

SchoolTime 06/07



dance music theater

Performances

UNIVERSITY OF CALIFORNIA, BERKELEY



Study Guide

Gamelan Sekar Jaya

Kali Yuga

Friday, October 13, 2006, at 11:00 a.m.

Zellerbach Hall



About Cal Performances and *SchoolTime*

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. In 2005/06 Cal Performances celebrates 100 years on the UC Berkeley Campus.

Our *SchoolTime* program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences, with hour-long, daytime performances by the same world-class artists who perform as part of the main season. Teachers have come to rely on *SchoolTime* as an integral and important part of the academic year.



Sponsors of Cal Performances Education and Community Programs

Cal Performances' Education and Community Programs are supported by Berkeley Community Fund, California Arts Council, California Savings Bank, Citigroup Foundation, City of Berkeley Civic Arts Program, East Bay Community Foundation, Robert J. and Helen H. Glaser Family Foundation, Walter & Elise Haas Fund, McKesson Foundation, National Endowment for the Arts, The San Francisco Foundation, The Wallace Foundation, Western States Arts Federation, and The Zellerbach Family Foundation.

Welcome



September 25, 2006

Dear Educators and Students,

Welcome to *SchoolTime*! On **Friday, October 13, 2006**, at **11:00 a.m.**, you will attend the *SchoolTime* performance of the new work ***Kali Yuga*** by the artists of **Gamelan Sekar Jaya** at Zellerbach Hall on the UC Berkeley campus.

Gamelan Sekar Jaya is a group of more than fifty musicians and dancers from the Bay Area. The group is renowned even in Bali for its accomplishments in performing the arts of that Indonesian island. Their new work, *Kali Yuga*, is based on stories drawn from the *Mahabharata* epic, a sacred text from Hindu religion. It explores cycles of violence and destruction as well as hope for change and rebirth, both in history and in the present. *Kali Yuga* is a mix of the old and the new; its contemporary theme shows us that the stories contained in ancient texts are still important today.

This study guide will prepare your students for their field trip to Zellerbach Hall. Your students can actively participate at the performance by:

- OBSERVING how the musicians use their instruments
- LISTENING to the songs and instruments that accompany the dances
- THINKING ABOUT how culture is expressed through music and dance
- REFLECTING on the sounds, sights, and performance skills experienced at the theater

We look forward to seeing you at *SchoolTime*!

Sincerely,

Laura Abrams
Director, Education & Community Programs

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1 Theater Etiquette

Be prepared and arrive early Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and plan to be in your seats at least 15 minutes before the performance begins.

Be aware and remain quiet The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

Show appreciation by applauding Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

Participate by responding to the action onstage Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

Concentrate to help the performers Performers use concentration to focus their energy while on stage. If the audience is focused while watching the performance, the artists feel supported and are able to do their best work. They can feel that you are with them!



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About the Performance

Guiding Questions:

- ♦ How can the arts be used to explore or critique contemporary issues?
- ♦ How are ancient stories and traditions relevant today?

Kali Yuga is a large-scale dramatic performance that brings together several art forms: music (a full Balinese orchestra performs onstage), dance, poetry, and visual projections. It is also a blend of traditional and contemporary art forms and themes. It uses traditional Balinese art forms, like gamelan and dance, but incorporates modern projected images into the performance. Although this performance is based on stories from the *Mahabharata*, a sacred text used in the Hindu religion, *Kali Yuga* has a contemporary theme, showing the audience that the themes of ancient texts are still important today. The creators of *Kali Yuga* call it “an artistic response to the turmoil of our times.” It explores the transformations of human beings throughout history, especially cycles of violence and revenge, as well as hope for change and rebirth.

Hindu scriptures refer to four stages of development of the world, the fourth being *Kali Yuga*, an age of conflict characterized by disaster and corruption. Some Hindus believe the world is now in this stage. In 2002 and 2005, Bali was the target of terrorist bombings, and *Kali Yuga* is dedicated to the memory of the

victims of those bombings.

