

## *SchoolTime* Study Guide



### **Gamelan Çudamani**

Friday, October 22, 2010 at 11 a.m.

Zellerbach Hall, University of California, Berkeley



# Welcome to *SchoolTime*

Your class will attend The “Bamboo to Bronze” performance of **Gamelan Çudamani** on **Friday, October 22 at 11 am**.

The dazzling Gamelan Çudamani (pronounced SOOD-ah-mân-ee) offers an opportunity to witness the splendor and creative life-force of music and dance in Bali. Twenty-four of Bali’s finest artists participate in this new production, a potent synthesis of sound, motion, and visual images, celebrating Balinese culture and everyday life.

## Using This Study Guide

You can use these materials to engage your students and enrich their Cal Performances field trip. Before attending the performance, we encourage you to:

- **Copy** the student Resource Sheet on pages 2 & 3 and give it to your students several days before the show.
- **Discuss** the information on pages 4-7 About the Performance & Artists with your students.
- **Read** to your students from About the Art Form on page 8, About Bali on page 10 and Religion in Bali on page 13.
- **Engage** your students in two or more activities on pages 15-17.
- **Reflect** with your students by asking them guiding questions, found on pages 2,4,8,10 & 13.
- **Immerse** students further into the subject matter and art form by using the Resource and Glossary sections on pages 17 & 18.

## At the performance:

Your class can actively participate during the performance by:

- **Listening** carefully for the musical cycles, melodies and rhythms
- **Observing** how the dancers tell a story and express ideas and emotions through their movements
- **Thinking** about how dance and music express Balinese culture and history
- **Marveling** at the skill of the musicians and dancers
- **Reflecting** on the sounds, sights, and performance skills you experience at the theater

We look forward to seeing you at *SchoolTime*!



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

**Please note:** *Backpacks and lunches are not permitted in the theater. Bags will be provided for lobby storage in the event that you bring these with you. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during performances. Please remember to turn off your cell phone.*



# 2

## Student Resource Sheet

Gamelan Çudamani

### Questions to Think About During the Performance

- What elements of Balinese culture and life might you see in Gamelan Çudamani's performance?
- How do Balinese musicians perform? What do Balinese dancers portray?
- What is a banjar and what are its goals?
- What is Rua Bhineda and what role do cycles play in Balinese life?



### What You'll See

You will attend a *SchoolTime* performance by Gamelan Çudamani from Bali, Indonesia. Performing traditional Balinese music and dance, the ensemble pays homage to natural materials figure strongly in Balinese culture and daily life: bamboo and bronze. The performance is divided into three sections about Balinese ceremonies that are practiced to maintain harmony between the "three worlds": the natural, the human and the divine.

### About Gamelan Çudamani

Gamelan Çudamani was created in 1997 by brothers Dewa Putu Berata and Dewa Ketut Alit. Raised in Ubud, a famous village in Bali, the brothers were sad to see that most of Ubud's musicians were playing for tourists and losing a connection with the religious and community life. In response, they gathered talented young performers from different areas in Bali and formed an ensemble. The group's creative work has grown in two directions: exploring

and preserving the art form's basic sacred roots and exploring new areas through teaching, collaboration and creativity. Çudamani teach its youth for free and is one of the few groups that teach girls to play Gamelan music.

### About Bali & Indonesia

#### Geography

Bali is one of more than 13,000 islands that form the archipelago called Indonesia. Stretching over 3,000 miles between the Indian and Pacific Oceans, these islands were formed where two continental plates meet on the ocean floor. As a result, they are highly volcanic. Indonesia has more volcanoes than any other country. Bali itself has four large volcanoes! The combination of Bali's volcanic soil (which is extremely rich in nutrients) and rainy, tropical climate means that a large variety of fruits and vegetables can be grown year-round.



### Population

Indonesia is the fourth most populous country in the world, behind China, India and the United States. The population is culturally diverse; Indonesia's motto is *Bhineka Tunggal Ika*—Unity in Diversity. Although each island community has different foods, clothes and languages, most Indonesians practice Islam. Apart from having its own distinct culture, music and art styles, Bali is the only island in Indonesia that is almost entirely Hindu.

