments.

Today they will perform their compositions to the class.

**Main activity (45mins)**

Give the children time to practise their work, making sure that they have noted down any ideas that they are happy with and encouraging them to practise their parts together.

*They will need to listen to the melody in order to stay in time as this part moves to the pulse, having a note for every beat.*

Listen to each group in turn and ask the audience to listen ‘actively’ by identifying who is playing the melody, the decorated melody and the accompaniment.

They should also comment upon the general sound of the piece, the ensemble (are they playing together?) and the balance (can all the parts be heard?).

Introduce the Wayang Kulit or shadow play and tell the children that there have been many influences from different cultures in Bali and Java. Bali is prominently a Hindu country with lots of influences from India and Java is a Muslim country. The Ketjak Monkey chant illustrates part of the story of Rama and Ravana.

Read the story to the children and explain how teach group will be given a story card with some script on describing either one of the characters from the story or an event such as travelling and battle.

Give each group a card and ask them to fill in the sections about the character and the way that this will make them play their music.

For example: Rama is brave and strong so the music might be played quite loudly, quite slowly but in a determined and bold manner.

Sita is gentle and kind so the group might play their music quite slowly, quietly and smoothly.

Queen Kaikeyi is wicked and cross so her music might be quite loud, fast, short and detached.

Ravana is evil and wild so his music will be very fast, very loud and very forceful.

The travelling music needs to be at a walking pace, quite relentless and not too loud.

The battle music needs to be wild with sudden changes of dynamics which will need to be signalled by the drummer.

All will play their music at the end and most of the groups will be asked to repeat their music in a shortened form (a reprise) during the performance.

Give the groups time to fill in their ideas.

**Plenary (5mins)**

Discuss some of the ideas and how they might be achieved and then give out templates of characters relating to each group for the children to take away and make.

## Lesson 9

**Length** 60 mins

**Content**

* Children will play an extension of the game, ‘Switch’
* Discuss their storyboards and the character of their music
* Decide upon changes of tempo or dynamics and how they are to be signalled
* Practise their music
* Perform their music to the other groups
* Evaluate their music

**Learning intentions**

* To internalise, copy and create rhythmic patterns
* To work creatively and co-operatively in groups
* To organise ideas
* To practise with awareness of pulse and ensemble
* To consider which musical elements might illustrate their character best
* To perform a piece with four or more individual parts with awareness of effect and purpose

**Learning Outcomes**

* Can the children copy a sequence of four actions whilst internalising a new sequence?
* Can they recognise how the effect of playing their music at different tempi or dynamics will produce a different character?
* Can they practise sensibly in order to form an ensemble of four or five different parts?
* Can they perform with awareness of character, ensemble and pulse?
* Can they evaluate the effectiveness of their music?

**Resources**

* Instruments used in previous lessons
* Story cards and script
* Recording equipment (Audacity/mini-disc/Coomber)
* Self-evaluation sheets

**Preparation**

* Gather together the instruments, story cards and script
* Find a recording device
* Photocopy the following self-evaluation sheet

Gamelan Self-evaluation sheet

Name:…………………………………………

I was pleased with my piece because……………………………………………………………………………………………………………………………………………………………………………………………………………………..

The hardest part of the task was………………………………………………………………………………………………………………………………………………………………………………………………………………………….

The most enjoyable part of the task was………………………………………………………………………………………………………………………………………………………………………………………………………………………….

If we were to perform the piece again we would…………………………………………………………………………………………………………………………………………………………………………………………………………………..

I think our music fitted the story because……………………………………………………………………………………………………………………………………………………………………………………………………………………..

Some useful words: Balance (all the parts could be heard), ensemble (all the parts played well together), Texture (the sounds of the instruments blended well), Dynamics (loud and quiet), Duration (short and long), effective, illustrate, mood, rhythm, pulse, structure (order in which you organised your ideas/players).