The production of *Kali Yuga* is a cross-cultural collaboration. The choreographer is a Hindu from Bali, Indonesia, the poet who interpreted the ancient Hindu texts is a Muslim from Java, Indonesia, and the performance’s director, composer, and set designer are American. This is significant because Indonesia is an extraordinarily culturally-diverse country, Bali is the only Hindu region in Indonesia.

The Story of *Kali Yuga*:

Kali Yuga is based on stories drawn from the *Mahabharata* epic, as interpreted by poet Goenawan Mohamad. The *Mahabharata* has existed in various forms for well over two thousand years. It began



nearly 3000 years ago as a collection of popular stories about gods, kings, and seers, retold by priests and traveling minstrels and performers. Later, these stories were unified and written in Sanskrit, an ancient language of India used for sacred or literary purposes.

Kings and other wealthy figures distributed the text throughout India. Although it had become a written text, the stories of the *Mahabharata* continued to be performed in India and Southeast Asia. Eventually, this text was written in many languages. The *Mahabharata* was one of most important factors that created the Hindu culture of India, and it still influences the culture throughout India and Southeast Asia.

One story featured in *Kali Yuga* tells the tale of an entire kingdom given away in a game of dice. Fourteen years later, following a great war between two families, a bloody revenge is taken. The production ends with hope for transformation, and is represented by a prayer for all of the performers in the final scene.



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About the Artists



Gamelan Sekar Jaya was founded in 1979 and has performed in California and all over the world. It is a group of over fifty musicians and dancers from the Bay Area who are renowned even in Bali for their accomplishments in performing the arts of Bali, Indonesia. A **gamelan** refers to both the Balinese orchestra made up of wooden and metal percussion instruments and the instruments themselves.

More than thirty of Bali's most famous musicians, dancers and actors, have spent time working with Gamelan Sekar Jaya in both the United States and Bali. Because of this contact with Balinese master artists, the group has become part of Bali's living artistic traditions, which are kept alive and fresh through new artistic creations and re-interpretation of older forms.

While the group is dedicated to performing traditional Balinese music and dance, it also experiments with new and different works. It has created over 60 new works for gamelan orchestra and

dance, and has collaborated with other artists including symphony orchestras, theater groups, shadow puppets, and a dance troupe from India. Gamelan Sekar Jaya is considered the "finest Balinese gamelan outside of Indonesia." (*Tempo* magazine, Jakarta Indonesia)

Artistic Personnel

Ellen Sebastian Chang is the director of the production of *Kali Yuga*. She is responsible for the set-up of the performers on the stage and for all aspects of the production.

Wayan Dibia is Gamelan Sekar Jaya's choreographer. A choreographer creates new dances and plans out the dancers' steps and movements. Wayan Dibia is Bali's most acclaimed choreographer, dancer, and an important figure in Balinese performing arts. Wayan Dibia also is a dancer in this production.

Ketut Rina is a dancer and co-choreographer. He worked with Wayan Dibia to create the dances for *Kali Yuga*. Ketut Rina specializes in experimental forms of traditional dances.



Left to right: Geonawan Mohamad; Wayne Vitale.



Left to right:
Tjokorda Istri Padmini;
Wayan Dibia; Ketut Rina;
I Dewa Putu Berata.

Goenawan Mohamad wrote the poems performed in the production of *Kali Yuga*. He is a writer, journalist and social critic from the Indonesian island of Java. He based the poetry featured in this production of *Kali Yuga* on a story from the *Mahabharata*.

Wayne Vitale composed the music for *Kali Yuga*. He is an expert on traditional Balinese music and also creates modern music for Balinese instruments.

Made Arnawa is the co-composer and guest music director of the production. He co-wrote the music for *Kali Yuga* with Wayne Vitale and is in charge of all of the music you hear in the show. He writes contemporary music for gamelan ensembles.

I Dewa Putu Berata is *Kali Yuga*'s co-music director. He plays many different Balinese instruments and is the founder of another famous gamelan ensemble called *Çudamani*.

Tjokorda Istri Putra Padmini is a dancer from Bali who has toured all over the world. She is known for her interpretations of traditional Balinese female dances.

