Music & Dance from Indonesia

Friday, March 30, 2007
10:00AM Bowker Auditorium

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The Arts and Education Program of the Fine Arts Center is sponsored by

TD Banknorth
About the Artists

Gamelan Sekar Jaya was founded in 1979 in California and has performed all over the world. A group of over fifty musicians and dancers, they 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 reinterpretation 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)

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

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. I Putu Putrawan is one of North Bali’s most vibrant young composers and performers.

Ida Ayu Ketut Suciawani is a dancer and teacher from North Bali’s Buleleng district.

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

Goenawan Mohamad is a poet. He is a writer, journalist and social critic from the Indonesian island of Java.

Wayne Vitale composes music for Gamelan Sekar Jaya. 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 writes contemporary music for gamelan ensembles.

I Dewa Putu Berata is the co-music director. He plays many different Balinese instruments and is the founder of another famous gamelan ensemble called Ĉudamani.

I Made Moja is a dancer and visual artist from Batuan, a Balinese village known for its classical music and dance, wood carving and painting.

Rose Nisker is a dancer that has been performing Balinese dance styles for more than twenty years.

Rashidi Omari Byrd is a dancer and actor. Hip-Hop, B-Boying, Popping, Locking and House are integral parts of his repertoire.

Emiko Saraswati Susilo has performed internationally as a dancer, musician and vocalist.

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.
**The Arts of Bali**

In Bali, dance and music are both sacred (religious) and secular (nonreligious). 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.

**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 adeptness at learning and dancing. Even before someone starts dance study, his or her teachers will look at the body to decided what character this person should portray. Perhaps one person really looks like a classical refined Legong dancer or another may have the long hair of a Kebyar dancer. 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.

Balinese dance can be separated into three categories depending on their purpose. **Wali Dances** are considered sacred and are performed in the inner court of the temple. Some Wali dances are:

- The Rejang is one of a category of women’s dances performed to welcome the gods or to accompany offerings to a shrine.
- The 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.
- The 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.
Balih-balihan Dances are often secular and entertaining. Some of these dances include:

The Topeng is a masked dance. During a performance a dancer may perform a series of topeng representing different characters.

Legong The dance of legong tells a story. It is the most feminine dance. It is usually danced by two young girls.

Kecak is a performance that portrays an exciting scene. A group of men surround the dancers while making rhythmic, interlocking noises with their voices that sound almost like monkeys.

Bebali Dances are ceremonial and usually performed in the middle court of a temple. They include the Gambuh, a danced drama. This dance tells the courtly story of a Javanese prince in his quest for a beautiful princess.
Balinese Music

The major Indonesian islands have been inhabited by humans for many thousands of years. Attracted by their tremendous fertility, people have visited, traded and stayed to live on these islands in continuous waves up to the present day. This rich mixture of many different cultures has, over time, resulted in a vibrant kaleidoscope of musical languages and dialects. One of its supreme expressions is gamelan. The word ‘gamelan’ means “percussion orchestra,” and refers to the different Southeast Asian ensembles of bronze, iron, or bamboo instruments.

Balinese gamelan is different from other Indonesian gamelan. It is made of one set of instruments, but these instruments are paired in their tuning. Two instruments of the same size and construction are tuned to complement each other, one slightly lower-pitched (pengumbang) and slightly higher-pitched (pengisep). The unison pitches on the two instruments are not identical frequencies and when they are played together the result is an acoustical beating called ombak (literally, "waves"). This produces the characteristic shimmering sonority of Balinese gamelan. Gamelan ensemble types in Bali are many, and vary greatly in size, instrument composition, repertoire, age and function.”
The musicians of Gamelan Sekar Jaya play two kinds of bronze Balinese gamelan: the large gamelan gong kebyar and the smaller gamelan angklung.

The gamelan gong kebyar is the most widely played type of percussion orchestra in Bali. It takes its name from the lowest-toned instrument in the ensemble, the big gong, which is considered the heart of the orchestra. The kebyar ensemble plays in the five-tone pelog scale, and is used on both sacred and secular occasions.

