

**Conrad Grebel University College
University of Waterloo
Department of Music**

Music 392: Winter 2019
Bali, Community, and New Music Creations
Tuesday and Thursday 1-2:30PM

Instructor: I Dewa Made Suparta

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Office Hours: Tuesdays and Thursday 12-1PM or by appt.

Required Text:

Gold, Lisa. 2005. *Music in Bali: Experiencing Music, Expressing Culture*. New York: Oxford University Press. [ML345.I5 G65 2005] - companion CD with book

Optional Texts:

Tenzen, Michael. 2011 [1998]. *Balinese Gamelan Music*, 3rd Edition (with companion CD). Vermont: Tuttle Publishing. [ML1251.I53 T46 2011] - companion CD with book

Tenzen, Michael. 2000. *Gamelan Gong Kebyar: The Art of Twentieth-Century Balinese Music*. Chicago: The University of Chicago Press. [ML1251.I53 T46 2000] - companion CD with book

Description:

Music and community in Bali is a lived experience and shared through the process of music creation. This is a workshop-like course in which students learn the basic principles of Balinese gamelan (orchestral) music, learn compositional concepts and techniques of the *gamelan gong kebyar* style, compose studies and short pieces using this idiom, transform new musical ideas in fusion creations, teach music creations to members of the class orally, and perform works at the end of term (as part of the Balinese Gamelan concert). In designing this course, the aim is to share the communal and collective process of music-making in Bali by getting students involved in music from a variety of perspectives—as creator, teacher, student, music leader, and performer.

The course and classroom environment are inspired by the ways in which music is experienced on the island of Bali:

- First and foremost, a composer is a frequent (and analytical) listener.
- New creations may involve integrating, adapting, borrowing, transforming ideas a creator has heard.
- Music is composed mainly without notation, and taught by the composer to the ensemble *orally*, by demonstration. Players learn by imitation and repetitive practice.
- A composer leads in performance

A more general goal is to loosen up, have fun, and make music!

I am here to facilitate your understanding of Balinese music concepts, and to guide and advise your creations using this idiom, and not mainly to download information to you as in a lecture course. I consider the course an experiment for me as well: I am looking for new pathways in my teaching and composing as much as you are looking for them in your learning and composing.

Some ideas:

Every student will play in the class gamelan. While students will begin by composing on and for the gamelan, in the final composition, students have the opportunity to use musical instruments from Bali, and instruments they already know how to play (with the exception of the piano and electronic instruments due to logistic reasons, though a keyboard would be possible), so long as they adhere to the Balinese compositional techniques studied during the term.

The compositions will contribute to a portion of the UWaterloo Balinese Gamelan and Grebel Community Gamelan concert at the end of the term. Students will work alone, in pairs, or in small groups to compose a short composition exploring Balinese musical concepts. A guide will be provided in Week 3. Rehearsals for the compositions will begin in March. (N.B. Additional rehearsals outside class time may be needed.)

Course work:

1. Weekly tasks (e.g., listening, discussion, participation, deriving *kotekan*) (10%)
2. Aural Skills Test (5%)
3. Melodic Elaboration Tests (*kotekan*) (3 @ 5% each = 15%)
4. Compose studies, perhaps collaboratively, based on concepts of Balinese music, teach them to the class ensemble orally (4 @ 5% each = 20%)
5. Compose a piece, perhaps collaboratively, based on concepts of Balinese music, teach them to the class ensemble orally, and lead them in performance (40%)
6. Prepare a score of the piece using a notation of your choice (e.g., classical Western notation, cipher notation, or another innovative system) *after* the performance and submit it (10%)

Evaluation will be based on:

- How creatively students can integrate Balinese compositional techniques into compositions
- How proactive and independent students are in exploring traditional and contemporary Balinese music creations. Students are encouraged to read, listen, look on the web and iTunes, find things that interest them, learn about them, share/explain them to the rest of the class, borrow and transform (i.e., steal) ideas
- A student's ability to clearly and energetically teach their music to others
- The efficiency of the allotted rehearsal time (i.e., ability to lead) and the practicality of what the student plans to do (given time constraints)
- Attentiveness to others and contribution to the ensemble when learning others' music
- The quality of the final score
- Four practical tests
- Other small assignments

Course Policies and the University of Waterloo

1. Coursework Deadlines

Coursework must be submitted in class or to the course site on LEARN (as instructed) by the due date and time. Late assignments will not be accepted. See point #9. **Accommodation Due to Illness** below for exceptional cases.