Elaine Buckholtz (multimedia designer), **Jack Carpenter** (lighting designer), and **Jay Cloidt** (sound designer) are all from the Bay Area. They work together to plan how the performance looks and sounds, as well as how the lights, projected images and music fit in with the rest of the performance.



Ketut Rina n Kali Yuga

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About the Art Form



The Arts of Bali

In Bali, dance and music are both sacred (religious) and secular (non-religious). A religious ceremony is not complete without some sort of music and dance, which is considered an offering to the gods. Dancers may face the temple altar and gracefully wave incense, while others may dance backwards through the temple gate, welcoming holy water brought from a sacred spring. The gamelan plays for hours, helping to create the ceremonial atmosphere with its instruments.

Music and dance for secular entertainment are found in all kinds of places. You might see one person picking out tunes on a *tingklik*, or bamboo percussion instrument on a hot afternoon. Or, many spectators may be urging on their gamelan “team” in a battle-of-the-bands showcase of skill. Performances are often given at hotels for tourists, including the *joged* dance, a flirtatious performance by a female dancer.

Balinese Dance

Balinese dance is considered ngayah, a ritual offering, and it is necessary for the successful completion of a religious ceremony. Some of the most dynamic dances are performed as entertainment for the gods and the congregation, and performed in a pavilion just outside the temple. Ritual dancers study dance for many years, and are picked for their appropriate body type and their

adeptness at learning and dancing. The dances presented within the temple are often done by untrained dancers who are inspired to join in.

A Balinese dancer's skill is measured by how well she or he can play a character. All aspects of the dance define the character: movement, costume, facial expressions or mask, and the music. The characters dancers play are considered either *halus* (refined) or *kasar* (coarse) or something in-between.

Kecak is a performance typically portraying an exciting scene. A group of men surround the dancers while making rhythmic, interlocking noises with their voices that sound almost like monkeys. Watch for this dance in the second scene of *Kali Yuga*.

Topeng is a masked dance. During the performance of *Kali Yuga*, look for dancer Wayan Dibia performing "The Man with Four Faces," a series of *topeng* representing different characters.

Look for a new dance called "**The Four Directions**" in the performance of *Kali Yuga*. This dance represents the balance of nature and was created just for this show. The dance will appear in the first scene.

Other Traditional Balinese Dances

Rejang is one of a category of women's dances performed to welcome the gods or to accompany offerings to a shrine.

Baris is a male warrior dance, focusing on protection of the gods, temple, and community. Feelings and commitment of the dancer is more important than the exact steps in *baris*.

Barong is similar to the Chinese lion or dragon dance. It is danced by two men, one working the heavy mask in front, the other following as the back feet. The Barong makes its way out of its special shrine in the temple, and through the streets, making a stand for peace and good in the village. The Barong is the ultimate protector of the community.



Above: Dancers dressed and moving as the Barong.
Below: Dancer becomes a new character as he strikes a pose.





Balinese Music

The word gamelan means percussion orchestra. It refers to the different Southeast Asian ensembles of bronze, iron, or bamboo instruments. When playing the gamelan, the musicians play in pairs on the metallophones, a percussion instrument made of metal, similar to a xylophone, and rows of small pot gongs. One musician plays a mainly on-beat pattern, while his or her partner plays a mainly off-beat pattern. These two parts fit together to make a syncopated whole, which is much faster than one person could play alone. The name for this technique of interlocking rhythms is called kotekan.

The Gamelan Gong Kebyar is the gamelan ensemble you will listen to and see onstage in *Kali Yuga*. This is the most popular percussion orchestra in Bali. Made of bronze, it takes its name from the lowest-toned instrument in the ensemble, the large gong. The gong is considered the heart of the orchestra. The Gamelan Gong Kebyar has a five-tone scale (the Western scale has 8 tones) and is played on both religious and secular occasions.



Watch Out!

See if you can spot two people next to each other onstage playing interlocking parts, their mallets striking opposite times.