The gamelan angklung has a distinctive four-tone tuning, part of the family of scales known throughout Indonesia as slendro. This produces a sweet and, by Balinese standards, melancholy sound. Angklung music holds a special musical role in the Bali-Hindu religion where it is traditionally used to accompany temple ceremonies.

When playing the gamelan, the musicians play in pairs on the metallophones and rows of small pot gongs. Their music is known as Kotekan, and it is made up of elaborate, interlocking melodic patterns. One person plays a mainly on-beat pattern, while his or her partner plays a mainly offbeat pattern. These two parts fit together to make a syncopated whole, which is much faster than one person could manage alone. See if you can spot two people next to each other onstage playing interlocking parts, their mallets striking opposite times.

**Comparing Western and Balinese Musical Scales**

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<th>Slendro (4-tone Gamelan Angklung)</th>
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About Bali…

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.

**Resources**


Pre-performance Activities

Interlocking melodies are a key feature of all gamelan music. This activity introduces pupils to the concept using an interlocking rhythm. Using the Interlocking Activity Worksheet (below):

Count aloud the numbers 1 to 8 keeping a steady pulse, repeating them a number of times.
Tap the pulse (shown as shaded circles) on knees whilst counting.
Divide the class into two groups. Referring to the line of shaded circles below the number grid, ask Group 1 to only clap the numbers that have stems going up. Ask group 2 to clap the numbers that have stems going down. Practice them separately and then together. The two patterns should lock together into a steady seamless pulse.

Point out that interlocking is a key feature of gamelan music (kotekan).

Ask pupils to brainstorm words that describe the music e.g. busy, repeating, hypnotic etc.
Extension: Distribute thesauruses and, in groups, look up the words suggested. Pupils then select more appropriate or sophisticated words and feed these back to the teacher.

Above Activity from: http://www.oxfam.org.uk/coolplanet
Ostinato Activity

Food Train

The following activity is an exploration of the musical concept of ostinato. Point out that the Gamelan music is also based on a cyclic (repeating) core melody called ‘balungen’.

Rehearse the following chants with the whole group.

Chant 1: Mush Room (2 beats) Two slow even beats (one two)

Chant 2: Cheese and Crack ers (4 beats) Four even beats (one two three four)

Chant 3: Chick en Fric as see (5 beats) Two even, three, short, quick beats (one two threefourfive)

Chant 4: Soup (1 beat) One long beat (o--n--e)

Break the class into four groups and assign one chant to each. Have each individual group practice their chant until they are comfortable saying it in unison.

Reassemble the group. Explain that the groups will now create a musical piece much like the way the gamelan orchestras create their music. Stress that it is important for each group to maintain their chant throughout the piece until they get the direction to stop. (Teacher should demonstrate two simple hand gestures to indicate start and stop.)

Start the Mushroom group Chant 1.

After 15-30 seconds start the Cheese and Cracker group Chant 2.

After a similar interval start the Chicken Fricassee group Chant 3.

After 15-30 seconds start the Soup group Chant 4.

Ask the students to try and listen to the whole piece while they continue with their chants. Now stop each group in reverse starting with the Soup group until only the Mushroom group is still chanting. End the piece.

Can the students think of why the work may be titled “Food Train”?
Vocabulary

**Animist**: one who believes spirits inhabit natural objects and phenomena

**Banjar**: a Balinese neighborhood group that works together on communal projects

**Buddhism**: Religion practiced in parts of Asia believing in the following teachings of Buddha taught a state of enlightenment is obtained through right conduct and wisdom

**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**: Balinese 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

**Islam**: a monotheistic religion characterized by the acceptance of Muhammad as the chief and last prophet of a supreme being

**Kotekan**: interlocking rhythms that are characteristic of gamelan music

**Metallophones**: tonal percussion instrument made of metal, similar to a Xylophone

**Myth**: a traditional story created by a culture to explain a practice, belief, or natural phenomenon

**Ngayah**: a ritual offering

**Ostinato**: a repeated melody or rhythm in a musical piece

**Sacred**: pertaining to or connected with religion

**Secular**: not pertaining to or connected with religion or regarded as sacred

**Syncopated**: style of rhythm that stresses a normally weak beat
For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for $1. A parking permit is required for discounted parking in the garage. Call the Programming Office if you require permits at (413) 545 – 0190. All other parking on campus is at available meters at the rate of $1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.
PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER

