

## Music of Our Region Part 3

| Integrated Teaching activities   | P | C | L | Resources  |
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| <p><b>Music of Our Region Part 3: Traditional Roots:</b> This unit presents music of various gamelan of Central Java. Students will learn to sing and play traditional gamelan melodies, learn about new sound sources and learn about a method of notation called guitar tablature.</p> <ul style="list-style-type: none"> <li>Teacher gives students background information and listening examples on Balinese and Javanese gamelan. Students compare the sounds of each by describing the use of the musical concepts (Track 42: <i>Kapiraja</i> and Track 43: <i>Bubaran Hudan Mas</i> ). The students learn new vocabulary e.g., <i>gamelan degung</i>, <i>talempong pacik</i>, and learn about various artists and performing groups from many countries.</li> <li>Listening: students listen to <i>Pagodess</i>, Track 44, written by Debussy in 1903, clearly showing the influence of Javanese music. As they listen, they complete the questions in Activity 2 on page 52. (Use other listening examples from your own resources as well).</li> <li>Teacher gives the students background and history to the music from Central Java in Yogyakarta. Vocabulary: <i>kraton</i>, <i>KK (Kangjeng Kyahi)</i>, <i>slenthos</i>, <i>cluring</i> (also see page 54). Students then complete Activity 3 page 54. A useful website for further research is:<br/> <b>The gamelans of the Kraton Yogyakarta</b><br/> <a href="http://web.grinnell.edu/courses/mus/gamelans/open.html">http://web.grinnell.edu/courses/mus/gamelans/open.html</a><br/>           Students follow the tasks listed on page 55 as they look at this website.</li> <li>Teacher gives the students information on the gamelan use of the pentatonic scale and the seven note scale. Students listen to <i>Lancaran Tropongbang</i> (Track 45) based on a cycle of 16 beats and a pentatonic scale. They then listen to <i>Bubaran Udan Mas</i> (Track 46), which is based on a 7 note scale. They compare the two in class discussion.</li> <li>Performing: teacher leads the class through vocal warm-ups (see page 57) as preparation for singing <i>Lancaran Tropongbang</i> by listening and memorising following the musical tradition of Indonesia. The students practise phrase by phrase with the recoding (Track 45), singing by themselves when they feel confident.</li> <li>As they follow the numerical notation on page 58, students complete Activity 4, where they are applying their knowledge of patterns, structure, pitch and notation. Students then complete activities on page 60, looking at melodic movement, specifically in <i>Lancaran Tropongbang</i>. (Track 47 has the example of melodic movement) – students listen, sing, then do the same for</li> </ul> |   |   |   | <p><i>Music of Our Region</i><br/>Workbook and CD</p> <p>Track 42, Track 43</p> <p>Track 44</p> <p>Teacher's own resources</p> <p>Track 45<br/>Track 46</p> <p>Track 45</p> <p>Track 47<br/>Track 46</p> |

## Music of Our Region Part 3

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| <p><i>Lancaran Tropongbang</i> (Track 46). They then complete Activity 5.</p> <ul style="list-style-type: none"> <li>• <b>Listening and Performing:</b> (See Assessment Task i): Students learn to sing <i>Bubaran Udan Mas</i>, a traditional gamelan melody played when the audience leaves. The steps are listed on page 61, with a listening guide for students to follow. In this task, they listen, sing, memorise and perform. Students complete Exercise 5 page 111, in which they are revising the numerical patterns of the gamelan melody, describing the pitch, structure (noting phrases and repetition), and notating <i>Bubaran Udan Mas</i> on the stave. They then complete the self-assessment exercise on page 112.</li> <li>• Teacher leads students through the internet activities on gamelan, where they learn to play the <i>saron</i>, <i>peking</i> and <i>slenthem</i> melodies. Go to: <b>Making tracks</b><br/><a href="http://www.bbc.co.uk/orchestras/play/">http://www.bbc.co.uk/orchestras/play/</a></li> </ul> <p>If internet access is not available, the gamelan melody from this website is recorded on Track 49 and notated on page 62. It uses a pentatonic scale beginning on "E". Students then complete Activity 6.</p> <p><b>Gamelan mecanique</b> <a href="http://www.cite-musique.fr/gamelan/shock.html">www.cite-musique.fr/gamelan/shock.html</a></p> <p>This website has examples of three different types of gamelan – from Java, Bali and Sunda. Follow the steps on page 63 to navigate this website.</p> <ul style="list-style-type: none"> <li>• Teacher introduces the method of notation called guitar <b>tablature</b>. This involves looking at the guitar as an instrument – learning the names of the strings, the parts of a guitar, listening to guitar music and different types of guitars, (tone colour, range etc). Students to complete Activity 8 on page 66. Students may wish to use Finale NotePad to try notating music using guitar tablature (see page 67) as an extension activity.</li> <li>• Composition: Students compose contrasting melodies based on a given rhythm pattern (see page 67) using dotted notation. The rhythm is performed as an ostinato on Track 50. Students perform, practise, and complete Exercise 6 in Composition. (See Assessment Task ii): <b>Composition</b>, below, and page 113 in workbook).</li> <li>• To complete this unit of work, students could use the melodic ideas they used in their compositions to jam along with rhythms and melodies to Track 51, taking turns with improvisations during the solo break.</li> </ul> |   |   |   | <p>Track 49</p> <p>Teacher's own resources</p> <p>Track 50</p> <p>Track 51</p> |

