

# Çudamani: *Odalan Bali*

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Each section includes Questions for Understanding (at the beginning) and Exercises (at the end). These can be used to help students integrate the material presented into subjects they are already studying in the classroom, and are designed to meet some of the requirements of the Reading/Language Arts Framework and Visual and Performing Arts Content Standards for California Public Schools.*	
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\* Material contained in this study guide can also be used to implement lessons that meet the Visual and Performing Arts content standards for California public schools. A full list of VAPA standards and content standards for related disciplines such as history and social studies can be found on line at:

**<http://www.cde.ca.gov/be/st/ss/index.asp>**



# 1. Welcome to *SchoolTime*!

Dear Teachers and Students,

On **Friday, April 1 at 11:00 a.m.**, you will see a *SchoolTime* performance by Balinese company **Çudamani** at Zellerbach Hall on the UC Berkeley campus.

**Çudamani** is a professional company of thirty-one young virtuoso musicians and dancers with a working philosophy much like a family temple or *sanggar*. Members see themselves as a community of leaders who, through their music and dance, positively contribute to the artistic, cultural and political life of their village.

“Odalan Bali” re-enacts the day of a temple anniversary celebration. The performance encompasses the preparations, the rituals, gamelan music and sacred dance that are an intrinsic part of the temple ceremony and Balinese life. *Odalan Bali* introduces students to the richness of Balinese ceremony, reflective of the connection between religion and the performing arts. Their work reflects the complexity and beauty of Balinese culture.

By using the material provided in this study guide and attending the performance, your students will be able to address the question: **“How will attending a performance of Çudamani help us better understand Balinese culture?”** Targeted questions and exercises in each section will help focus students’ understanding about the artists, the performance and the art form as well as background information on Balinese history and culture. Then, you can actively participate if you:

- CONSIDER the history and symbolism behind the music and dance.
- LISTEN for cycles in the gamelan music.
- THINK about what the dancers and musicians are communicating to the audience.
- OBSERVE how the performance expresses elements of Balinese culture.
- REFLECT on what you have learned about Balinese music and dance in this Study Guide.

By participating with your imagination, heart and mind, you’ll be on your way to becoming an expert at enjoying the performing arts. You’ll find that you’ll be inspired, you’ll see how performances communicate many things, and your spirits will soar!

Sincerely,

Laura Abrams  
Manager, Education and Community Programs

## 2. Theater Etiquette

### ***Be Prepared and arrive early***

Allow yourself plenty of time to travel to the theater and locate parking. You'll want to arrive early enough to be seated in your seats well before curtain time (when the performance begins).

### ***Be Aware and remain quiet***

A 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! Because even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, it's best to stay quiet so that everyone can enjoy the performance without distractions. If you need to use it, 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 show their appreciation for your attention by bowing to the audience. It's always appropriate to applaud at the end of a performance, and it's 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 watches in a concentrated way, the performers feel supported and are able to do their best work. They can feel that you are with them!



### 3. Unit-Long Understanding Goals

#### *Questions for Understanding*

##### *For Teachers:*

The material in this study guide is designed to introduce the company Çudamani to your students. You may copy the pages for students to read, or else read these sections together in class.

Questions at the beginning of each chapter set the stage for the *SchoolTime* performance you will see with your class. You can prepare your students for the performance by setting understanding goals and using the exercises provided at the end of each chapter, as well as reinforcing students' impressions with a post-performance class discussion. By adapting the materials presented to the level of your students, you can address grade-appropriate California Visual and Performing Arts Content Standards.



##### *Overarching Questions:*

- 1** How can attending a performance of Çudamani help us understand Balinese culture?
- 2** What do music, dancing and other traditional art forms tell us about the people of Bali?
- 3** How can knowledge of Bali's history and culture enhance our understanding of this performance?

# Questions for Understanding

## About the SchoolTime Program

Cudamani's performance re-enacts the elements of a very special day—the odalan is the temple anniversary ceremony. While you are sitting in your seats in the theater, watching and listening to the performance, you can ask yourself:

1 What are three things about the ceremonies of this special day that you can see or hear?

2 How do the performers demonstrate the cycles of ceremony and ritual that are part of life in Bali?

3 How are the arts, especially music and dance, part of the odalan? Are there other art forms that contribute to the performance?



## 4. About the *SchoolTime* Program

### *Odalan Bali: An Offering of Music and Dance*

In Bali, our lives are filled with ceremonies. The Balinese odalan is a temple ceremony that commemorates the beginning of a life. The main function of an odalan, like all ceremonies, is to create and maintain harmony and balance. It is a way for us to do three important things: 1) To express our belief in the greatness of God; 2) To establish and keep our relations with other humans full of respect and love; 3) To take care of the natural world.

Our ceremonies are an opportunity to offer our prayers and gratitude to God through our work, performances and prayers. We strengthen our community by working together to prepare the offerings for the ceremonies. This is a time to share stories, enjoy each other's company and work cooperatively toward a greater cause—while affirming our mutual respect and interdependence. Through our ceremonies we are reminded of the need to take care of the natural world. We make ritual offerings of leaves, fruit and flowers, so we plant trees. We offer meat and eggs, so we take care of animals. We need water, so we take care of our lakes and forests. Our ceremonies remind us of the importance of these three worlds - the divine, the human and the natural. For us to have happiness in this life, we believe it is essential for us to have harmony and balance between these worlds.

We always offer prayers and offerings before every performance, in Bali as well as on tour, but this production is not a Balinese ceremony. It is our way of bringing to you the inspiration, beauty, profound spiritual unity and the enjoyment that we feel during our ceremonies. It is our way of living.