### Society

All Balinese belong to a village neighborhood association called a *banjar*—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 accomplished with a goal of *gotong-royong*, or “working together.”

### About Balinese Music and Dance

In Bali, music and dance are performed in both sacred and everyday settings. In religious ceremonies, music and dance are considered offerings to the gods.

The word ‘*gamelan*’ means “percussion orchestra” and refers to the different Southeast Asian ensembles composed of bronze, iron, or bamboo instruments. Gamelan Çudamani musicians play on a large bronze gamelan Semarandana that has seven notes in its scale. The musicians also use their hands, mouths and even brooms and bells to recreate the sound environment of people preparing for a ceremony.

Along with music, Balinese dance is considered *ngayah*, a ritual offering necessary to

the successful completion of a ceremony. Dances have different functions; *Rejang* is a women's dance to welcome the gods or to accompany offerings to a shrine. *Baris Gede*, performed by men and boys, represents the manly protection of the gods, temple and community. Balinese dances often depict stories, elements from the natural world, abstract movement or movements drawn from ritual gestures.

### About Balinese Religion

The Balinese practice Bali-Hinduism, a religion that shares some of the same gods and beliefs of India's Hinduism, and also incorporates the belief of the Bali Aga (the indigenous people of Bali) that every living and non-living thing has a spirit. Place and family play a strong role; spirits of springs, hills and sacred banyan trees are worshipped, as well as local gods and family ancestors.

The Balinese believe in the “balance of opposites” called *Rua Bhineda*—everything is connected to its opposite and everyone has good and bad qualities. To preserve balance in the world, the Balinese show gratitude to the gods with offerings of fruits, cakes and flowers, and also make offerings to demons to satisfy them and keep them a safe distance away.

Cycles are central to Balinese belief and practice. There are cycles of planting, repairing temples, ceremonies and celebrations. Reincarnation—the belief that after death souls are reborn in new bodies—is a key cycle in Bali. People are thought to be reborn most often into their same families; for example, a great-grandmother may be reborn as a new baby brother or sister.



# 3 About the Artists & Program

Gamelan Çudamani

## Guiding Questions:

- ♦ Why are bamboo and bronze important materials in Balinese culture?
- ♦ What are the three worlds Gamelan Çudamani explores in this program?
- ♦ Why was Gamelan Çudamani formed and what is its role in the community?

### ***SchoolTime Performance*** ***Bamboo to Bronze***

Long before the great kingdoms of Bali, the sounds of nature, work and life were enhanced by song and music making.

At *SchoolTime*, Gamelan Çudamani celebrates Balinese culture and daily life through traditional music and dance. The performance honors the central role bamboo and bronze play in Balinese everyday life. When a baby is born, a small sharpened piece of bamboo cuts the child's umbilical cord. In cremation ceremonies, men carry bodies to the fire with large lengths of bamboo strapped together. It is used to cook, store, pound and measure rice. When the rice is "pregnant" the Rice Goddess is entertained with the sounds of bamboo sunari (bamboo wind flute), taluktak (bamboo irrigation meters) and pindekan (spinning bamboo wind chimes). Houses are made from bamboo—it is strong enough to hold up a roof and yet flexible enough to sway gracefully in powerful earthquakes. Strength and flexibility are values deeply treasured in Bali not only in materials, but in human beings.

When bronze arrived in Bali from mainland Southeast Asia, it marked a "Golden Period" as the arts grew beyond traditional ceremonial function into more virtuosic forms of 'entertainment'. The performing arts





flourished with new sounds and dance forms that glorified the courts. To this day the masterful and spiritually charged forging of bronze instruments is a secret kept in the homes of the *Pande* (the smiths) of Bali. Villages often ask Pandes to forge and re-forge their bronze gamelans, thus creating new artistic identities.

Apart from the beauty of Balinese music and dance, its ceremonial function endures—to create and maintain harmony between the three worlds: the natural, the human and the divine. Though different, these worlds are never completely separate, for there is an element of nature and the divine in each human.

Drawing from the richness of bamboo, bronze, and their own humanity, Gamelan Çudamani share three distinct worlds—the natural, the human and the divine— through this program.

