

The Hammer is the Teacher: Taking World Music Instruction to a Higher Level as Experienced through Balinese Gamelan

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Abstract

World music has become a source o09

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of the beating tones in multiple octaves and the sheer volume generated by a group of metallophones. The net result was an intense physical experience which I quickly concluded could only be produced with a true Balinese gamelan. I summarized my thoughts by writing “Gamelan is veh a

Rationale for Relationships with Ethnomusicologists

Ethnomusicologists and music educators benefit greatly by collaboration. Before continuing further, however, a brief definition of ethnomusicology by Miller (1999), in this case in comparison to the study of world musics, would be helpful.

I wish to make a distinction between “world musics” and “ethnomusicology.” Survey type courses are primarily descriptive of non-Western, non-classical traditions, rarely raising epistemological and methodological issues; this I call “world musics.” Ethnomusicology ... is a research discipline concerned with the philosophical, methodological, and technical issues of designing research projects, doing fieldwork, and communicating the results. (p. 2)

School music educators and teacher educators do not usually teach world music survey courses as part of their primary music education classes. Still, as what we teach is often described as “world mus

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