***SchoolTime* features Part 2 of the full performance,  
just as the high point of the ceremony begins.**

### ***Çudamani***

**Composers: I Dewa Putu Rai, I Dewa Putu Berata, I Dewa Ketut Alit**

The feeling of the odalan is evoked through the composition Çudamani, which is inspired by the Panca Gita or the “Five sounds” that must be heard during a full ceremony:

- 1) The priests’ mantras
- 2) The priests’ bells
- 3) The sound of *kidung*, the singing of ancient songs while sitting in the temple
- 4) The sound of gamelan
- 5) The *kul-kul*, or wood slit drum

### ***Rerejangan***

**Choreographer: I Nyoman Cerita Composer: I Dewa Ketut Alit**

This piece is inspired by the quiet yet communal sacred *Rejang* temple dances. Each village or region has a unique *Rejang* or *Pendet* dance. Women and girls of all ages come together and dance as an offering to the gods. In some areas, women wear elaborate costumes, while elsewhere they wear whatever they have worn to temple that day. Everywhere, the spirit of dedication and sincere offering is the same.

### ***Tajen***

**Composer: I Made Karmawan with additional arrangements by I Dewa Putu Berata**

To prepare for the descent of the holy spirits, special offerings are again given to the *buta kala* (evil spirits). Gods love things like flowers, fruits, and sweet rice cakes. The *buta kala* love things like onions, spices, and meat. A cockfight is traditionally held as an offering. As the *buta kala* are unruly and messy beings, the cockfight is also messy, loud, and unruly. Once these evil spirits are satisfied, calm can resume and the divine spirits may descend undisturbed.

### ***Legong Gering***

**Choreography: I Nyoman Cerita; Composer: I Dewa Ketut Alit with additional arrangements by I Dewa Putu Berata; Dancers: Ni Wayan Pebri Lestari and Dewa Ayu Eka Putri**



The divine takes many forms in Bali. Children are considered to be very close to the divine, so young girls are often entrusted as divine vessels. In Pengosekan and in many other villages, sacred headdresses are honored during Odalans, worn by young girls who may be descended upon by divine spirits. This duet is inspired by the sacred headdresses, called *susuhunan* (“One that is carried on the head,” meaning one that is above us). Prior to the descent of the spirits, the girls may prepare

for months and during the ceremony quietly inhale the smoke of incense and absorb the essence of offerings. When a *susuhunan* descends, the temple is filled with great awe and beauty. A *susuhunan* may be peaceful and benevolent or become angered if we have been disrespectful or forgetful. A *susuhunan* often travels through the village giving blessings to those who wish to receive them.

### ***Truna Gandrung***

**Dancer: Ni Kadek Sudarmanti**

**V**irtuosic performance is a part of any major ceremony. The *kebyar* genre includes stunning works of music and choreography such as Truna Gandrung and Kebyar Legong which developed in the 1930's in North Bali. This is one of the most popular and well-known genres of Balinese performing arts. Truna Gandrung means "young man in love" and is usually performed by a young woman. The moods, energy, spirit and playful exuberance of youth is the central inspiration for Truna Gandrung.



*An Oleg dancer posing with fan.*

### ***Barong***

**Dancers: I Made Mahardika and I Dewa Made Sakura**

**O**ne of the most famous of Balinese figures is the barong, a revered protective figure in the village that is a manifestation of protective powers. The barong kekek or ketet is considered to be the vehicle of the god Shiva. Çudamani says: "In our villages we have *susuhunan* who are in the form of barongs and we have a close relationship to these *susuhunan*. We ask for protection and blessings when undertaking a major project (like a tour to the United States) or when facing a difficult or dangerous situation."

### ***Nyimpén: "To Put Away"***

**A**s the ceremony draws to a close the sacred vessels of the *susuhunan* are stored. But the gods are ever-present. There is always another ceremony or holy day just around the corner. In the last hours of a particular ceremony, the priests work together to bring to a close these auspicious moments. There is a feeling of relief and deep joy, knowing that together the community has accomplished a very important task. In a small ceremony, a *nyimpén* can be very quiet, taking place at midnight. Sometimes it involves just a few musicians playing quietly, a small group of dancers and followers circling the temple. The final prayers take place on the damp earth.

"Humbly and quietly we once more offer our gratitude and hopes for a peaceful life. With great reverence we put away our sacred headdresses and Barong...until the next Odalan and our last prayers are "Om Çanti Çanti Çanti Om" "May there be peace."



*The sacred Barong, protector of the village.*

# *Visual Art Exercise*

## *Thinking Ahead:*

### *Collecting Data While Attending the Performance*

**B**egin with a class discussion about the program the students will attend. Students can make a list of things to look and listen for during the performance based on the descriptions in this chapter. This will help them recall details when they return to the classroom.

Following the performance, students can use their memories to complete the following exercises. After the performance, students can use their collected perceptions to complete these visual arts exercises:

### *Make a poster:*

**Y**our assignment is to make an advertisement for Çudamani that will make people want to see their performance.

- \* What can you say about Çudamani that will let people know how great they are?
- \* Choose your visual elements carefully. Besides a picture or photo of the group, what are some other interesting things you can include?
- \* Remember to include the group's name, the dates, and the place so the audience will know where to go for the performance!
- \* Are there other elements that should be on a poster?