**Lesson Overview**

**1) Switch (5mins)**

**2) Discussion –story boards, character (5mins)**

**3) Discussion- changes in tempo/dynamics/mood and signals (5mins)**

**4) Group rehearsal (15mins)**

**5) Group performance (20mins)**

**6) Evaluation (10mins)**

**Introductory activity (15mins)**

Remind the children how to play ‘Switch’. One child is the leader and thinks of a rhythm to clap/tap/stamp/click. The others follow the leader, copying the first action even when he or she changes to a second. The class will only change to the second when the leader calls out, ‘Switch’.

Encourage the leaders to only use quavers (te-te) or crotchets (ta) but to think of a pattern of four actions e.g. stamp, click, clap, tap.

Remind the children of the story boards they were given last lesson and ask them to discuss how this will affect their music. Ask one child from each group to quickly report back.

Now ask the children to consider these changes and if any of them will happen as they are playing e.g. suddenly getting louder or quieter, quicker or slower.

If they do, they will need to decide who is going to signal these changes and how.

(*This will usually be lead by a drummer who might play a phrase like, ‘Let’s play quicker -, let’s play quicker- or ‘getting quieter, getting quieter’).*

**Main activity (35mins)**

Tell the children they have 15 minutes to practise their music. When they perform, the audience will be looking for the following:

* Good ensemble (are they playing together and in time to the beat of the cycle?)
* Good balance (can all the parts be heard?)
* Clear signals and changes from the other players
* A piece of music which illustrates the character or event in the story they are depicting

After the children have practised, bring each group to a focal point in the room in turn and record their performance.

Take a few comments from the audience after each performance e.g. one positive comment and one constructive comment with suggestions for improvement.

**Plenary (10mins)**

Pack away the instruments and give out the evaluation sheets. Ask the children to fill them in and, if time, to share some of their thoughts with the class.

# Lesson 10

**Length:** 90mins

**Content**

* The children will travel to the Music Service to play on a Javanese Gamelan
* Revise some familiar warm-up games
* Revise the names of the instruments
* Revisit some warm-up activities on the Gamelan
* Become familiar with the lay-out of the keys
* Practise their own parts on the Gamelan
* Perform the story of Rama and Ravana on the Gamelan
* Learn a new piece
* Perform and record this

**Learning intentions**

* To play genuine Javanese instruments
* To remember the names and roles of the instruments
* To learn how to play and dampen them
* To play their own music on the Gamelan
* To learn a piece of Javanese music
* To play together with a sense of ensemble and community

**Learning outcomes**

* Can the children remember the name of their instrument?
* Can they hold the beater correctly?
* Can they play it with control?
* Can they use the other hand to dampen the sound?
* Can they play their own music with the rest of the group in different parts of the room?
* Can they depict the story of Rama and Ravana with awareness of how their group fits into the script?
* Can they learn a new cyclic pattern and play it with control and awareness of pulse and ensemble?

**Preparation**

* Book a coach/mini-bus to take the children to Simpson
* Remind the children of the names of the instruments they are going to meet by looking at Dums International
* Collect together Ketjak Monkey chant score, composition cards, the script, any un-tuned instruments and orchestral instruments needed
* Look at the score of ‘The Messy Cow-Shed’

The Messy Cowshed

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Cycle | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Gong | - | - | - | - | - | - | - | A | - | - | - | - | - | - | - | A |
| Kenong | - | - | - | E | - | - | - | E | - | - | - | C | - | - | - | A |
| Kempul | - | - | - | - | - | A | - | - | - | A | - | - | - | A | - | - |
| Kethuk | - | D | - | E | - | D | - | E | - | D | - | C | - | D | - | A |
| Saron | D | E | D | E | D | C | D | A | G | E | G | E | D | C | D | A |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Messy cowshed | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| gong | - | - | - | - | - | - | - | A | - | - | - | - | - | - | - | A |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Messy cowshed | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Kenong | - | - | - | E | - | - | - | E | - | - | - | C | - | - | - | A |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Messy cowshed | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Kempul | - | - | - | - | - | A | - | - | - | A | - | - | - | A | - | - |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Messy cowshed | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Kethuk | - D | -E | -D | -E | -D | -C | -D | -A | -G | -E | -G | -E | -D | -C | -D | -A |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Messy cowshed | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Saron | D | E | D | E | D | C | D | A | G | E | G | E | D | C | D | A |