## The Three Worlds: Tri Hita Karana

### Nature

#### ***Bhoma—Son of Earth***

Choreographer and dancer: Nyoman Cerita

Composer: Dewa Putu Rai

Bhoma—a powerful king of the natural world whose image is found on temple doors and gamelan instruments throughout Bali—is the son of Ibu Pertiwi (Goddess of the Earth) and Wisnu (the Preserver, whose element is water). Çudamani has assembled a unique set of bamboo instruments to personify Bhoma. In this work, musicians change their dynamics and rhythm in response to the dancer's movements and moods.

### The Divine

#### ***Pawisik—Whispering sign***

Choreographer: Nyoman Cerita

Composer: Dewa Putu Berata

When Çudamani was newly established, Gusti Niang Raka—the village elder of Pengosekan—had a dream that two beautiful heavenly beings came to her and asked, “Where can we go to dance in this village?” She told them in a whisper to come to Çudamani. Inspired by the blessings that Çudamani has received, this dance is a reminder that divine spirits watch over us.



### ***Yatna—Careful***

Choreographer: Nyoman Cerita

Composer: Dewa Putu Berata

Male and female spirits have very different power. Protective, decisive and energetic men provide a necessary complement to the female principle seen in *Pawisik*. This balance of opposites known as *Rwa Bhinneda* is a core Balinese concept. In *Yatna*, the loud taluktak and kapuakan and the forceful rhythms and powerful movement of the dancers command the attention and fear of anything that might threaten the Goddess Dewi Sri and the pregnant rice stalks.

### **Humanity**

#### ***Mewali—Return***

Choreographer: Nyoman Cerita

Composer: Made Arnawa

Each age of life brings a different understanding of the world. Honoring the unique qualities of each age, Cudamani explores playful and unpredictable moods of childhood, complex and dynamic energy of youth and finally the experience and wisdom that comes with older age. Valuing the varied strengths of the different periods of human life guide Bali's philosophies of cooperative division of labor, compromise, flexibility and interdependence.

#### ***Kebyar Perak—Silver Explosion***

Arranged and taught by : Wayan Gandra

Using mallets on the drum in the *kebyar* style this features (sectional) solos on the *trpong*, *reong*, *kendang* and *gangs*a instruments. Taught to our father's generation and passed on to us, for Cudamani, this is a beloved piece that reminds us of our teachers who have passed away, their lively artistic genius and their love for us, their children.

### ***Closing—Or 'What Really Happens at Rehearsal'***

The program closes without bamboo or bronze. Inspired by the vocal traditions of East Bali's Genjek and the healing interlocking of Kecak, Çudamani gives a glimpse of their off-stage characters and how much they enjoy each others company.

Members collaboratively created the movements, vocal treatments and rhythmic elements. In this work each person is free to interact with their friends through an improvised framework. For Gamelan Cudamani, the arts are not simply the final product on stage, but about creating a life and world that is full of joy, friendship and harmony.





## Gamelan Çudamani

Gamelan refers to the percussive gong-chime music of Indonesia and to the orchestras that play it. A living tradition in Bali, gamelan's music and ceremonial dances are tightly intertwined with the religious and communal practices of daily life. Most orchestras are based in villages, and each orchestra's style reflects the unique traditions of its home.

Gamelan Çudamani—a name that has many meanings, including sincerity, purity and whole-heartedness of intention— is both a part of and a departure from the prevailing gamelan culture. The typical orchestra consists of local amateur musicians who perform a strictly traditional repertoire. In contrast, Çudamani is a professional ensemble with members from all over

Bali who write, choreograph and perform original, as well as classical, works. Based in Pengosekan in the Ubud province of Bali, a village famous for its painters, weavers and musicians, the group started in the 1970s as an after-school activity for the town's children. This informal gathering of independent-minded youngsters developed into an organization dedicated to preserving and performing traditional Balinese music and dance.

The young music makers were troubled by the tourist-driven nature of gamelan performance. Orchestras that performed only for tourists lured the best young musicians—including those from Pengosekan—into a system that some thought made light of traditional music and moved gamelan away from its connection with the religious and social life of the villages.