# Questions for Understanding

## *About The Artists*

Cudamani maintains that the vitality of Balinese arts is tied to the connection of performance to the religious and social life of the village. As you experience the Odalan Bali ceremony, ask yourself:

**1** Who are the performers and how can you tell that they are organized like a community?

**2** What values are important to the performers? How are these values reflected in the performance?

**3** What impact do you think tourism has on the performance and culture of Balinese people?



*Cokorda Tisnu as an evil king marshaling his followers.*

## 5. About the Artists: Çudamani

In the village of Pengosekan, across the street from the temple, is a family compound that is the home of Çudamani. Comprised of a core membership of thirty-one young virtuoso musicians and dancers, Çudamani is a professional company with a working philosophy much like a family temple or *sanggar*. Members see themselves as a community of leaders who, through their music and dance, positively contribute to the artistic, cultural, and political life of their village.



*A dancer meticulously prepares her make-up and her headdress of frangipani flowers.*

The group traces its roots to the 1970s when the children of Pengosekan, a village well-known for its community of painters, weavers and musicians, gathered after school to play music in the village *balai* (pavillion). Over the years these independent-minded children formed a new kind of organization that has become the pride of the village.

Tourism has had a powerful impact on the arts in Bali, particularly in Ubud, the famous tourist town just north of Pengosekan. By the 1990s most of the musicians of Ubud were playing for tourists in lieu of the needs of the community, and members were hired and fired depending on their technical ability. The youth of Pengosekan often found themselves working in this system experiencing the financial benefits of tourism while also keenly aware of the artistic and cultural dangers of this “professional” arrangement. They looked for a way to maintain their sense of community and cultural identity in the face of these pressures.

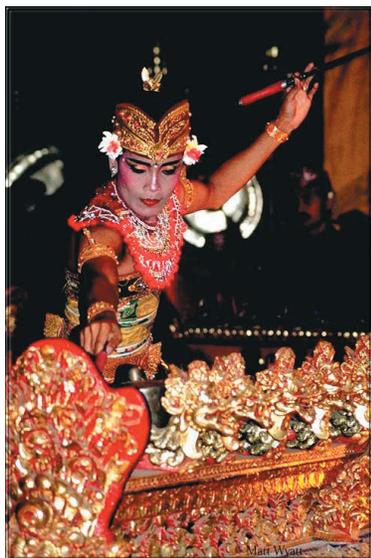
To address these issues, in 1997 Dewa Putu Berata (Director), Dewa Ketut Alit (Artistic Director) and others from Pengosekan gathered a number of talented and promising young people from throughout Bali to form Sanggar Çudamani.

Çudamani maintains that the vitality of Balinese arts relies on the connection of performance to the religious and social life of the village. The group sees itself as an activist community that responds to the philosophical, practical, and problematic issues that face Balinese artists today. To insure democratic group process, all major decisions are arrived at through consensus and discussion (a method that is rather unique to gamelan groups in Bali). Based on a traditional village model, that is, not for financial profit or individual gain, the group sets the highest artistic standards in the service of the temple and the community.



*Receiving holy water from a priest during a teen's tooth filing ceremony.*

Members of Çudamani work to achieve a balance of being active, creative artists while also preserving ancient and rare forms of Balinese music and dance. The group invites older master artists to Pengosekan to study classic works that are not often performed. Members of the group also compose new music. Çudamani composers are famous for their inspired contributions to the repertoire of Balinese music.



*The androgynous Kebyar Trompong. The dancer must also play one of the gamelan instruments in the middle of the piece.*

Çudamani's repertoire includes rare classical forms of dance to highly creative instrumental works. The group plays with great technical skill, high collective spirit and a great understanding of musical nuances. Members are highly dedicated, since participation is voluntary. Since its creation four years ago, Çudamani are in great demand throughout Bali, and their vitality and dedication to Balinese traditional values are their hallmark.

Dances performed by the group include the classic *Legong*, rare pieces in the *Kebyar* genre, and new choreography. Outstanding musicianship and dance technique add weight to the revival of classic works. In addition, their efforts demonstrate a respect for and dedication to the senior masters who are too often dismissed as outdated by the young tourist-oriented artists of Bali.

The dancers' graceful bodies mirror every musical nuance of the gamelan as they bring to life vivid tales of gods and heroes of Balinese mythology and history. Beyond aesthetic entertainment, Balinese arts capture and amplify the shifting dimensions of human emotion, nature, the spirit world, and the cosmos.



*Kebyar dancer performing with a fan.*

# Questions for Understanding

## *The Arts in Bali*

Art is a part of everyday life in Bali. In the performance, AÇudamani will show us many of the details of a temple ceremony. Look and listen carefully to find:

1 Why are the arts important to the Balinese people?  
How can you see this in the performance?

2 Can you tell whether a dance is intended to be feminine or masculine? Name some of the characteristics that give you this information.

3 What is a gamelan? Is it played by one or many musicians?



*A gamelan gong bebyar, led by master musician I Madé Jebeg.*

## 6. The Arts in Bali

Art permeates Bali. On any evening fragments of music float across balmy, frog-croaking fields or smoky city streets as the Balinese intensively rehearse their demanding complex, ensemble-based music. There are thousands of different musical ensembles on this tiny island, playing on twenty-five or more types of orchestras!



*Photo by Richard Blair: Kebyar Duduk dancer*

Making art is part of everyday life in Bali. On a walk through the village, one might see men making a beautiful bull sculpture out of wood and paper, only to burn it during the cremation ceremony where it serves to hold the remains of a family member. One constantly catches glimpses of women and girls wielding small knives, artfully cutting out coconut leaf doily patterns and sewing them together with flowers, other leaves and bamboo into astonishingly intricate offering holders for large and small religious rituals.

