Teaching Balinese Gamelan Outside Bali: A Discussion of Pedagogic Issues
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Abstract
This article explains the uses of a *gamelan semara dana* in the teaching programme of an Australian university. Seven topic areas are discussed: Learning different *patutan*; moving between *patutan* within a piece of music; substitution of *gongan*; adding instruments to the *gamelan*; uses of the *trompong*; acts of music cognition; and uses of the *gamelan* in new, hybrid works. To conclude the article, the Balinese concept of *desa-kala-patra* is applied to this situation to read potential meanings of the presence and uses of a Balinese *gamelan* in an Australian setting.

*Keywords*: pedagogy, *gamelan semara dana*, music cognition, teacher training

Numerous non-Balinese authors have written of their experiences in learning Balinese music in Bali, and through this the teaching practices of Balinese musicians have been well documented (e.g. Bakan, 1999; Dunbar-Hall, 2000; Gold, 2004; Herbst, 1997; Kitley, 1995; McPhee, 2002; Tenzer, 1991). In this article I discuss another type of teaching of Balinese music – the teaching of Balinese *gamelan* by a non-Balinese teacher in an Australian university.1

The purpose of this discussion is to investigate similarities and differences between the teaching of *gamelan* in Bali and the teaching of it outside Bali. This is a situation worth investigating for various reasons. First, many universities in the West teach Balinese *gamelan*, and there are also many community Balinese *gamelan* groups outside Bali where the teaching and learning of Balinese music takes place. My discussion of issues related to this undertaking opens investigation of the purposes behind and the strategies utilised in such teaching. Second, as writers on teaching music outside its original contexts have indicated (e.g. Hood, 1971; Solis, 2004), issues of musical and cultural authenticity are called into question when accommodations are made between how and why Balinese musicians teach and how and why non-Balinese teachers outside Bali transmit music to their students. Third, while an intention to teach in a Balinese manner is present in the teaching discussed in this article, differences result from the purposes, intentions and expectations of using a Balinese *gamelan* as a teaching resource in the context of Western university study of music, in distinction from the use of such sets of instruments in Bali, where they are integrated into performance aesthetics with high levels of religious and socio-cultural meaning. Through analysis of my teaching strategies, these issues can be identified and investigated.

The set of Balinese instruments in question is used in a four-year degree programme in music teacher preparation; a one-semester class of learning to perform on a Balinese *gamelan* is compulsory for students undertaking this music education training. Through this experience, these students are expected to obtain skills and

knowledge in four areas: Balinese music; how Balinese music is taught and learnt; how pedagogy can be culture specific; and that pedagogy is not uniform across cultures. Specifically through learning to perform a small number of pieces on a set of Balinese gamelan instruments, students are expected to note that Balinese learning and teaching relies on aural memory rather than on notation; that being a member of a Balinese gamelan group requires strong ensemble skills; that the teacher will model parts and students will memorise these by repetition and rote learning; that muscle memory is an important aspect of performance; that whole pieces of music are learnt by acquiring small sections of them until enough sections can be added together to make a whole piece; that pieces will develop as more sections are learnt and added into overall structures; and that repetitive/cyclical patterns underlie much of the music and that this can be used as a learning and teaching concept.

On a conceptual level, this is intended to encourage reflection on and critique of students’ own learning styles, to make explicit the link between teaching strategies and learning methods, to lead students to engage in personal metacognitive analysis, and to investigate the theory of ethnopedagogy (Dunbar-Hall, 2009), in which the teaching and learning of music are seen to be inextricably linked to the cultures in which they are embedded. Much of this contradicts how these students have learnt in their Western music backgrounds, so learning to play on a Balinese gamelan has the effects of challenging students’ ideas about pedagogy and of leading students to reconceptualise music learning and teaching as they prepare to enter the teaching profession. Assessment in this subject is multi-modal: Students are evaluated as performers; they are required to master relevant terminology and theoretical knowledge; readings that amplify the activities and information gained are discussed; students submit a final, summative written assignment in which they (1) describe their experience, (2) analyse Balinese teaching and learning methods, and (3) reflect on how this subject has influenced their thinking about how music can be taught and learnt.

Apart from these issues of pedagogy arising from the objectives of this subject, the instruments used in this teaching, and adaptations made to them, are aspects of this teaching of Balinese music by a non-Balinese teacher worth discussing as these are the basis of differences between Balinese and non-Balinese teaching in this case. Before addressing specific teaching strategies, it is necessary to explain the type of gamelan in use and the decisions that were made in selecting it.