## Music of Our Region Part 3

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| <b>Outcomes</b> | <p><b>5.1</b> performs repertoire with increasing levels of complexity in a range of musical styles demonstrating an understanding of the musical concepts</p> <p><b>5.2</b> performs repertoire in a range of styles and genres demonstrating interpretation of musical notation and the application of different types of technology</p> <p><b>5.3</b> performs music selected for study with appropriate stylistic features demonstrating solo and ensemble awareness</p> <p><b>5.4</b> demonstrates an understanding of the musical concepts through improvising, arranging and composing in the styles or genres of music selected for study</p> <p><b>5.5</b> notates own compositions, applying forms of notation appropriate to the music selected for study</p> <p><b>5.6</b> uses different forms of technology in the composition process</p> <p><b>5.7</b> demonstrates an understanding of musical concepts through the analysis, comparison, and critical discussion of music from different stylistic, social, cultural and historical contexts</p> <p><b>5.8</b> demonstrates an understanding of musical concepts through aural identification , discrimination, memorisation and notation in the music selected for study</p> <p><b>5.9</b> demonstrates an understanding of musical literacy through the appropriate application of notation, terminology, and the interpretation and analysis of scores used in the music selected for study</p> <p><b>5.10</b> demonstrates an understanding of the influence and impact of technology on music</p> |
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### Specific content focus for this unit

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| <p><b>Students learn to:</b></p> <ul style="list-style-type: none"> <li>• Perform individually and in groups a range of repertoire and styles characteristic of the compulsory and additional topics studied</li> <li>• Perform musical compositions and arrangements both individually and in groups characteristic of the compulsory and additional topics studied</li> <li>• Perform and interpret music from a range of styles that uses different forms of musical notation and technologies</li> <li>• Improvise and arrange both individually and in groups in the styles of the compulsory and additional topics studied</li> </ul> | <p><b>Students learn about:</b></p> <ul style="list-style-type: none"> <li>• Recognising the use of musical concepts in a range of repertoire and styles characteristic of the compulsory and additional topics studied</li> <li>• Understanding how the musical concepts are used and manipulated in compositions and arrangements in a range of styles, periods and genres</li> <li>• Understanding and interpreting various forms of musical notation and the impact of technology on musical styles, periods and genres</li> <li>• Improvising and arranging music in various styles, periods and</li> </ul> |
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## Music of Our Region Part 3

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| <ul style="list-style-type: none"> <li>• Notate compositional work using a range of notational forms and technologies</li> <li>• Identify, compare and discriminate between ways in which musical concepts have been used and manipulated in a broad range of repertoire</li> <li>• Interpret the range of repertoire used for listening and analysis</li> </ul> | <p>genres</p> <ul style="list-style-type: none"> <li>• Notating compositions using various forms of traditional and non-traditional notation and technologies</li> <li>• Identifying and discriminating between ways in which musical concepts have been used and manipulated</li> <li>• Interpreting and analysing a broad range of repertoire characteristic of the compulsory and additional topics studied</li> </ul> |
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### Evidence of learning:

- Students are able to compose and perform using stave notation and tablature
- Students are able to explore the musical qualities of Javanese and Balinese instruments and discuss them using the concepts of music
- Students are able to describe the treatment of the musical concepts in their performances, compositions and the listening works discussed in class
- Students are able to perform confidently using their voices and percussion instruments
- Students' written responses demonstrate understanding of composers' use of the musical concepts to create different structures
- Students are able to plan and perform a composition using the pentatonic scale
- Students demonstrate growing musical literacy

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### Assessment Activities:

- i) **Listening/Performing:** Students learn to sing *Bubaran Udan Mas* by listening to the recording on Track 46. When confident, they record their performance with Track 46. Students then complete exercise 5 (page 111) to demonstrate their understanding of pitch, structure and the task of listening/performing.
- ii) **Composition:** Students compose 2 melodies, each 4 bars in length, based on pentatonic scales beginning on “C” or “E”. They notate the composition, practise performing it, and either record it or perform it to the class. (See pages 113, 114 for detail).

### Feedback:

- Oral feedback on research activities
- Oral feedback through discussion of music and listening activities
- Oral and written feedback on group interactions and performances

### Registration and Evaluation (units of work and tasks completed):