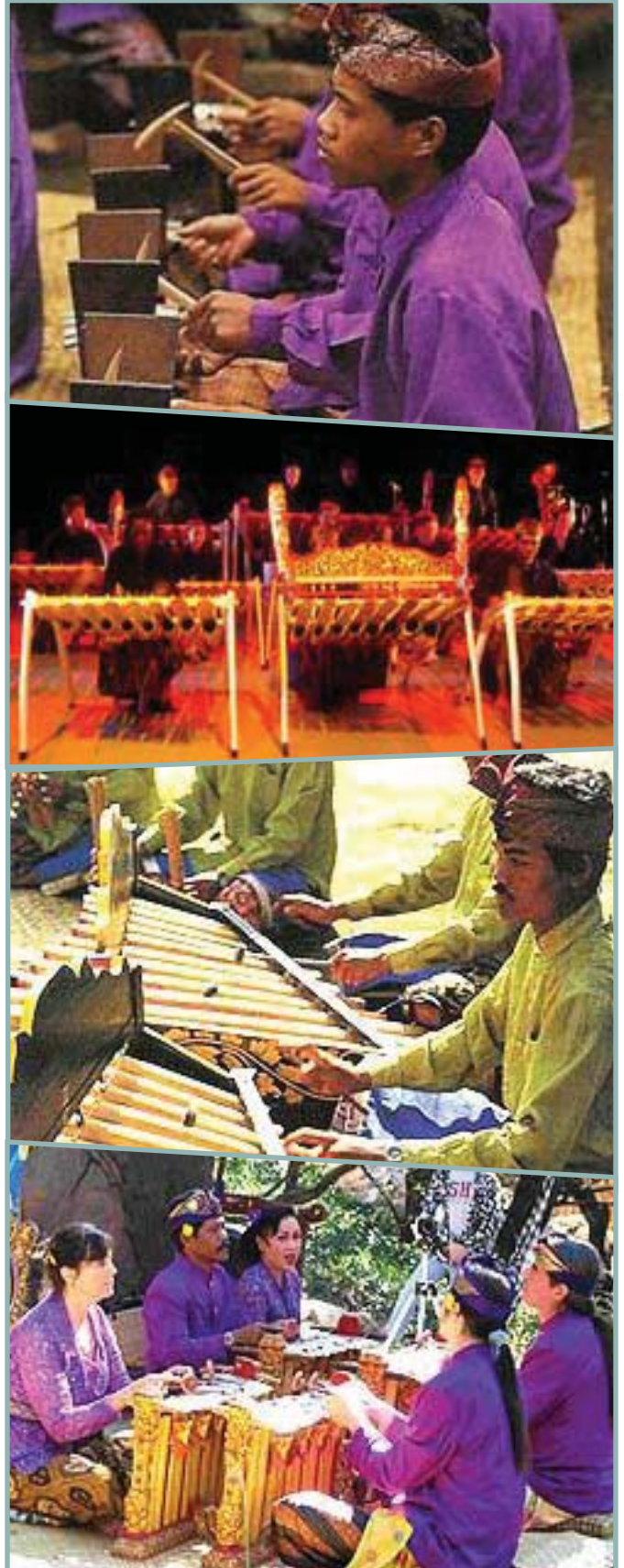
Other Gamelan Orchestras

Gamelan Angklung: This four-tone bronze gamelan has a sweet sound that the Balinese people interpret as sad. The music of the Angklung is traditionally heard in Balinese cremations and temple ceremonies.

Gamelan Jegog: A massive bamboo gamelan from west Bali, with deep bass tones and unique interlocking techniques.

Gamelan Goged: A pentatonic scale orchestra of bamboo marimbas that accompanies flirtatious *joged* dance.

Gamelan Gender Wayang: Delicate bronze metallophones that accompany Balinese shadow puppets.