**Instruments**

The University of Sydney owns a gamelan semara dana, commissioned in 2005 from I Wayan Pager of the Sidha Karya foundry, Blahbatuh (south Bali). The choice of a gamelan semara dana as a teaching resource, rather than a gamelan gong kebyar or a gamelan semar pegulingan, was made for two reasons. First, the size of the instruments, which is closer to gamelan gong kebyar than gamelan semar

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2 *Gamelan gong kebyar* is the most common type of gamelan currently heard in Bali. This type of ensemble grew out of older gamelan types in the opening decades of the 20th century.

3 *Gamelan semar pegulingan* was a type of gamelan used in the royal courts of pre-colonial Bali (i.e. up to the early 20th century). It has recently undergone strong revival among musicians.

4 Acknowledgement is made of the advice of numerous people in this decision: Cokorda Ngurah Ardana, Cokorda Raka Swastika, and I Wayan Pager.
pegulingan, provides a timbral range that allows performance of kebyar music but can also be manipulated (through playing style and panggul/beater/mallet type) to allow performance of other types of Balinese gamelan music, such as the repertoire of gamelan angklung. The second reason for this choice of ensemble is tuning. Because of its full saih pitu tuning, a range of patutan can be derived through which different types of Balinese music can be performed and analysed (see Rai, 2001, for discussion of patutan in saih pitu). This performance from a range of repertoires not only reinforces the study of Balinese tuning systems, it emphasises their gamelan-specific types, their roles in Balinese performing arts, and the thinking that underpins Balinese modal usage. As a pedagogic strategy, this opens a way to enter the topic area of Balinese music theory that is directly related to performance, drawing attention to performance as a form of learning and research, and emphasising a teaching philosophy of experiential learning, in which understanding of music is derived principally from performance of it (Dunbar-Hall, 2006).

With these points clarified, my discussion now explains seven teaching areas possible on this set of instruments: Learning different patutan; moving between patutan within a piece of music; substitution of gongan; adding instruments to the gamelan; uses of the trompong; acts of music cognition; and uses of the gamelan in new, hybrid works. To conclude this article, I apply the Balinese concept of desa-kala-patra to this situation to read potential meanings of the presence and uses of a Balinese gamelan in an Australian university.

**Learning Different Patutan**

In the one-semester courses I teach, students learn two pieces in different patutan: A gilak, usually Gilak Dung, in selisir, and a second piece, a kreasi baru based on the repertoire of gamelan angklung, in slendro alit. In a development of this strategy, the kreasi baru in slendro alit is moved one key to the left on the instruments, so that it can also be played in slendro gde (using 1–2–3–4–5–6–7 to represent the seven pitches of saih pitu; this means that slendro gde is performed on 2–3–4–6, and slendro alit on 3–4–5–7, if a four note gamelan angklung is imitated). This demonstrates the different feelings of these two slendro patutan. As a teaching/learning strategy, this requires understanding of different sounds from the one patutan-template, and cognitively involves an act of dissociation.

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5 Gamelan angklung is a small, portable type of gamelan carried in funerary processions and also used in some temple celebrations.
6 SAIH pitu (=scale of seven) is the Balinese name for a tuning using a seven-note scale also known as pelog.
7 Patutan are pitch subsets/modes of complete tunings.
8 Gilak are a genre of Balinese music defined by their use of a specific gong pattern.
9 Selisir is a five note mode of pelog. It uses the scale degrees 1, 2, 3, 5, 6 of the full pelog tuning (1, 2, 3, 4, 5, 6, 7).
10 Kreasi baru – a new piece of music based on existing ideas from other pieces.
11 Slendro alit as a mode of seven-note pelog uses scale degrees 3, 4, 5, 7, 1 (upper octave). I am aware that use of the term ‘slendro’ in Balinese music is contentious, but this is the term I am used to hearing Balinese musicians use to refer to the tunings of gamelan gender wayang and gamelan angklung, even though academic discussion of this patutan sometimes uses other terms.
12 From the seven-note pelog, two versions of slendro can be derived. These differ slightly in the intervallic relationships between their degrees, thus sound distinct from each other. Slendro alit is the higher of the two in overall pitch, slendro gde is lower.
between patterns of *panggul* movement, placement of notes on the instruments, and resultant sound in specific pitch configurations and interval sizes.