Perhaps the reason that the skill and practice of arts and crafts are so widespread is that the arts are necessary to the practice of the Bali-Hindu religion. Balinese people learn how to use basic tools and hone their hand-eye coordination at an early age. They must adapt themselves to ensemble settings, working together with parents, older village members and peers. Children learn how to work hard but also to have fun working together. They are encouraged to always make things as beautifully as they can, according to Balinese tastes.

In Bali, dance and music are performed in both sacred and everyday settings. A religious—sacred—ceremony is not considered complete without some sort of music and dance, which is considered an offering to the gods. Dancers in the inner temple face the altar and gracefully wave



*Village dancers on a break*

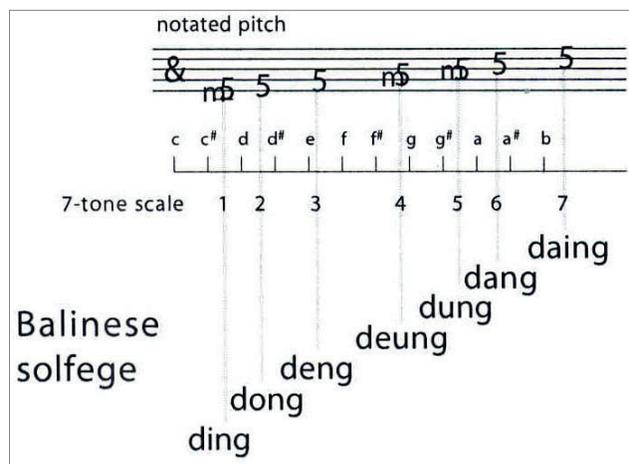
incense, while others may dance backwards through the templegate, welcoming the holy water brought from a sacred spring. The gamelan plays for hours, helping to create the ceremonial atmosphere with ancient instruments considered village heirlooms.

Music and dance for secular or non-religious entertainment are found in all kinds of places. You might see one person picking out tunes on bamboo tingklik marimba on a hot afternoon; meanwhile, thousands of spectators may be urging on their gamelan “team” in a battle-of-the-bands showcase of skill. An entire bamboo group might be set up in the road, accompanying the dance. Performances are often given at hotels for tourists. Local audiences, though, may prefer the stories of drama *gong* or the *arja* opera. In this performance, the emphasis is on sacred arts.

## Balinese Music

The word ‘gamelan’ means “percussion orchestra,” and refers to the different Southeast Asian ensembles of bronze, iron, or bamboo instruments. The musicians of Çudamani will mainly be playing on the large bronze gamelan semarandana gamelan. It has seven notes in its scale, and can play on both sacred and secular occasions.

In order to convey the rich sonic environment of the odalan, the musicians of Çudamani also



*Balines solfege juxtaposed to Western scale.*

make music together on many sorts of everyday tools: brooms, hands, mouths and more. Interlocking patterns created by brooms sweeping the temple floor mirror and give voice to the interdependent lives of the people involved in the ceremony. Different kinds of singing and speaking add to the mix: the call to temple of the *kulkul* slit drum, the ringing of the priest's bell as he or she intones sacred mantras, the choral *kidung* songs, the sung and spoken moral commentaries of *kekawin*. All the sounds made as people work together in preparation for the ceremony, as well as the different tone qualities of the music connected to the ceremony are all considered *ngayah*: offerings of ritual devotion.

Gamelan musicians play in pairs on the metallophones and rows of small pot gongs. Their interlocking is known as *kotekan*, and it is made up of elaborate, intertwined melodic patterns. One person 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, 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 at opposite times. *Kotekan* is another expression of how the Balinese value working together, rather than individualism. The lowest sounding instruments, the giant gongs, are considered the heart of the orchestra, and offerings will be made to them before every performance.

## ***Balinese Dance***

**D**ance is also considered *ngayah*, a ritual offering, and is necessary to the successful completion of the ceremony. Some of the most dynamic dances (like the *Teruna Jaya*) are performed in a pavilion just outside the temple as entertainment for the gods and the congregation. These dancers have studied for years, and are picked for their appropriate body type and their learning and dancing skills. The dances presented within the temple, such as *Rejang* and *Baris Gede*, are often performed by untrained dancers moved to join in the age-old steps.

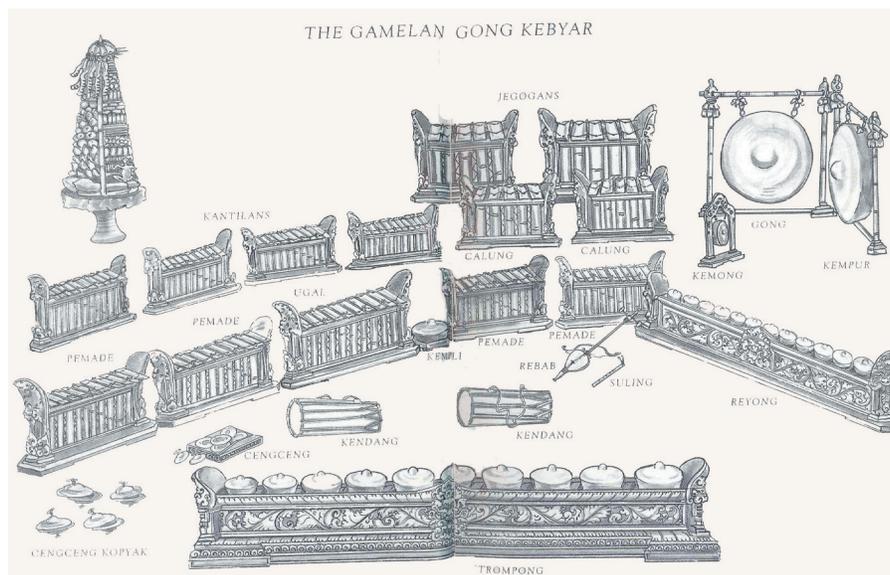


*Legong dancer performing a 'seledet' eye movement, accenting important moments in cycle.*

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

*Baris Gede* is the epitome of manly protection of the gods, temple, and community. The focus is not so much on the refinement of the steps, but more on the devotional feelings and commitment of the dancers.