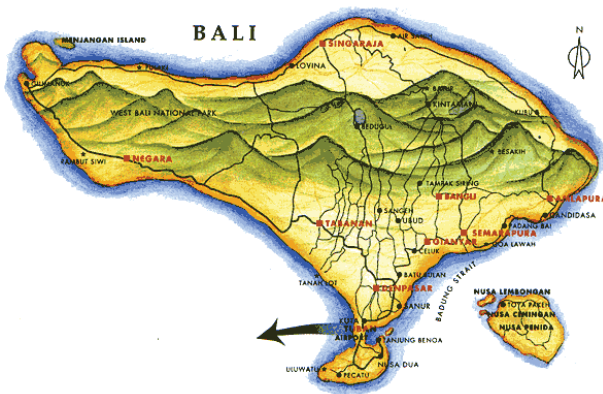
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About Bali

Guiding Questions:

- ♦ What makes Bali unique in Indonesia?
- ♦ How are the arts and religion interconnected in Balinese society?

The performing and visual arts you will experience in *Kali Yuga* come from Bali, Indonesia.



Geography

Bali is one of the nearly 18,000 islands that make up the country of Indonesia, which stretches for 3,000 miles between the Indian and Pacific Ocean. This country has a rainy, temperate climate and rich soil that is good for farming. The richness of the soil is due to Indonesia's many volcanoes—Indonesia has more volcanoes than any other country on earth! Even the tiny island of Bali has four large volcanoes.



Population

The population of Indonesia can be traced back nearly two million years! Remains of one of the early human ancestors, *homo erectus*, were discovered in Indonesia. 4,000 years ago, immigrants to Indonesia came from the region near Taiwan and brought elements of Chinese culture to the area. The Balinese *Barong* ritual, which is similar to a Chinese dragon, is evidence of the influence of Chinese culture on Indonesia.

Later, many travelers arrived in Indonesia. Most of them were traders interested in Indonesia's natural resources-- spices and minerals. Travelers from India brought *Hinduism* and *Buddhism* to Indonesia, and both religions became widely practiced by the population. The native people of Bali, however, were *animists*, believing spirits lived in everything from animals, plants, rocks, the sun, and the ocean.

In the 15th century, *Islam* reached Indonesia, and by the end of the century, the population of Java was mostly Muslim. The Hindu Javanese *aristocrats*, feeling that their way of life was threatened, moved to Bali, bringing to it Hinduism and Hindu traditions. Although Bali is now Hindu, elements of *animism* are still present in Balinese Hindu practice.

Indonesia is the 4th most populated country in the world, after China, India and the United States. Although it is made up of nearly 18,000 islands, only 6000 of the islands are populated. The country is quite culturally diverse. For example, the inhabitants of each island (and even some people on the same island) eat, dress, and speak differently. Most of the Indonesia speaks the national language, Bahasa. The majority of the people of Indonesia practice Islam, but on Bali, most people are Hindu. Because Indonesia is so diverse, the national motto is "*Bhineka Tunggal Ika*," which means "Unity in Diversity."

Religion and Beliefs

Religion is at the center of everyday life in Bali. In fact, every Balinese home contains a small temple, and every village has several. Daily offerings of fruit, flowers, or rice are made at the village temples. Bali-Hinduism is unique. It is similar to but also very different from Hinduism in India. For example, much like Indian Hindus, the Balinese believe in reincarnation. They also believe in three aspects of the supreme god: *Brama*, the creator, *Wisnu*, the preserver, and *Siwa*, the destroyer. Unlike traditional Hinduism, Bali Hinduism holds a belief in the "balance of opposites." For examples,



rather than believing that something is either male or female or either good or evil, the Balinese think that everything contains a balance of both good and evil or both male and female. Balinese make offerings to gods to preserve balance in the world. Elements of animism, like the belief in sacred trees and hills, are still a part of Balinese Hinduism.

Society

All of the people in a Balinese village belong to a neighborhood group called a *banjar*. This is like a family, but with 500-600 people! Everyone contributes work to the *banjar*, whether for the village temple ceremonies or just to keep the neighborhood clean. The work is done with a feeling of *gotong-royong*, or “working together.” Balinese work together well, collaborating on projects from fixing a road to sharing water to playing music. Because so many people live close together in Bali, the people have made rules designed to help people get along. Those who do not participate in community tasks may have to pay a large fine.