In 1997, brothers Dewa Putu Berata, Çudamani's current artistic director, and Dewa Ketut Alit, one of Bali's finest composers, and others from Pengosekan, brought together talented artists from all over Bali to form a *sanggar*, or family temple, called Sanggar Çudamani. The *sanggar* rapidly evolved into a cultural and educational center—a buzzing complex of studios, classes, and workshops. Today, Çudamani's members are a community of leaders who, through their music and dance, contribute positively to the artistic, cultural and political life of their village. Çudamani is one of the few organizations that teach gamelan to girls.

Gamelan Çudamani made its United States debut at the 2002 World Festival of Sacred Music in Los Angeles. They have performed around the world, including Japan, Italy and Greece. The group begins its third US tour at Cal Performances and will also perform in Los Angeles and Phoenix.



# 4

## About the Art Form

Traditional Balinese Dance and Music

### Guiding Questions:

- ♦ In what ways are the arts central to Balinese culture?
- ♦ How do Gamelan musicians play together?
- ♦ Describe some of the different Balinese dances.



### The Arts in Bali

Making art is part of everyday life in Bali. Walking through a village, one might see men making a beautiful bull sculpture out of wood and paper, only to burn it during a cremation ceremony; or women and girls artfully cutting coconut leaf doily patterns and sewing them together with flowers and bamboo into astonishingly intricate offering holders for large and small religious rituals.

Perhaps the reason arts and crafts are central to Balinese culture is that these skills are necessary to Bali- Hindu religious practice. Balinese people learn how to use basic tools and hone their hand-eye coordination at an early age. They become adapted to ensemble settings, working together with parents, older village members and peers. Children learn how to work hard and to have fun working together. They are encouraged to make things as beautifully as they can according to Balinese tastes.

In Bali, dance and music are performed in sacred and everyday settings. A religious ceremony is not complete without these elements, which are considered an offering to the gods. Dancers in the inner temple face the altar and gracefully wave incense, while others may dance backwards through the temple gate to welcome holy water brought from a sacred spring. The gamelan plays for hours on instruments considered village heirlooms, creating a ceremonial atmosphere.

Non-religious music and dance often occur regularly and spontaneously. One person might start playing a bamboo tingklik marimba and others join in with their instruments. A musical group might set up in the road to accompany a dance, or spectators might converge to support their gamelan “team” in a battle-of-the-bands showcase. Performances are often given at hotels for tourists. Local audiences, though, may prefer the stories of drama gong or the arja opera with an emphasis is on sacred arts.

## Balinese Music

There are thousands of different musical ensembles on this tiny island, playing on 25 or more types of gamelan. “Gamelan” means “percussion orchestra,” and refers to the different Southeast Asian ensembles of bronze, iron, or bamboo instruments. The musicians of Çudamani will perform primarily on the large bronze Gamelan Semarandana. It has seven notes in its scale, and is played on both sacred and secular occasions.

To convey a rich sonic environment, the musicians of Çudamani also make music on everyday tools: brooms, hands, mouths and more. Interlocking patterns created by brooms sweeping the temple floor illustrate 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 kakawin. All the sounds created as people work together in preparation for a 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 sound is known as kotekan, which 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. *Kotekan* is an expression of how the Balinese value working together over individualism.

The lowest sounding instruments, the giant gongs, are considered the heart of the orchestra, and offerings are made to them before every performance.

**Can you see two people next to each other onstage playing interlocking parts, their mallets striking at opposite times?**

## Balinese Dance

With music, dance is considered *ngayah*, a ritual offering, necessary to the successful completion of a 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. The dancers study for years, and are picked for their appropriate body type and their learning and dancing skills. 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.

Rejang is a women’s dance meant 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 rather on the dancer’s devotional feelings and commitment.

Balinese dance may depict stories, abstract movement, or movements drawn 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*.

A 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.

# 5

## About Bali, Indonesia

### Guiding Questions:

- ♦ What makes Bali unique?
- ♦ How have other cultures influenced Bali's history and culture?
- ♦ What are some important values in Balinese society?



### 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.

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.

