

A.C.S. Mellon Foundation Faculty Renewal Grant

Final Report

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Bali Music Workshop
July 18 – August 9, 2008

Original goals and objectives:

Attend the 2008 World Music Workshop in Bali as a means to develop expertise in the music and culture of Indonesia. Organized by the Center for World Music, this workshop will equip me with fundamental knowledge of the music and the culture out of which the music of Bali is created. I have no formal training in the music from this part of the world, so this experience will be a critical step in preparing me to teach a new course in world music in the spring of 2009.

Have the goals changed during the course of the project?

No

In what ways were the goals/objectives met?

The three-week experience in Bali exceeded my expectations and provided a heightened understanding of the music and culture of this country. Our “class” included twenty participants from the United States – professional performers and teachers from elementary to post-secondary educational institutions. Most of our activities took place at the Center for World Music located on Flower Mountain outside of the village of Payangan in the interior of the island. Ten professional artists from Bali and Java offered daily instruction in music, dance, painting, and theater. Since my focus was primarily in music I participated in the following classes that met daily:

TIME	ACTIVITY	INSTRUCTOR
8:00-9:00	Javanese Gamelan	Kokok Wijanarko
9:00-10:00	Sundanese Gamelan	Ade Suparman
10:00-11:00	Male Balinese Dancing	Tri Kumara Siddhi
11:00-12:00	Balinese Anklung	Wayan Budha
12:00-1:00	Lunch	
1:00-2:00	Balinese Kendang and Sunda Drumming	Ade Suparman
2:00-3:00	Suling	Ade Suparman

The late afternoon afforded opportunities for private practice, observations of other classes in session, and use of the library at the center.

Evenings were dedicated to attending temple ceremonies, offering-making classes, concerts, and trips to the city of Ubud for recreation and internet access.

Several days were dedicated to excursions to other locations on the island, mostly to the north and east, to visit historical and culturally significant sites.

The final week culminated in three nights of performances by myself and fellow students for the village of Payangan (Pesta Payangan 2008). We performed in indigenous costumes surrounded by typical Balinese festival decorations. These performances represented our highest achievement in skill development for our respective art areas.

From a technical perspective, my understanding and ability to perform various gamelan instruments allowed me to form a basic understanding of the instruments, notation systems, methods of Indonesian pedagogy, and of course functional command of the performance techniques for these instruments. For instance, my studies of the Balinese Anklung, resulted in my first encounter with such an instrument (short-ranged metallophone struck with a single hammer while the other hand mutes the metal bars). This experience allowed me to develop a technique which is common to most gamelans, but at a much higher and sophisticated level (because everything happens much faster with the music for the anklung). Moreover, the anklung music is at the heart of the composition style of Balinese music – an interlocking melodic and rhythmic texture that is highly complex to a Westerner's ear. Related to this experience, I was able to spend three hours witnessing a rehearsal of a professional anklung ensemble, hearing the missives of its leader, and literally standing over these professional instrumentalists to observe their exceedingly competent control of the execution of their individual parts. For our ensemble's final performance we were joined by another professional ensemble to augment our performance. This, too, allowed for a musical immersion into the sonic experience of making this music in its most native context. The depth and intimacy of my encounter with anklung gave me a knowledge base that will allow me to speak and demonstrate with some authority and confidence when teaching my Furman students about this music.

Another example in which the experience met my intended objectives, occurred when we visited the home of two of our instructors, Wayan Sriyani and her husband I Made Sukarsa. It was at their home where we learned to make temple offerings from palm leaves and flowers. Sriyani, her sisters and neighbors lovingly shared this Balinese tradition with us. Moreover, the setting was in a typical neighborhood, middleclass home with all the various rooms and buildings situated in customary fashion – rooms for sleeping, praying, preparing food, keeping the pigs, and space for the family dogs. Handmade morsels ranging from suckling pig to coconut balls accompanied each session. It was during these encounters that I felt most connected and engaged with the culture of the Balinese people – something you can't get from a book. These experiences as well as

my participation in the temple ceremonies gave me the clearest understanding of the context in which the music of this region exists – the social-cultural underpinnings.

I should not overlook the fact that I returned with seven hours of video tape, over 350 digital images, and various CDs, books, music, and instruments to use in the development of this module for the world music course. These materials will be valuable resources when teaching this course.

Describe the evaluation/assessment process used. Summarize the results of this process. Include any instruments used to evaluate;/assess your project.

Since my objective was to build a knowledge base for the music and culture of Bali, this aspect of my project was fairly easy to measure since I came to the project with virtually no background in Balinese music. I consider my performances at the Payangan festival to represent my acquisition of fundamental performance skills in the various elements of music and dance that I studied.