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Learning Activities

Dance, Ritual and Culture

Discussion:

How is Balinese dance used in religious rituals? How is music or dance a part of your life? Our culture? Are music and or dance used as a ritual in your religion or culture? How?

Activity:

Create a music or dance piece that represents something you or your culture values.

Art as Social Commentary

Post performance discussion:

How does *Kali Yuga* comment on current events? Is this clear in the performance? Why or why not? What elements of the production help you understand what *Kali Yuga* is commenting on?

Choose a current event that you care about or think is important. What do you want to say about it? How would you best do this in art in a way that will be clear to your audience? Will you use words? Text? Images? Sounds? Create a work of visual or performing art that sends your message.

Stories and Forms of Storytelling

Discussion and Activity:

Kali Yuga tells an ancient story through dance and music. Discuss: What is a story? What are the elements of a story? (Beginning/Middle/End, Characters,

Setting, Plot, etc.) What story does *Kali Yuga* tell? Think of a story you know well. How would you tell this story through music, dance, or gesture? Working in groups, create three short scenes (representing beginning, middle, and end) that tell the story through music, dance, and gesture only. (Try not to use words—show rather than tell the story).

Balinese Culture and Collaboration

Discussion:

Banjar (Balinese neighborhood groups) and *gotong-royong* (concept of working together) are important parts of Balinese society. Make a list of the ways these ideas reflected in the performance of *Kali Yuga*.

Vocabulary Builder

Practice dictionary skills and build vocabulary. Look through the *SchoolTime* study guide and make a list of unfamiliar words. Check the glossary on page 14, and then use a dictionary to look up the meaning of words. Write and share sentences using your newly learned words.



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Glossary

adeptness: skillful performance or ability without difficulty

animist: one who believes spirits inhabit natural objects and phenomena

aristocrats: a member of a ruling class or of the nobility

banjar: a Balinese neighborhood group that works together on communal projects.

Barong: Balinese dance similar to a Chinese Lion Dance

Buddhism: Religion practiced in parts of Asia believing in the following teachings of Buddha: life is permeated with suffering caused by desire; suffering ceases when desire ceases; and enlightenment obtained through right conduct, wisdom, and meditation releases one from desire, suffering, and rebirth.

choreographer: someone who creates new dances

gamelan: a Balinese orchestra made up of wooden or metal percussion instruments; the instruments that make up a Balinese percussion orchestra

gotong-royong: concept of “working together”

Hindu: one who practices Hinduism, a diverse body of religion, philosophy, and cultural practice native to and predominant in India, characterized by a belief in reincarnation and a supreme being of many forms and natures, by the view that opposing theories are aspects of one eternal truth, and by a desire for liberation from earthly evils.

Islam: a monotheistic religion characterized by the acceptance of the doctrine of submission to God and to Muhammad as the chief and last prophet of God

kotekan: interlocking rhythms that are characteristic of gamelan music

Mahabharata: an ancient Hindu sacred text

metallophones: tonal percussion instrument made of metal, similar to a xylophone

ngayah: a ritual offering

Ramayana: a Sanskrit epic, separate from the Mahabharata, that tells the tale of the banishment of prince Rama from his kingdom, the abduction of his wife Sita by a demon and her rescue, and Rama’s eventual restoration to the throne.

sacred: pertaining to or connected with religion

Sanskrit: ancient Indian language used for sacred and literary purposes

secular: not pertaining to or connected with religion or regarded as sacred

syncopated: style of rhythm that stresses a normally weak beat



California State Standards

Theater Grades K-12

1.0 Artistic Perception

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Theater

Students observe their environment and respond, using the elements of theater. They also observe formal and informal works of theater, film/video, and electronic media and respond, using the vocabulary of theater.

Comprehension and Analysis of the Elements of Theater

1.2 Identify the structural elements of plot (exposition, complication, crisis, climax, and resolution) in a script of theatrical experience.