In general, Balinese dance may depict stories, abstract movement, or movements abstracted from mudras or the natural world of trees and animals. The character of a dance can be placed on a continuum that runs from soft female style (female offerings dances) to more androgynous strong female (*Teruna Jaya*), to soft male androgynous (*Kebyar Duduk*), to finally the strong male *Baris Gede*. The character is reflected in how the dancer walks; soft female style has knees together, body low, hands soft. Strong male has hands high, legs far apart.



*The instruments of a Balinese gamelan (orchestra).*

# *Social Studies/Writing Exercises*

## *Elementary School Level:*

After the performance, think about the *music, movements* and *message* that are part of Çudamani's performance.

- \* Imagine you are one of the performers. Write a journal expressing your experiences and reflections as you travel the world on tour.
- \* Write a letter to the director Dewa Putu Berata or artistic director Dewa Ketut Alit. What would you like to ask them?

## *Middle School Level:*

Consider the origins and history of the music and dance performed by Çudamani. Their performance is closely linked to their culture, and plays a particularly important role in their religion and the location where it is created.

- \* In your own experience, can you think of a visual or performing art that is created as a part of or in response to a particular cultural or religious situation?
- \* Answer these questions as you compare and contrast an art form you know with **Balinese music and dance**:
  - \* What is the art form?
  - \* Who makes/performs it?
  - \* How do the performers work together or separately?
  - \* Is this art form accepted or challenged in society or culture?
  - \* Does this art form involve a whole community or a select group of people?
  - \* Are there particular customs or rituals that are expected or required when this art is made or performed?

# Questions for Understanding

## About Bali, Indonesia

Knowledge of history can help students better understand the culture of Balinese people and put into better context the role of music in Balinese culture.

1 Who are the people that live in Bali? What different cultures have interacted with them and what influence did this leave on Bali history and culture?

2 What are some interesting and unique facts about Bali?

3 How is society structured and organized? What are some important societal values?



*Terraced rice paddies. Rice is the staple food of much of Indonesia.  
Photo copyright Richard Blair*

# 7. About Bali, Indonesia

## Geography

Bali is one of the more than 13,000 islands that form the archipelago called Indonesia. These islands stretch for over 3,000 miles between the Indian and Pacific Oceans, from Sumatra in the west to Irian Jaya in the east, forming a natural border between Southeast Asia and Australia.



*Çudamani is from the Ubad area in Bali.*

The islands of Indonesia were formed along a line where two continental plates meet on the ocean floor. As a result, they are highly volcanic. In fact, Indonesia has more volcanoes than any other country on earth.

Bali itself, though very small, has four large volcanoes! This has a dramatic effect on the lives of the people who live there.

On the one hand, volcanic activity creates great danger. In 1963, when the sacred mountain Gunung Agung erupted along Bali's northeast coast, a third of the island was devastated. On the other hand, the volcanic soil is extremely rich in nutrients for crops. Combined with the rainy, tropical climate (Bali lies just south of the equator), the conditions are almost perfect for farming. Balinese rice paddies (*sawah*) produce crops year-round. Most Balinese still



*Indonesia has many active volcanoes*

live in rural villages, growing an almost unimaginable variety of fruits and vegetables.

Indonesia is the 4th most populous country in the world, behind China, India and the United States. The island of Java, which is directly west of Bali, is one of the most densely populated areas on earth, holding over 120 million people in a place about the size of the northern California coastal plain!



*The Barong clearly reflects the influence of Chinese culture on Bali*



*Durian fruit: Smells shockingly nasty, tastes divine.*

The population is culturally diverse. Indonesia’s motto is “Bhineka Tunggal Ika”—“Unity in Diversity.” From island to island—and in cases of bigger islands, from one area to another—people eat different foods, wear different clothes and speak different languages (although almost everyone also speaks the national language, Bahasa Indonesia). The majority of people practice Islam. In fact, Indonesia has more Muslims than any other country in the world, even those in the Middle East.

In this land of diversity, Bali is special. Besides having its own foods, clothing, language, music and art styles, it is the only island in Indonesia that is almost entirely Hindu. This unique aspect of Balinese life is a product of its history.

## ***History***

**H**uman life in the East Indies—what we now call Indonesia—goes back almost two million years to the time of homo erectus, or “Java Man,” whose remains were some of the first discovered from that long-ago era. The fact that these early human ancestors traveled such amazing distances from their place of origin in Africa suggests that theirs was

among the most advanced cultures of their time.

Later migrants to the archipelago were equally ahead of their time. A wave of travelers who arrived some 4000 years ago from around Taiwan were probably some of the best open-ocean navigators of their age. These peoples likely brought with them some of the earliest influences in this area from Chinese culture. The Barong in Balinese rituals, which looks very much like the dragon you might have seen in a Lunar New Year lion dance, is evidence of such Chinese influence even today.