**1 (C) 2 (D) 3 (E) 5 (G) 6 (A)**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Messy cowshed | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| gong | - | - | - | - | - | - | - | 6 | - | - | - | - | - | - | - | 6 |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Messy cowshed | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Kenong | - | - | - | 3 | - | - | - | 3 | - | - | - | 1 | - | - | - | 6 |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Messy cowshed | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Kempul | - | - | - | - | - | 6 | - | - | - | 6 | - | - | - | 6 | - | - |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Messy cowshed | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Kethuk | - 2 | -3 | -2 | -3 | -2 | -1 | -2 | -6 | -5 | -3 | -5 | -3 | -2 | -1 | -2 | -6 |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Messy cowshed | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Saron | 2 | 3 | 2 | 3 | 2 | 1 | 2 | 6 | 5 | 3 | 5 | 3 | 2 | 1 | 2 | 6 |

**1 (C) 2 (D) 3 (E) 5 (G) 6 (A)**

**Suggested Lesson overview**

**Introductory activities (30mins)**

1) Metre Mix (te-te, ta, ta-a and ta-a-a-a)

2) Clapping cyclic activity in two groups only

3) Introduction to Gamelan instruments

4) Introduce numbers and damping

5) Revisit clapping activity on instruments using number 1

te-te= Saron Barung and Demung

ta= Bonang Panerus and Barung and Gender Panerus and Barung

ta-a = Kenong and Kethuk

ta-a-a-a = Gong Ageng and Kempul

**Main activities (30mins)**

1) Follow sequences of numbers/sounds using damping

2) Hand –out composition cards and arrange groups so main melody is played on the Saron Demung and Gender Panerus/Barung.

Decorated melody is played on the Saron Barung and Saron Panerus

Tuned accompaniments are played on the Bonang Panerus /Barung and Kenong and Kethuk.

Include the children on their own instruments as normal.

3) Practise time

4) Listen to each group and then give each a line of the Monkey chant to perform

**Break for 10mins**

**Plenary (15mins)**

1) Performance of Shadow play with script and Ketjak Monkey chant.

**Performance of ‘Messy Cowshed’**

**Place instruments back into proper Gamelan shape**

1) Change children around so that those who have been playing Sarons or Genders play Bonang, Kenong or Kethuk (teacher to play Gong Ageng and Kempul).

Children who have been playing their own instruments to try out Saron and Gender.

2) Teach Saron and Kethuk parts first. (Each instrument has two player. Player 1 plays the notes in the first 8 beats of the cycle and player 2, the notes in the second 8 beats of the cycle.)

3) Teach Kenong, Gong and Kempul parts next (The Gong and Kempul are played by one child each,assisted by the class teacher. The Kenong are played by four children with player one playing the 16 beat cycle the first time and player two the 16 beats cycle the second time).

4) Try putting these parts together and recording work in progress to take back to school.