BOWKER AUDITORIUM
In Stockbridge Hall

Bowker Auditorium

School Bus Parking: Students should be dropped-off behind Stockbridge Hall which is accessed via the road to the Campus Center Parking Garage off of Commonwealth Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: We recommend parking in the Campus Center Parking Garage which is directly next to Stockbridge Hall/Bowker Auditorium. All other available parking during weekdays is at meters. There are few meters available that are close to Bowker Auditorium. Available lots and pricing (current as of 9/1/04) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of $1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. (413)545-0190

Parking meters are enforced Monday – Friday, 7AM – 5PM. Meter rates are $1.00 per hour.

Parking Garage – next to Bowker - accessed across from the Mullins Center off Commonwealth Avenue
Lot 25 – next to Mullins Center with 3 & 5 hour meters

From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 “To the University of Massachusetts.” Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. At first light turn left on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

From the South: (Springfield, Holyoke) I-91 north to Route 9. East on Route 9 over the Coolidge Bridge and through Hadley. Left at Route 116 (across from Staples) heading north toward campus. Right at first exit at “University of Massachusetts” bear right onto Massachusetts Avenue toward campus. At first light turn left on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions from “From the South” above.

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci’s Restaurant on your right), rejoining North Pleasant Street. Stay on North Pleasant until it enters campus. Go straight through light – street has now become Massachusetts Avenue. At bottom of hill turn right on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.
Evacuation Procedures

In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.

Sections 4, 5, 6
Exit through the lobby.

Sections 1, 2, 3 & Pit
Exit toward stage.

Note: Interior house conditions may necessitate alternate exit routes.

Mezzanine 1, 2, 3
Exit rear through lobby.

Balconies 1, 2 exit toward stage, up two flights and down interior fire escape.
NOTICE TO ALL TEACHERS AND CHAPERONES

PERFORMANCES BEGIN PROMPTLY AT 10AM OR NOON.
Many of our performances sell out. This means we can have up to 1,600 students to seat. Please help us by arriving 30 minutes prior to the start of the performance. This will allow our ushers to get everyone seated and for you and your students to visit the rest rooms and get settled. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.

PLEASE CHECK LOCATION OF PERFORMANCE WHEN MAKING YOUR BUS RESERVATION.

The staff of the Fine Arts Center needs your help! An increasing number of students are coming into the performance space with gum, food, beverages and portable music players. None of these items is allowed in the halls for performances. Many of these items are stowed in backpacks and are not easily noticed. Our goal is to offer high quality performances for young people. In order to enhance the experience, we ask for your cooperation in preventing these items from entering the hall.

For the comfort of all concerned, we ask that backpacks, lunches and other gear be left on the bus. Our long-standing policy of no cameras or tape recorders still is in effect.

At the conclusion of the performance please remain in your seats until your school group is dismissed.

We hope that you and your students enjoy your theatre experience!
PARKING POLICY

FOR GROUPS NOT TRAVELING BY SCHOOL BUS

We are pleased to announce that we have made arrangements with the UMass Parking Services to allow our patrons to park in the Campus Parking Garage for the reduced rate of just $1 during your stay.

This rate is available to home school families and schools that will arrive by private transportation rather than by bus. Please let us know at the time you make your reservations that you will be traveling by car. Parking passes will be mailed with your invoice approximately one month prior to each performance. You will be sent a sheet that includes 10 parking passes that you may cut and give out to drivers in your group. Should you require additional passes, please photocopy the sheet. The passes are valid for the garage only on the date of your reserved performance. You may park in the garage for performances in either the Concert Hall, Rand Theater or Bowker Auditorium. Parking at meters on campus does not apply.

We hope that this policy will better meet your needs. Please do not hesitate to call our office if you have questions.

Programming Office: (413) 545 – 0190.