**Moving From One *Patutan* To Another Within a Piece Of Music**

Another strategy based on knowledge of *patutan* is to teach a piece of music that moves between different *patutan* – in this way imitating Balinese pieces from the past (such as *Langsing Tuban*, on the CD *Tabuh semar pegulingan saih pitu Sumambang Jawa*; see Vitale, 2002a for a discussion of *patutan* in this piece) and modern Balinese compositions in which investigations of fluid modality can be heard. The practice of incorporating more than one *patutan* in a piece of music appears in the works of numerous contemporary Balinese composers. For example, the composer of the piece, *Pangenter alit*, I Dewa Alit, explains his use of what he calls ‘*saih*’ as: “There are *saih* (modes) that are available in 7-tone Balinese instruments but have not traditionally been played. In this composition I use two of these neglected *saih*’ (Alit, 2010, p.3), while in an earlier work, *Geregel* he utilises three *patutan*: ‘*slendro alit*, *selisir* and *tembung*’ (Vitale, 2000b, p.11). In *Tabuh kontemperor gender romantis*, another composer, I Made Subandi, “explores the complex tonal relationships between the *pelog* and *slendro* tuning systems with an ensemble of four seven-tone *gender rambat* and four five-tone *gender wayang*” (Subandi & Steele, 2009, p.3).

This is an important teaching point. In many cases the study of what is loosely called ‘non-Western’ music focuses on traditional, and often anonymously attributed, repertoires, giving the illusion that such music cultures are somehow anchored in a nameless past. By engaging students in the practices of contemporary composition, the point is made that music cultures are in states of flux, that individuals are creating new works, and that these music cultures and composers have their own proactive agendas. The ongoing, developmental nature of Balinese music expression (such as is discussed by Santosa, 2008) is also demonstrated through use of a *gamelan semara dana*, this type of *gamelan* having developed since the 1980s (McGraw, 2000).

The use of two *patutan* in one piece can be demonstrated in the *angklung*-based *kreasi baru*.13 In this piece, in *bapang*14 style, the opening section and a contrasting *lagu pindah*15 are in *slendro alit*. At a later repetition of the *lagu pindah*, the lowest note of *slendro alit* becomes the third note of *selisir* (thus acting as a common/pivot note between *patutan*) and the *lagu pindah* is played in this new *patutan*, at its conclusion the *patutan* reverts to *slendro alit*. The overlapping of these *patutan* through a common note (note 3) can be shown as:

| Slendro Alit:  | 3 – 4 – 5 | 7 |
| Selisir:      | 1 – 2 – 3 | 5 - 6 |
| Saih Pitu:    | 1 – 2 – 3 – 4 – 5 – 6 – 7 |

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13 The title of this piece is *Tabuh Kreasi Angklung Siwa Nataraja*. It consists of two alternating sections: A *bapang* section with *kotekan empat* (figurative parts based on combinations of four contiguous notes), and a *lagu pindah* based on the melody *Siwa Nataraja* played in unison on *gangsa* and *kantilan*. The piece was performed by my students in Pengosekan in June 2011.

14 *Bapang* is a stylistic term referring to pieces using a specific gong pattern.

15 Literally a song (*lagu*) that moves (*pindah*) – the term referring to a melodic section of a piece of music used as a contrast to the sections surrounding it.
with saih pitu shown underneath as the complete set of available pitches.

Gongan\(^{16}\)

To teach different gong patterns, and demonstrate how different gongan can give a piece of music different rasa (‘mood, feeling’), I substitute gongan in pieces of music. Thus, while *Gilak Dung* is learnt first with its proper gongan gilak (G / / / G P / P etc\(^{17}\)), it is also played with a gongan bapang, and gongan biasa\(^{18}\) (G / P / T / P / etc). Both of these last mentioned gongan (gongan bapang, gongan biasa) can be used in a further development of this pedagogic technique by using both a fast version and a slow version of each:

\[
\begin{array}{c|c}
\text{Gongan bapang} & \text{fast: } G / T / \text{etc} \\
\text{slow: } G / / / T / / / \text{etc} \\
\end{array}
\]

\[
\begin{array}{c|c}
\text{Gongan biasa} & \text{fast: } G / P / T / P \text{etc} \\
\text{slow: } G / / / P / / / T / / / P / / / \text{etc} \\
\end{array}
\]

This experiment in substitution of the ‘pacing and density of gong strokes’ (Tenzer, 2000, p.338) draws on what Tenzer (1991, p.44) explains as the different effects of various gongan: “there are gong patterns that tend to call forth warlike sentiments, regal splendour, spiritual refinement and other responses”; and what Gold (2005, p.109) refers to as a way to shape ‘the dramatic mood and degree of tension’ in a piece of music. It acts to reinforce learning about the cultural connotations of musical patterning, providing a clear example of how musical style can be culturally contextualised.