*The Buddhist temple Borobudur in Central Java*

Over the next millennia, other travelers—mostly traders interested in Indonesia’s rich natural resources of spices and minerals—brought their ideas. India became especially influential. Buddhism and Hinduism both came to Indonesia from India and became major religious forces. In the 11th century, the Buddhist kingdom of Sriwijaya on the island of Sumatra was one of the most populous and important places in the entire Eastern Hemisphere. By the 14th century, the island of Java was mostly Hindu.



*Layered roofs of a water temple. Lake Bratan, high in the mountains of Central Bali, is revered as the source of water for agriculture.*

At that time, the indigenous people of Bali—called the Bali Aga—were animists, as they had been for thousands of years. They believed that spirits lived in everything, both living and nonliving—in animals, certainly, but also in plants, in rocks, in the sun and the wind and the sea. A Balinese storm might convince you of the power of these spirits!



*Painting of Legong dancers.*

The events of the next centuries changed Bali forever. Islam, which was moving farther and farther east by the century, finally arrived in the archipelago and swept over Java. The aristocrats of the Javanese Majapahit court, feeling that their way of life was threatened, moved to Bali, where they had made strong connections over hundreds of years. The biggest movement of people came at the end of the 15th century. Through the force of numbers and their advantages in power, the new migrants came to dominate the Bali Aga. They brought with them their poetry and songs, their sacred language (called *Kawi*) and stories, all of which became central to Balinese performing arts (and still are today). Bali became Hindu although to this day Bali-Hinduism is obviously connected to the Bali Aga's animist traditions.

In the 16th century, European powers began to colonize the globe. After a short period of Portuguese domination, Indonesia came under Dutch control in 1602. Bali, however, stayed independent until 1849, when the northern part of the island was subjugated after three wars with the Dutch. The south was not controlled until 1908 after the Balinese royal courts refused to surrender and instead committed ritual suicide in a series of famous events called the Puputan.

As in other parts of Asia, Africa and Latin America, the struggle for independence became strong in the East Indies between the two world wars. After coming under Japanese control during World War II, Indonesia (including Bali) finally gained its independence in 1949. The 50 years since then have been a time of struggle to develop economically and politically, with periods of great turmoil in the 1960s and now. Turn the pages of your local newspaper and you are likely to see a story about

Indonesia in these difficult days. Throughout these times, however, Bali has remained firmly rooted in its strong cultural traditions.

## *Society*

All Balinese belong to a neighborhood association within the village called a *banjar*. This is basically an extended family of 500-600 people. Everyone contributes work to the *banjar*, whether for village temple ceremonies or just to keep the neighborhood clean. The work is done with a feeling of *gotong-royong*, or “working together.” The Balinese are famous for their ability to work together. This might mean cooking for the visit of the governor or a special guest; or, it might mean fixing a road, or deciding how to share supplies of water. It often involves having fun together, such as playing music or dancing. Since there are so many people living close together in Bali, people have made strict rules to help people get along. Those who don’t come along and help might have to pay a big fine.



*Copyright Richard Blair  
Boys in their temple-going best outfits.*



*A Balinese family offering prayers at a temple*

## ***Vocabulary Exercises***

Bali-Hinduism

Barong

ceremony

cosmology

temple

cycle

banjar

Odalan

offerings

ritual

*gotong-royong*

archipelago

Gamelan

sacred

### ***Vocabulary is a gateway to understanding***

**U**se the vocabulary list as appropriate for your grade level for greater understanding of the performance. Be sure to include some things that you have learned about Balinese geography, history and society in your vocabulary assignments.

#### ***Elementary School grades:***

**P**practice your dictionary skills! Choose some words from the list above and then write sentences with each of the words.

#### ***Middle School grades:***

**U**se as many of the vocabulary words as you can to describe how knowing the history of Bali is an important factor in understanding the performance of Çudamani, AND how attending the performance is a good way to become familiar with Balinese history and culture.

You can use the ***Class Discussion Questions*** on page 22 to get you started.

## Questions for Understanding

### *Reading: Religion in Bali*

Religion plays an integral role in Bali. It is woven into almost everything in Balinese culture, including music and dance you will see in Çudamani's *Odalan Bali* performance.

1 Name three ways Hinduism in Bali is different from the way it is practiced in India, where the religion began.

2 How is *Rua Bhineda*, the balance of opposites, important in Balinese life and religion?

3 Describe how cycles can be seen in daily life, in religion, and in the performance by Çudamani. How are music and dance a part of daily life, religion and this performance?

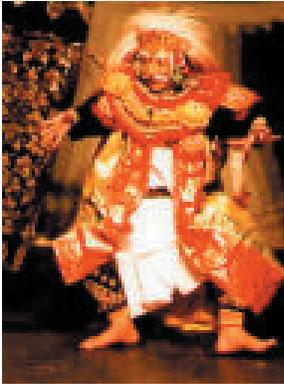
#### **NOTE TO TEACHERS:**

*The material in the following chapter is included to give a more in-depth understanding of Balinese culture. It is most suitable for older students.*

## 8. Reading: Religion in Bali

Religion is at the very center of everyday life in Bali. Almost every action a Balinese person takes is colored by and based on his or her religious beliefs.