My desire to learn about this music was prompted by my responsibility to teach a new course in world music at Furman. This course was to have as a major component, a unit on the music of Bali. At this writing, the course has just commenced and I feel more confident about teaching this unit than any of the other world musics in the syllabus.

Following the completion of the course, I will distribute a student survey questionnaire (see Appendix A) to measure the student's perception of my command of the topic as well as my success in teaching the Balinese unit for the course. It is my assumption that my Center for World Music workshop experience will be responsible for yielding high marks for my performance with this material. I'll be prepared to share these survey results following the summer of 2009.

If you were to redesign your project, what would you do differently and why?

I would have provided myself with more time to prepare for the workshop. As with all travel programs, advance study is often the key to gleaning the most from a foreign study experience. In 2003 I spent two weeks in Cuba studying the Afro-Cuban music. Prior to this program I spent nearly 6 hours/day for two months in preparation for this experience, which proved immensely important to my understanding and assimilation of the music and culture of Cuba while I was there. For the Bali workshop, I was unable to devote a similar amount of time in advance of the program. Nevertheless, I don't wish to suggest that I was an ineffective student, but I could see where additional study would have caused me to ask more informed questions and have a quicker acquisition of concepts and techniques while in Bali.

How did your project impact other faculty on your campus?

This project enhanced my qualifications to teach our new world music course. No other faculty on our campus is qualified to teach this course, so the enhancement of my credentials further removed them from any responsibility in teaching this course. In essence, I have relieved them of the responsibility of acquiring this information to teach the course or the university from hiring a new professor for this job.

Programmatically, the addition of this course to the music curriculum provides a more holistic musical experience for our students. For some time, the Department of Music has been wanting to include a non-western music course for the music majors. The existence this course adds to the quality of the curriculum which also aids in promoting our music program to potential students. It also satisfies the a requirements for the National Association of Schools of Music accreditation of our program.

Finally, I have had several other faculty members from other departments, an anthropologist and an Asian studies professor approach me seeking opportunities to explore the sharing of information and interaction for future projects.

How did the project impact the institution as a whole?

With the implementation of Furman's new General Education Requirements, this new world music course meets the requirements for a new category named Global Awareness: World Cultures. Although this particular course is restricted to music majors, it allows them to also meet this new GER requirement in a way that is relevant to their major field. Furthermore, as an institution that desires to promote a worldview and develop students into effective and knowledgeable world citizens, this course and my enhanced knowledge, albeit one region in the world, models for its students and the university's external perception, a commitment to this global perspective. The more global experiences we can give our faculty and students, the better positioned we'll be in meeting the challenges of communicating and understanding our place within this world.

If students were involved, what was the impact on them?

Next to myself, the students will be the primary beneficiaries of this project. As described above, I will be teaching them about the music of Bali. At the end of this course, I'll try to measure the impact on the students and my success in developing in the students an understanding of the music. I'll make a subsequent report in summer 2009.

How have you shared the results with ACS colleagues and beyond ACS? What are your plans for dissemination?

This report will be my first opportunity to share my grant experience with the ACS institutions. However, for the last four months I have been in contact with Dr. Larry Bitinsky at Centre College. He learned of my experience in Bali and wanted my assessment of the Center for World Music program. After a number of exchanges between myself and the Center's director, I have learned that Centre will be sending 26 students for a three-week program to the Center for World Music on Flower Mountain in January of 2010. I'd like to think that my firsthand experience and subsequent endorsement of the program and staff contributed to Centre's decision to schedule this experience for its students.

I will develop an informational website this summer for posting on the ACS website. This will not only have information about my experience with related video and images, but links to the Center for World Music.

At the moment, I have been invited to make two presentations – a local community college and another Furman colleague is requesting I share my experiences with his class.

Did any publication result from this project?

None at this writing. Due to the fundamental information that I drew from this experience, I probably have little new knowledge to contribute to the oeuvre of research that already exists on this topic.

What are the next steps (follow-up) in your project? Evaluations, surveys, etc. are to be included as part of this report.

As mentioned above, this semester (spring 2009) marks my initial implementation of the Bali experience in the world music course. Therefore, my immediate objective is determining how my experiences can best supplement the course's text and which of my numerous Bali lessons can best be incorporated into the framework of this new course. At the conclusion of the course (late April), students will respond to the survey (see appendix A). Results of this survey should give me insights into the effectiveness of information on the music of Bali and how the grant project may have enhancement my expertise in teaching this topic. Additionally, I will be able to give a personal assessment in evaluating my ability to teach this topic, field questions, and believe that I have a level of professional competence appropriate for this assignment.

Please include a summary of your work that may be included on the ACS Faculty Renewal website.

This summary is attached as Appendix C.