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\(^{16}\) *Gongan* = gong patterns.

\(^{17}\) For showing gong parts I use the following: G = gong wadon; P = kempur; T = klen tong.

\(^{18}\) Again, this term may be contentious. It was taught to me as the name of this gongan by I Wayan Gandra, in 2000.
Adding Instruments To The Ensemble

Other matters of instrument use relate to the gangsa/kantilan\(^{19}\) and drums in the ensemble. In these cases, uses of instruments contradicts their usual ones in Bali.

This gamelan, as could be expected, has four gangsa and four kantilan (two pengumbang\(^{20}\) and two pengisep in each case). I added an extra pair of gangsa and an extra pair of kantilan, so that the teaching of kotekan\(^{21}\) parts can be undertaken by a total of 12 students at a time. There is a specific reason for this derived from the purpose of the course in which this gamelan is used. Rather than have students learn only one part in a piece of gamelan music, students in my classes are required to be able to play across all instruments of the gamelan. This means that in addition to pokok\(^{22}\) parts (on jegogan, calung, and penyacah\(^{23}\)) all students must learn both

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19 *Gangsa* and their one octave higher counterparts, *Kantilan*, are the main melodic instruments in this ensemble, also responsible for performance of the highly figurative ornamental parts of Balinese gamelan music.

20 Instruments in an ensemble such as the one under discussion use instruments in tuned pairs, each pair having one instrument tuned slightly higher (pengisep) than its lower partner (pengumbang).

21 *Kotekan* refers to the use of two different, complementary and simultaneous parts that together create a third, holistic line of music. The two parts are called *polos* and *sangsih*.

22 The *pokok* is the underlying melodic framework of a piece of music.

23 *Jegogan*, *calung* and *penyacah* are the lowest pitched instruments in this ensemble; they are used to play the *pokok* parts.
kotekan parts, polos and sangsih, on gangsa or kantilan. The learning of, and ability to perform, kotekan parts lies at the basis of this teaching. Not only is it a significant characteristic of Balinese music, it covers many playing techniques, demonstrating how technical skills for music performance ‘are highly culture-specific’ (Lehmann, Sloboda & Woody, 2007, p.6). Having an extra four instruments means that more students can be working on these parts than would normally be the case. Their presence also means that if a class is larger than the exact number of places in standard gamelan instrumentation, extra students can be accommodated.

Similarly, the number of drums has been increased. In addition to the usual four kendang24 expected for a gamelan semara dana (two pelegongan25 and two jedugan26 drums) the set includes a pair of kendang angklung27 – this results in six students being able to learn drumming patterns at any one time. It also means that in a kreasi baru based on gamelan anklung style, kendang angklung can be used to give a sense of original gamelan angklung sound.

As students in my classes are proficient on Western and some non-Western instruments, various cross-cultural additions to the gamelan have been made for the purposes of trying new sound combinations, investigating tuning systems, and attempts to create new musical expressions. Violin and cello have been added – sometimes in imitation of rebab28 parts, sometimes to perform kotekan-style parts. Chinese erhu and Japanese shakuhachi have also been integrated into the ensemble.

![Gangsa (rear) and kantilan](image)

**Figure 2** Gangsa (rear) and kantilan

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24 Kendang = drums.
25 Kendang pelegongan = medium sized drums used, among other styles, in music to accompany legong dancing.
26 Kendang jedugan = drums slightly larger, thus deeper in pitch, than kendang pelegongan.
27 Kendang angklung are the smallest size of drum.
28 Rebab = two string bowed instrument.
Uses Of The Trompong