2. Laptop, Tablet and Phone Policy

The use of laptops and tablets in the classroom is a privilege and restricted to *taking notes* and *consulting course materials*. Please be considerate towards your peers as your use of these devices may disturb their learning. Phones should be *silenced* and kept *out of sight* for the duration of the class period. The instructor reserves the right to modify this policy as needed throughout the term.

3. Academic Integrity

In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. See the [UWaterloo Academic Integrity Webpage \(https://uwaterloo.ca/academic-integrity/\)](https://uwaterloo.ca/academic-integrity/) and the [Arts Academic Integrity Office Webpage \(http://arts.uwaterloo.ca/current-undergraduates/academic-responsibility\)](http://arts.uwaterloo.ca/current-undergraduates/academic-responsibility) and <https://uwaterloo.ca/arts/current-undergraduates/student-support/ethical-behavior> for more information.

4. Discipline

A student is expected to know what constitutes academic integrity to avoid committing academic offenses and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offense, or who needs help in learning how to avoid offenses (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the undergraduate associate dean. For information on categories of offenses and types of penalties, students should refer to [Policy 71, Student Discipline \(http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm\)](http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm). For typical penalties check [Guidelines for the Assessment of Penalties \(http://www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm\)](http://www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm).

5. Grievance

A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70, Student Petitions and Grievances, Section 4 \(https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-70\)](https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-70). When in doubt please be certain to contact the department’s administrative assistant who will provide further assistance.

6. Appeals

A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to [Policy 72 - Student Appeals](#).

Other sources of information for students:

[Academic Integrity website \(Arts\)](#)

[Academic Integrity Office \(UWaterloo\)](#)

7. Access Ability Services - Accommodation for Students with Disabilities

<https://uwaterloo.ca/disability-services/>

The University of Waterloo and Conrad Grebel University College share a commitment to support the participation and access to university programs, services, and facilities by persons with disabilities.

Note for Students with Disabilities

- Contact the Office of [AccessAbility Services](#) at 519-888-4567 ext. 35082 or visit Needles Hall 1132. Book an appointment to meet with an advisor to discuss the available services and supports. The Office for Persons with Disabilities (OPD) collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the Office at the beginning of each academic term.

8. Accommodation Due to Illness

From time to time students become ill or have ongoing medical conditions that prevent them from meeting academic obligations. The University is committed to assisting students who are ill and has established the following policy:

Documentation

- Students in on-campus courses who are ill and unable to meet assignment due dates or write a term test or final examination should seek medical treatment and provide confirmation of the illness to the instructor(s) **within 48 hours**. A doctor’s note or form created by the physician or clinic is acceptable
- In the case of a missed test (midterm or final exam), students must submit within 48 hours medical documentation that contains the same information specified on the UW Verification of Illness Form.

Tentative Weekly Schedule

N.B. Schedule may change from time to time to reflect the pace of the course and to better refine the course schedule. Changes to this schedule will be announced in class and on LEARN.

Week	Date	Topic	Reading and Listening (as indicated in assigned chapter of Gold's text)	Dates: Tests and Assignments
1	Jan 8, 10	Introduction Listening Solfège, Gong Cycles Instruments	Gold Ch. 1 Gold Ch. 2 Wayan Beratha. 1969. <i>Kosalia Arini</i> (Tenzer. 2000. CDII/4) Dewa Ketut Alit. 2005. <i>Caru Wara</i> (LEARN)	
2	Jan 15, 17	Interlocking I	Gold Ch. 3	Aural Skills Test (5%)
3	Jan 22, 24	Interlocking II	Gold Ch. 4	Kotekan Test I (5%) Study I (5%)
4	Jan 29, 31	Interlocking III		Kotekan Test II (5%) Study II (5%)
5	Feb 5, 7	Interlocking IV Rhythmic Accents		Kotekan Test III (5%) Study III (5%)
6	Feb 12, 14	Melodic Variation Form and Composition	Gold Ch. 6	Study IV (5%)
7	Feb 26, 28	Ensemble Composition		
8	March 5, 7	Rehearsal	Composer:	
9	March 12, 14	Rehearsal	Composer:	
10	March 19, 21	Rehearsal	Composer:	
11	March 26, 28	Rehearsal	Composer:	
12	April 2	Rehearsal	All Composers	
	April 3	Final Concert (with UW Balinese Ensemble)		