2.0 Creative Expression

Creating, Performing, and Participating in Theater

Students apply processes and skills in acting, directing, designing, and script writing to create formal and informal theater, film/videos, and electronic media productions and to perform in them.

3.0 Historical and Cultural Context

Understanding the Historical Contributions and Cultural Dimensions of Theater

Students analyze the role and development of theater, film/video, and

electronic media in past and present cultures throughout the world, noting diversity as it relates to theater.

Role and Cultural Significance of Theater

3.2 Interpret how theater and storytelling forms (past and present) of various cultural groups may reflect their beliefs and traditions.

4.0 Aesthetic Valuing

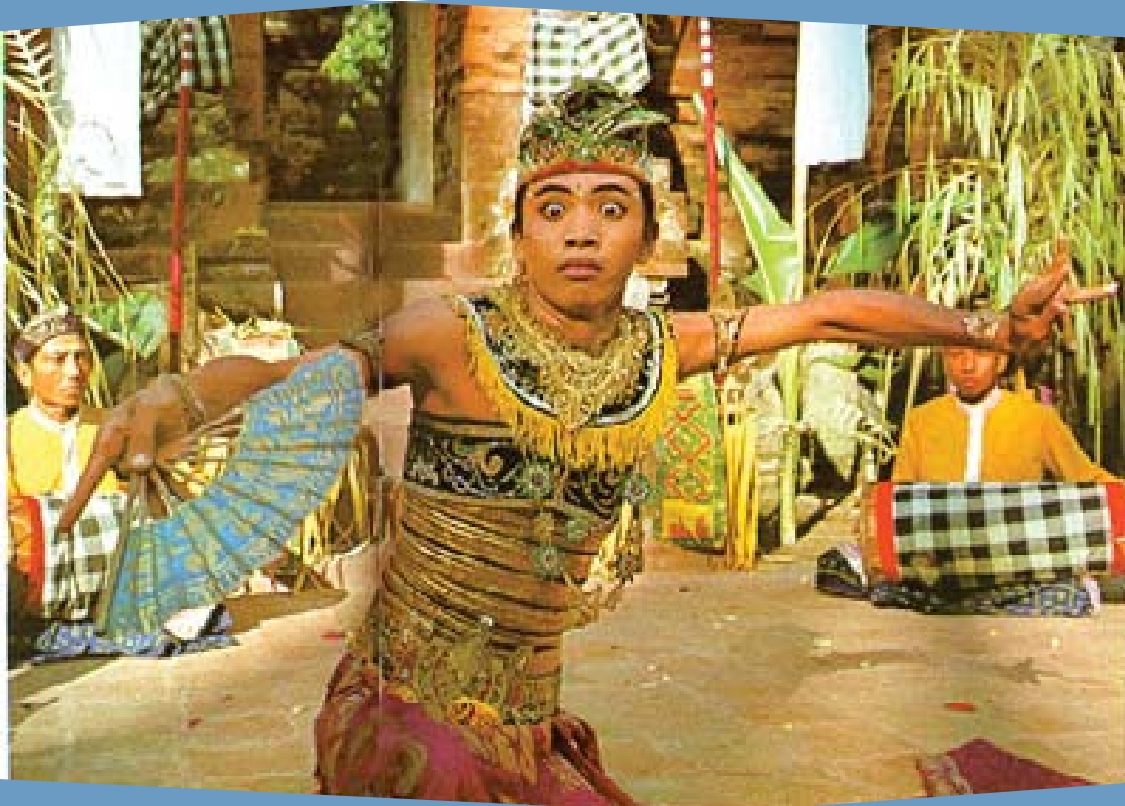
Responding to, Analyzing, and Critiquing Theatrical Experiences

Students critique and derive meaning from works of theater, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

5.0 Connections, Relationships, Applications

Connecting and Applying What is Learned in Theater, Film/Video, and Electronic Media to Other Art Forms and Subject areas and to Careers

Students apply what they learn in theater, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theater.



This Cal Performances *SchoolTime* Study Guide was written, edited and designed by Laura Abrams, Nicole Anthony, Rachel Davidman, and Janine Okmin.
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