The trompong of this gamelan is tuned to selisir. I had two extra notes made, tuned to deung and daing, so that it could be set up to play in saih pitu. This allows three teaching uses of the trompong. First, the instrument can be used alongside all the other instruments of this gamelan semara dana in the patutan to be found on this set – for example, it can be added to the gamelan angklung kreasi baru mentioned above. Second, it can be used in new compositions. The instruments of this gamelan have been used a number of times in contemporary works by both staff and students of the University of Sydney. Having a trompong set up in saih pitu means that this instrument can be used if a composer needs to cover all notes of this seven note pitch set. The third, uncharacteristic use of the trompong is to use it as an extra 'reong' in the teaching of reong parts. If four students are learning reong parts, by adding the trompong, two extra students can be involved – in this way more students can be taught at any one time. If the reong is being used in a patutan of saih pitu (for example, in pieces in either of the possible patutan slendro), the two extra notes of the trompong can be brought into use, and additional students can study the reong parts than only the reong would allow. As with increasing the numbers of gangs, kantilan and kendang, these uses of the trompong are governed by the need to teach as many students as possible to play all gamelan parts.

The trompong is a set of small, tuned, knobbed gongs set horizontally in a wooden frame. A trompong is usually played by one performer, often with a soloistic and/or improvisatory feeling. Balinese musicians use syllabically derived names for the degrees of scales. The five notes of selisir (1, 2, 3, 5, 6) are called ding, dong, deng, dung, dang. The names for notes 4 and 7 are made by combining the vowel sounds of their surrounding notes: deung and daing.

Reong – another set of small, tuned, knobbed gongs set in a horizontal frame, but played by four players.
The reason for expecting students to play across all instruments of the *gamelan* is not only for comprehensive learning of pieces of Balinese music and experiencing the teaching and learning processes used by Balinese musicians, but also for analytical understanding of the music, for example, the roles of different instruments, the textural nature of the music, its cyclical patterns, and its characteristics (such as *kotekan*, and use of pairs of differently tuned instruments). This expectation raises another issue crucial to these students and their degree programme in music education; it can be used to raise and demonstrate acts of music cognition.

To explain this it is necessary to describe another teaching strategy, one in which students transfer *polos* and *sangsih* parts of a *kotekan* pattern played on *gangsa/kantilan* to the *reong* and *trompong*. This uses the *kotekan* parts of the *gamelan angklung kreasi baru*, in which *polos* and *sangsih* create a static *kotekan empat*, each part having control of only two notes of the four-note pitch set in use (that is, *polos* uses pitches 3 and 4 of *saih pitu*, and *sangsih* pitches 5 and 7). This creates a process in which different eye-hand-ear co-ordination is required.

If a student is playing the *polos* part of this *kotekan* passage, this requires right hand striking of notes, with following left hand damping of them. Transferred to the *reong*, a student now needs to play the same pitch pattern with both hands, negotiating right-left hand choreography used by *reong* players. Beyond this, students
are then expected to work in pairs to reproduce a two note *polos or sangsih* part on separate notes taken off the *reong* case, for playing in a *bebonangan*\(^{32}\) manner (one note per student). This allows for quasi-*beleganjur*\(^{33}\) playing with drums and gongs – including the experience of walking around while playing. Each student, therefore, has played the one part in three different ways:

1. **gangsa/kantial** style
2. **reong** style
3. **single note bebonangan** style.

As students acknowledge in discussions – there are few instrumental experiences that require different types of performance technique, ear-eye-hand coordination, and cognitive understanding of these practicalities, in this way. This opens the way for discussion of music cognition – in this case, conscious reflection on bodily action in production of musical sound.\(^{34}\)

### The Gamelan In New, Hybrid Works

Encouraging use of the instruments of this ensemble in new works by staff and students is a way to promote this *gamelan* and the soundscapes of Balinese music. Parts of the *gamelan* have been used in orchestral settings, recorded and inserted into rock songs, and sampled and manipulated in electro-acoustic works. As with the presence of different *patutan* within a single piece of music, this aligns with contemporary music activity in Bali, such as the 2009 *gamelan* opera baru, *A house in Bali*, by Evan Ziporyn (in which a Balinese *gamelan* under the direction of I Dewa Alit worked alongside the New York ensemble, ‘Bang on a Can’), and appearances of *gamelan* instruments in rock group lineups in recordings by Balinese rock-idol, Balawan.