### *Bali-Hinduism*



*Topeng Tua, masked depiction of an old man, often danced as part of a temple ceremony.*

Bali-Hinduism is unique, although it shares many of the characteristics of Hindu practice in India, where the religion started. For example, the Balinese, like Hindus in other parts of the world, believe in the three aspects of the supreme god **Ida Sang Hyang Widhi Waca: Brahma**, the creator; **Wisnu**, the preserver; and **Siwa**, the dissolver of life. They also believe in reincarnation.

But Bali-Hinduism differs from the religion as practiced in India in that it is rooted in the geography of the island itself. It has a strong base in local, pre-Hindu animist beliefs, and is tightly woven together with place, family, magic and spirits. **Iswara** and **Mahadewa** are deities of the cardinal points. Other gods and legendary characters are more often seen in the arts than the trinity mentioned above. **Saraswati** is revered as the goddess of learning. **Rama** and **Sita** from the Hindu **Ramayana** epic are seen everywhere. Cremated ancestors have their shrines in family house temples. Local gods and spirits of springs, hills and sacred banyan trees are also worshipped.

Another important difference between Balinese religious practices and traditional Hinduism is that the Balinese have a strong belief in the “balance of opposites” called **Rua Bhineda**. This is much like the yin-yang principle. Everything is tied to its opposite, and everyone has both good and bad qualities. People must do battle with evil, but it will never be completely banished from the world. To preserve balance in the world, the Balinese make offerings to both the gods, to express gratitude for everything that makes life possible, and to the demons, to appease and keep them at bay. In every action, one must consider the right thing to do according to both the seen and unseen worlds (*sekala* and *niskala*).

### *Temples*

All Balinese belong to temple associations. Each village has at least four temples in sanctified places and many villages will have more public temples for the marketplace or for the *Barong*. The basic temples are for the gods of the village, the ancestors, and the graveyard. Each household also has its shrine area in the corner of the yard.

## *Cycles in Balinese Life*

A cycle is defined as the rotation of events in a period of time, one complete, continuous change in a system that ends back in its original state. In other words, a cycle may not be just an exact repeat, but, like lunar cycles, go through an apex and nadir, a time of nothingness and a time of fullness, which leads back to nothingness. Cycles repeat; they can be structures to measure change. For example, in some Balinese dance music, an eight-beat melody repeats over and over, perhaps one hundred times in the piece.

Cycles connect community: cycles of planting rice, the cycles of repairing shrines and temples, cycles of death and rebirth, all bring people together. Balinese temple anniversaries (*odalan*) come once in a Balinese year. No matter what has happened in a given year, the ceremony goes on, colored by the events of the year and the hopes for the next cycle. There are three major related cyclic systems in Balinese life: the complex calendar system, a life cycle, and cycles in music and dance.

Approximately 90% of all Balinese are Hindu and believe in reincarnation. Each life goes through the cycle of rebirths until it is purified and achieves enlightenment. In Bali-Hindusm, it is believed that people are most often reborn into their same families. Newborn babies are taken to a medium who goes into trance and finds out “who has come.” The baby will be found to be the reincarnation of its great-grandmother or other deceased family member. Each Balinese person goes through at least five major “human” ceremonies (*manusa yadnya*).

### *Every ceremony has four parts:*

1. **Calming evil spirits** so that they won't disturb the ceremony. This sometimes involves “feeding” the evil spirits to keep them away.
2. **Performing the ceremony**, with symbolic acts reminding the person of their true nature and responsibilities at that age.
3. **Blowing the essence** of the offerings toward a person.
4. **Praying to the sun or to one's ancestors**, letting them know what has just happened, and asking for their blessings.

Ritual ceremonies are performed by an individual's family. If a person happens to die before completing all of them, the ceremonies will be performed posthumously.

## Temple Anniversaries: Odalan

Each Balinese temple has an anniversary once a year (either a Balinese or lunar year). The gods of that temple visit during the anniversary. The people of the village or clan connected to that temple all bring offerings and pray during this time. They will purify the temple beforehand to bring it into balance, and give offerings to the lower demons, as well as the gods in attendance.

The atmosphere of an odalan and its preparations should be *ramai*, which means bustling purpose, fun, exchange. People will have been working together in shifts for days, perhaps months, on offerings, food, temporary buildings and perhaps even the rebuilding of shrines. This working together is more than the usual *gotong royong* of daily life. Since it is done for a religious purpose, it is called *ngayah*. Personal grudges are laid aside in the interest of community. Committees meet regularly beforehand to hash out details of the ceremony, the offerings, the entertainment, the cooking, the monetary or in-kind contributions, and the division of labor and responsibilities within the village.

When the day finally arrives, temple priests and helpers awake early to sweep the temple. Each family will have been to the market and orchard, buying and picking fresh fruit, cooking rice and sweets with which to make their offering. Everyone bathes, then wears traditional clothing. The sound of the massive *kulkul* slit drum echoes over the rice fields, signaling the beginning of the odalan, and the family sets out.

A bustling atmosphere envelops the occasion with children running and playing and merchants selling sweets and coffee. Parked motorcycles line the open areas outside the temple, and families that live farther away arriving with up to five people on one tiny scooter. Prosperous families from the big city return by car to their village homes. The family approaches the gate to the temple, moving from the outside (*jaba*), to a middle courtyard (*jaba tengah*), to the inner courtyard (*jeroan*). Temples are open to the air, with arrays of shrines in the inner courtyard, which is where one prays. The women carry the offering over to be blessed and added to the array in front of the appropriate shrine. Gamelan orchestras intermingle from different spots in the open-air temple while a masked dancer blesses the ceremony, a choir of young women sings slow, melismatic religious *kidung*, and across the open courtyard learned people improvise moral commentaries on ancient sung texts. Some



*Balinese Hindu temple*

people may dance offerings of holy water or incense to the various shrines. High-caste and low-caste priests are busy with mantras and offering arrangements. When the time is right, the entire congregation will pray all together or in shifts if there are too many to sit in the temple at one time. After praying, everyone is sprinkled with and drinks holy water. A bit of soaked rice is pressed onto each person's forehead.