|  |  |  |
| --- | --- | --- |
| Learning Objectives | **MEDIUM TERM PLAN Year 6 *ACTIVITIES*** | Learning Outcomes |
| ***Children should learn….***  *about gamelan*  *about the music of Indonesia*  *about cyclic patterns* | **Week1.**  What is the Gamelan?  **Listening:** Baris Gede  **Performing:** clapping/playing (un-tuned)  **Listening:** Ketjak Monkey Chant  **Performing:** Speaking in parts | ***Children….***  *are able to describe the elements of a piece of Gamelan music*  *can maintain a rhythmic part*  *can describe the effect of a piece of music* |
| *To perform and internalise a rhythmic pattern*  *About the instruments of the Gamelan*  *To perform vocal cyclic patterns* | **Week 2.**  **Listening/ICT** activity using Dums International  **Writing** activity-instruments  **Performing** activity- Ketjak Monkey Chant | *Can recognise and write about the instruments of the Gamelan*  *Can work as part of a group in order to maintain a pattern*  *Can perform with awareness of pulse* |
| *To create a four-beat rhythmic phrase*  *Compose an original chant* | **Week 3**  **Listening**/**performing** activity- Ketjak Monkey Chant  **Composition-** original chant  **Performing**- cyclic clapping pattern | *Can maintain an independent part with awareness of pulse and ensemble*  *Compose and rehearse an original spoken chant* |
| *About the effect of layering parts together (texture)*  *A tuned ostinato*  *To perform to an audience* | **Week 4**  **Performing** activity- tuned ostinato (Ketjak Monkey Chant)  **Composing** activity- rehearse original chants with tuned instruments  **Performing** activity-record chants  **Evaluation** | *Clap, speak and play with control and accuracy*  *Perform with awareness of overall effect* |
| *About the conventions of the Gamelan*  *About the pentatonic scale (C)* | **Week 5**  **Improvising** activity- Put a pattern in Space  **Performing** activity- time values/pentatonic scale/Don’t play this one back/ Javanese melody  **Composition** activity-own version/ formula on drums | *Play/clap at twice the speed of another child*  *Copy and internalise melodic phrases*  *Are familiar with the notes of the pentatonic scale*  *Can use them to improvise*  *Play with awareness of balance and ensemble* |
| *To arrange the notes of a Javanese melody into five parts*  *Which time-values are played by which instruments*  *How to start, stop and change dynamics/tempo*  *To comment upon their own work* | **Week 6**  **Performance** activity- time-values/pentatonic scale  **Composition** activity- preparation and organisation of parts/structure  **Performance** activity- work in progress  **Evaluation**- consider structure, use of instruments, ensemble, drum signals and ensemble | *Can work creatively and co-operatively in groups*  *Can play five interlocking parts*  *Can follow signals to start, stop and change pace or volume*  *Identify changes that might be made to work* |
| *The notes of the Slendro scale (DEF#AB)*  *A new composition*  *About the Wayang Kulit*  *About composers who have been influenced by cyclic music* | **Week 7 \*Bring in orchestral instruments this week\***  **Performing** activity- cyclic clapping/metre mix, note-values  **Improvisation** activity- Slendro scale  **Composition** activity- original piece in five parts  **Listening** activity- Steve Reich’s ‘Clapping Music’ | *Can maintain an independent clapping part*  *Can play DEF#AB fluently and with control*  *Can organise ideas within a structure* |

|  |  |  |
| --- | --- | --- |
| *To chant seven parts in groups*  *To refine compositions about Rama and Ravana*  *To refine and revise compositions*  *To invent signals to change character of music* | **Week 8 \*Bring in orchestral instruments this week\***  **Performing** activity- Ketjak Monkey Chant  **Composition** activity- discuss and rehearse  **Performance** activity- ongoing work  **Read shadow play story cards and give out templates** | *Can perform from a graphic score*  *Can work co-operatively in order to compose and perform and five-part cyclic pattern*  *Can follow rhythmic signals to indicate changes in pace and dynamics*  *Can illustrate a mood or event with own sounds* |

|  |  |  |
| --- | --- | --- |
| *To organise ideas and practise as a group with awareness of pulse and ensemble*  *That musical elements can affect the character of music* | **Week 9 \*Bring in orchestral instruments this week\***  **Improvisation** activity- Switch  **Composition** activity- rehearse changes and signals  **Performance** activity- listen to groups  **Evaluation**- self-assessment sheets | *Can internalise a sequence of actions*  *Can recognise how different tempi/dynamics affect the character of their music*  *Can practise sensibly*  *Can perform with awareness of pulse, character and ensemble*  *Evaluate the effectiveness of their music* |

|  |  |  |
| --- | --- | --- |
| *To play Javanese instruments*  *Learn the names/roles of each*  *Play with good technique*  *Play their own music and an original Javanese piece* | **Week 10 \*Bring orchestral instruments to MKMS this week\***  **Performing** activity- cyclic clapping/metre mix, note-values  **Performing** activity- technique/ notes on Gamelan instruments  **Performing** activity- **Shadow Play**  **Performing** activity- **Messy Cowshed** | *Can play with correct technique*  *Can play as part of an ensemble*  *Can perform composition on Gamelan instruments*  *Can perform new cyclic pattern* |