

Music of Our Region Part 4

Integrated Teaching activities	P	C	L	Resources
<p>Music of Our Region Part 4: Music of Bali: In this unit students learn about Balinese music and culture. They will learn and perform interlocking rhythms, compose pentatonic melodies using interlocking patterns, learn about Balinese shadow puppet plays and research a popular style of Balinese gamelan. Students will also use the internet as a research and compositional tool.</p> <ul style="list-style-type: none"> Teacher explains the concept of interlocking rhythms in the patterns of gamelan music. Students practise the simple pattern on page 69 to hear how the rhythm interlocks. They then complete Activity 1 on page 70, which is using body percussion patterns and performed to Tracks 52 – 54. After practising and performing, they complete self-evaluation questions 1, 2. Students use the following website to research the idea of hocketing, a style of interlocking melodies that originated in Medieval times by playing Hoketus at Making tracks http://www.bbc.co.uk/orchestras/play/ Teacher introduces the special method of playing interlocking rhythms called <i>kotekan</i>. (See page 72). Students listen to Tracks 55, 56, 57 and 58. When they are familiar with these <i>kotekan</i>, they complete Activity 2. Students then look at the contour of the <i>kotekan</i> examples when they are combined and written as one part (see page 73). As they listen to Track 57, they follow the pattern as written on stave notation. Students then complete Activity 3 (page 74) in which they answer questions about the <i>kotekan</i> examples. Further research could be carried out at the following websites: Bali and beyond www.balibeyond.com/ Bali Kotekan Types www.ancient-future.com/kotekan.html Students listen to Track 59 of a melody and accompaniment. The melody uses a quaver rhythm and includes repetition, steps and a leap. Students follow the stave notation on page 75. Composition: students compose an ostinato melody and a <i>kotekan</i> pattern as an ostinato accompaniment (see Activity 4 page 76). Teacher gives information on a vocal chant called <i>kecak</i>. Students listen to the <i>kecak</i> on Track 60. Students complete Activity 5, in which they learn a simple <i>kecak</i> and perform it with a recorded example. (Track 61 - 65) in preparation for Exercise 7 (page 115), in which they create an 				<p><i>Music of Our Region</i> Workbook and CD</p> <p>Tracks 52 – 54</p> <p>Tracks 55 – 58 Track 57</p> <p>Track 59</p> <p>Track 60</p> <p>Tracks 61, 62, 63, 64, 65</p>

Music of Our Region Part 4

Integrated Teaching activities	P	C	L	Resources
<p>interlocking rhythm pattern. The students compose, notate and perform each part of their interlocking rhythm. On conclusion, they complete the Self-assessment on page 116.</p> <ul style="list-style-type: none"> Teacher gives background information on traditional Balinese <i>wayang kulit</i> or shadow puppet plays. Vocabulary learnt: <i>dalang, Ramayana, gareng, betara Komajaya, Anoman, Hanuman</i> Students can view shadow puppet plays and hear how gamelan music accompanies these performances on the following website: Bali & beyond www.balibeyond.com/ Gamelan Sekar Jaya www.gsj.org/ (follow the steps given on page 80) Gamelan gong kebyar. For this topic, teacher gives the students a research task on <i>gamelan gong kebyar</i>, the most popular style of gamelan in Bali. (See Assessment Task ii): Research Activity). Students present their information in the form of a viva voce or as a presentation to the class. The questions on page 81 could guide their research. Along with library research, the following websites could be helpful: Gamelan Mitra Suma http://DCgamelan.com/index.html Bali & beyond www.balibeyond.com/ Gamelan gong kebyar (Wikipedia) http://en.wikipedia.org/wiki/Gamelan_gong_kebyar Gamelan Sekar Jaya www.gsj.org/ The final topic in this unit is an examination of texture in melody and accompaniment through listening to a guitar performance of “Bourree in E minor” by Johann Sebastian Bach (1685 – 1750). Students follow the steps in Activity 6 and Activity 7 in the workbook. New vocabulary: <i>polyphonic, bourree, Baroque</i>. Teacher guides the listening and discussion of the activity. To conclude this unit of work, students jam to Track 68 using one of the rhythms played in this unit and include an improvisation during the solo. 				<p>Track 66</p> <p>Track 68</p>

Music of Our Region Part 4

Outcomes	<p>5.1 performs repertoire with increasing levels of complexity in a range of musical styles demonstrating an understanding of the musical concepts</p> <p>5.2 performs repertoire in a range of styles and genres demonstrating interpretation of musical notation and the application of different types of technology</p> <p>5.3 performs music selected for study with appropriate stylistic features demonstrating solo and ensemble awareness</p> <p>5.4 demonstrates an understanding of the musical concepts through improvising, arranging and composing in the styles or genres of music selected for study</p> <p>5.5 notates own compositions, applying forms of notation appropriate to the music selected for study</p> <p>5.6 uses different forms of technology in the composition process</p> <p>5.7 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>5.8 demonstrates an understanding of musical concepts through aural identification , discrimination, memorisation and notation in the music selected for study</p> <p>5.9 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>5.10 demonstrates an understanding of the influence and impact of technology on music</p>
-----------------	--

Specific content focus for this unit

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

Music of Our Region Part 4

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

Evidence of learning:

- Students are able to compose and perform using stave notation.
- Students are able to explore the musical qualities of the music of Bali and discuss rhythms and patterns of the 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 to backing tracks with confidence 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 notate and perform a composition based on a pentatonic scale.
- Students demonstrate growing musical literacy.

Music of Our Region Part 4

Assessment Activities:

- i) **Composition/Performance:** Students compose contrasting melodies based on the rhythm pattern recently learnt (and written on page 113). The melody is to be based on a pentatonic scale, be four bars long and be played at least twice each time it is heard. The contrasting melody should also be four bars long, be of a different contour, pattern or idea to the first melody, and be played at least twice each time it is heard in the composition. Students notate their compositions, include repeat signs, tempo and dynamic markings. When confident about performing their compositions, they either record them or perform them to the class. Each student completes a Peer Assessment of each others' composition.
- ii) **Research Activity:** Students research *gamelan gong kebyar* using the internet and/or books. The questions on page 81 can form the basis of their research. The findings can take the form of a viva voce or a class presentation. (Teacher to decide).

Feedback:

- Oral and written 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):