The atmosphere is relaxed and alert, but not silent or stiff. At times there is great ceremony and intensity, awe and gratitude as the gods are welcomed in and, at the end of the odalan, put back to wait for another year. Celebrants and/or priests might go into trance and the gods will speak through them. But unity and *ngayah* devotion is also expressed in humor and even the mundane. The congregation is joyous and respectful, but inclusive and intertwined with all parts of life.

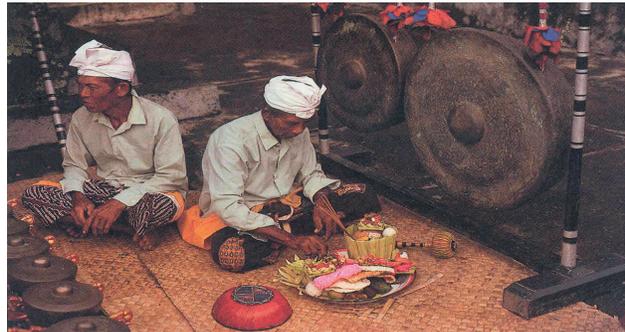
After the ceremony, the women of the family will collect her offering, its 'essence' already consumed by the gods, and take it home. It is made of tasty fruit, sweets, meat, rice and other edibles, which can now be eaten by the family and offered to friends.

The music and singing, the dance, the beauty of a child dressed up in his or her best are all considered offerings. All the work one has done for the odalan is *ngayah*: ritual devotion.

## *Offerings and Bali-Hinduism*

"If one disciplined soul proffers to me with love a leaf, a flower, or water, I accept this offering of love from him or her." Bhagavad-Gita (*Major Book Six, Minor Book 63, Chapter 9, Verse 26*)

Offerings are given both to the gods ("upwards") and to the demons ("downwards"). Each offering is made from natural materials such as palm leaves, coconut fronds, flowers, fruits, cakes, and other materials that last for a day or two. Even though offerings last only a short time, there is much effort devoted to creating each one so that the gods will not only enjoy its taste, but also the color and smell. Each form and color used has a meaning that is deeper than the beauty that we can see; they are symbolic of the Balinese view of the structure of the universe. In Bali, the act of creating an offering is also a form of worshiping God, and the hard and constant work symbolizes and celebrates how much god works to create and maintain our world.



*An offering is made before every musical performance*



*A ceremonial procession following the Barong. Copyright Richard Blair*



*Umbrellas shading a shrine. Copyright Richard Blair*

## *Class Discussion Questions*

**W**hat is Bali-Hindusim? How did it get started, and how has it influenced Bali's culture?

**H**ow do people in Bali interact with one another? What parts of their culture shape how people treat one another and express themselves?

**B**ali: Students of any level can discuss ways in which Bali culture has impacted their own lives.

## 8. Teacher *SchoolTime* Evaluation

It is important for us to hear about your *SchoolTime* experience. Your comments help us plan future presentations, and provide valuable testimony to our funders about this vital program.

**Çudamani: Odelan Bali**

***SchoolTime* performance, Friday, April 1, 2005**

Your School \_\_\_\_\_ Grade Level \_\_\_\_\_

Your Name (optional) \_\_\_\_\_

How many *SchoolTime* performances have you attended in the past? \_\_\_\_\_

Was this Study Guide useful in preparing your students for the show? If yes, how so? If not, please recommend elements you would use instead.

What was your students' reaction to the performance? Did the class discuss the experience afterwards?

Was the performance useful or appropriate for your curriculum? Was the Study Guide useful in terms of your curriculum? In what ways?

Are the performing arts part of your school's curriculum? \_\_\_Yes \_\_\_No  
Which ones? \_\_\_Music \_\_\_Dance \_\_\_Theater\_\_\_\_\_Other (explain)

Cal Performances welcomes and appreciates seeing student work based on performances at Zellerbach Hall! Send to:  
Laura Abrams, Cal Performances, 101 Zellerbach Hall, UCB, 94720-4800  
eduprograms@calperfs.berkeley.edu.

Thank you!

# 9. Student *SchoolTime* Evaluation

**Çudamani: Odelan Bali**

***SchoolTime* performance, Friday, April 1, 2005**

Your School \_\_\_\_\_ Grade Level \_\_\_\_\_

Did you know anything about this performance before you came to see it?  
How was the performance different from or the same as you expected it to be?

Did you have a favorite part of the show? Explain your favorite part and why you liked it. Was there anything you didn't like?

After seeing the performance, what can you say about the performers?  
If you can't think of anything to write, describe their costumes or their skills.

Do you take classes in any of these performing arts, or practice any of them for your own enjoyment?

\_\_\_\_\_Dance    \_\_\_\_\_Music    \_\_\_\_\_Theater    \_\_\_\_\_Singing

Would you like to?                      \_\_\_Yes                      \_\_\_No

***YOUR OPINION COUNTS!***

***How did you like the show?***

We'd love to see your  
class work, letters and artwork!

Send materials to Laura Abrams, Cal Performances  
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This Cal Performances *SchoolTime* Study Guide was  
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