### Conclusion

It will be obvious that some of my strategies and uses of *gamelan* instruments depart from usages in Bali – the inclusion of extra instruments than would normally be found in an ensemble in Bali is a good example of this. However, such departures from normalcy are justified by the aims of the teaching. That students do consider the pedagogic issues implicated is demonstrated by their reactions. When asked about the outcomes of their *gamelan* experience, students have commented on issues that contradict the ways they have become accustomed to learning music:

- learning and performing without notation
- aural memory and learning to rely on it
- using and understanding muscle memory
- rote learning
- adapting to a highly repetitive style of teaching/learning

\(^{32}\) **Bebonangan** – a style of music, usually incorporating drums, cymbals, gongs and notes from a *reong* played by individual players. Often performed processionally.

\(^{33}\) While *bebonangan* refers to a style of playing, the name *gamelan beleganjur* is often used to refer to an ensemble that performs in this way. As with many terms in Balinese music, there is often difference in usage between musicians and between localities.

\(^{34}\) Other areas of music cognition are also implicated, especially memorisation of parts.
• learning with little, sometimes no, verbal instruction
• learning holistically, without deconstructing music into its constituent parts and isolating these for practising
• refining abilities as ensemble members and contributors
• learning to teach, as Balinese teachers do, from the ‘wrong’ side of an instrument (with pitch direction of the notes reversed)
• learning only as a group – without the chance to practise individually (as they do not have Balinese instruments of their own).

Many of these aspects of the learning of gamelan contradict the ways students have learnt in the past: Throughout their schooling; in bands, orchestras, choirs, and other ensembles; and in their one-to-one learning of an instrument or voice as part of their university level studies.

As the use of the gamelan responds to and questions these teaching and learning objectives, adaptations to the numbers and uses of instruments, and requiring all students to become competent across all parts of the ensemble (again, not something expected of Western musicians) and for its ability to immerse students in experimental activities that require metacognitive acts based on their own performance leads me to think of this gamelan as a laboratory – a place where a range of technical, aural, performative, cognitive and pedagogical issues can be introduced, worked through, analysed and discussed.

Above these issues, the idea of cultural contextualisation, basic to ethnomusicology but not often associated with music education, is an underlying concept in the training that students in the classes discussed here are exposed to. In this reading of the preparation of university students who intend to take up professional appointments as music teachers, this is an important consideration, and one which the presence and use of a Balinese gamelan makes explicit. Therefore, use of terms related to theories of learning and teaching, such as ‘teaching resource’, ‘experiential learning’, ‘teaching strategy’, ‘laboratory’, ‘music cognition’, ‘metacognition’, ‘pedagogy’, ‘ethnopedagogy’, ‘learning style’ and ‘learning and teaching concept’ in this discussion, has been intentional, to emphasise that this case study of the teaching and learning of Balinese gamelan, while it draws on Balinese learning and teaching practices, is contextualised differently from gamelan teaching in Bali – that its primary purpose is to demonstrate and provide the chance to experience Balinese ways of teaching and learning as a contrast to students’ previous Western-based music learning backgrounds.

Setting of learning contexts and their purposes against each other for the purpose of re-focusing gamelan activity away from its Balinese identity, draws attention to the Balinese concept of desa-kala-patra (place-time-context; see Herbst, 1997; Vitale, 2002a) which can be used to unravel differentiation between these two geographically and conceptually distant settings. This provides an essential Balinese way of reading and understanding the teaching of Balinese gamelan in an Australian university.

The specific place of this gamelan, both physically within an institution devoted principally to the study of Western music, and conceptually within the preparation of students intending to become music teachers, gives the desa (place)
part of this tri-partite model specific pedagogic significance. Our learning location is a Western-based music institution in Australia with all the implications that universities in this context exert. In the kala (time) dimension, study on this gamelan is made to fit into the time constraints of a university semester with only finite time allowed each week and a clearly defined endpoint in time for students’ experiences of this ensemble. This places restraints on applications of this gamelan within students’ holistic music training. It is patra (context) that governs much of the ideas discussed in this article, as it is the intentions of this subject as a component of a four year degree programme in music education that govern its content and the expectations placed on it. In this patra a gamelan becomes a site of learning about pedagogy through students’ reflections on both their learning and their identities as musicians and teachers.

**Recordings**

Wayang babad: New music for seven-tone gender wayang. Ceraken Records

**References**


**Biography**

Peter Dunbar-Hall is an Honorary Associate Professor in the Music Education Unit of Sydney Conservatorium of Music, University of Sydney. His research covers many aspects of music education, in addition to Australian Aboriginal music, Australian cultural history, and Balinese music and dance. He has been researching and performing Balinese music for the past 15 years.

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