Appendix A

Proposed Student Survey (supplement to institutional survey on teaching effectiveness)

MUS 220: World Music

Instructors: Beckford and Carmenates

Spring 2009

Using the following rating system, 5 being the highest and 1 being the lowest, circle the number that best represents your experience.

How satisfied were you with the course experience for the following topics:

Engaging World Music (Chapters 1 and 2)	1	2	3	4	5
Music of Bali	1	2	3	4	5
Music of West Africa	1	2	3	4	5
Afro-Cuban Music	1	2	3	4	5
Northern Hindustani Music	1	2	3	4	5

Rate the instructor's ability to teach the information for the following topics:

Engaging World Music (Chapters 1 and 2)	1	2	3	4	5
Music of Bali	1	2	3	4	5
Music of West Africa	1	2	3	4	5
Afro-Cuban Music	1	2	3	4	5
Northern Hindustani Music	1	2	3	4	5

Indicate a country or region you would have added or replaced for this course:

Why?

Appendix C

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Bali Music Workshop
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In 2008 I had the good fortune of attending a workshop at the Center for World Music in Bali, Indonesia through the generous assistance of ACS Mellon Foundation Faculty Renewal Grant. Under the category of “Professional Development,” this project was to afford me the opportunity to develop expertise in the music and culture of Indonesia. For a number of years Furman University had been considering a World Music course, but had neither the curricular space nor the faculty time to launch such a course. With the passage of a new academic calendar and general education curriculum, the Music Department restructured its requirements for the major which provided the opportunity to implement this course. Its first offering would be in the spring semester of 2009 and I, with my non-western music experience as a percussionist, was assigned to teach the course. Consequently I took advantage of the Mellon grant announcement and applied for assistance in attending this workshop. Indonesia and in particular Bali, was an area of the world where I had the least experience with its music or its culture in general. Yet its rich tradition of music needed to be included in a general survey course.

The Center for World Music is an organization founded by the late ethnomusicologist Robert E. Brown (<http://centerforworldmusic.org/>). Supported by several non-profit organizations in California, it is located on Flower Mountain outside the village of Payangan in the interior of the island of Bali. Our “class” included twenty participants from the United States – professional performers and teachers from elementary to post-secondary educational institutions. Ten professional artists from Bali and Java offered daily instruction in music (Javanese and Sundanese Gamelan, Anklung, Balinese drumming, and suling), dance (male and female dance), painting, and theater (topeng and wayang kulit). Classes met daily with each participant choosing their level of involvement. I chose to take mostly music classes, consuming six hours a day of instruction. Excursions to historical sites and culturally significant events occasionally interrupted the daily routine and were always scheduled on weekends (although in general the Balinese do not practice our concept of a weekend).

The accommodations on Flower Mountain were quite nice. Built on a former terraced rice paddy, our lodging, meals, and practice venues were nestled in a tropical setting that lived up to the site’s name. Weather during this time of year was a consistent eighty

degrees with only an occasional rain shower. Three meals a day were provided unless we were traveling away from the center, in which case we would be responsible for those expenses. Housekeeping included new linens every three days and nominal service charges for laundry done off site. On the lower level of the main lodge was the Center's library – a treasure trove of books, manuscripts and instruments from Dr. Brown's and other participant's research and travels.

Instruction focused primarily on developing techniques and ensemble preparation for the last week's Payangan Festival which showcased our acquired skills to the invited villagers. Information regarding cultural context or something as simple as the translation of a song text, required participants to ask for this information from the instructors. The ethnomusicological elements of our education were not self-evident to the instructors, but nevertheless were willing to speak at length, when asked, about the cultural context of all our activities. Their English language skills were adequate, but the program director, Ms. Bonnie Showers, and the facilities operations manager, Wayan Tubek, were quite knowledgeable and often amplified our instructor's information for better understanding.

The experience surpassed all my expectations and ultimately prepared me to teach this regional component of the World Music course. Additional information about the Center for World Music can be found at their website <http://centerforworldmusic.org/> as well as the information I will eventually provide the Associated Colleges of the South for its website. The cost of the workshop was \$2595.00 which included round trip air fare from Seattle to Denpasar, ground transportation, meals at Flower Mountain, lodging, instruction, and planned excursions. What was not covered was transportation to neighboring cities for recreational purposes, some meals away from Flower Mountain, and the requisite sarong and sash for all temple ceremonies. At this writing, no internet was available at Flower Mountain, nor phone service over landlines. Internet cafes were in abundance at nearby Ubud and cell phone connections were possible on Flower Mountain. The program was very inexpensive for what I felt I received in return. Please contact me if I can provide additional information about my experience.

I especially grateful to the Mellon Foundation and to the A.C.S. for their support of this endeavor. I'm confident it has transformed my understanding of this region of the world and in turn has made me a much better teacher and member of our academic community.