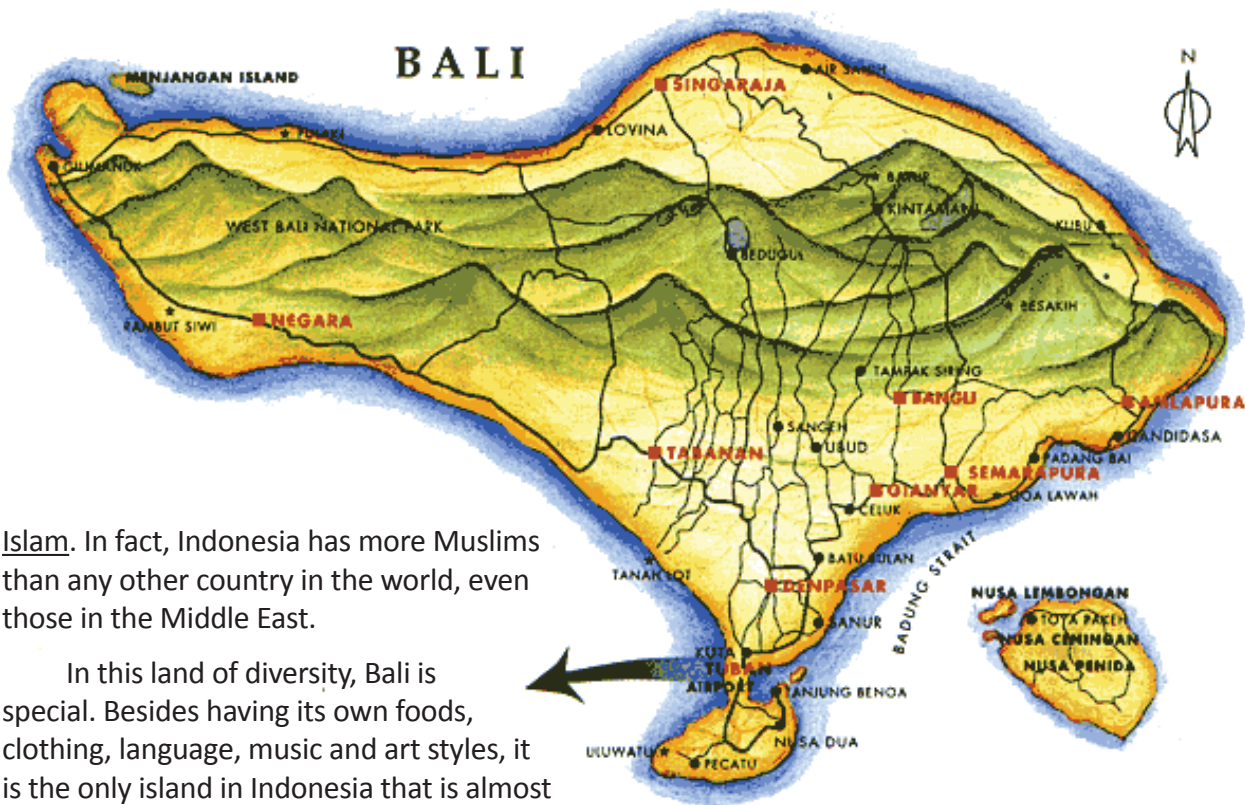
Volcanic activity creates great danger and destruction. In 1963, when the sacred mountain Gunung Agung erupted along Bali's northeast coast, a third of the island was devastated. But volcanic soil is extremely rich in nutrients for crops. Combined with the rainy, tropical climate (Bali lies just south of the equator), the conditions are almost perfect for farming. Balinese rice paddies (sawah) produce crops year-round. Most Balinese still live in rural villages and grow an almost unimaginable variety of fruits and vegetables.

### Population

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

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

Human 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 age.

Later migrants to the archipelago were equally ahead of their time. Demonstrating a mastery of open ocean navigation, a wave of travelers arrived some 4000 years ago from around Taiwan. These peoples likely brought with them some of the earliest influences in this area from Chinese culture. The Barong in Balinese rituals, which looks like the dragon in a Lunar New Year lion dance, is evidence of such Chinese influence even today.

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.

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 – in animals, but also in plants, in rocks, in the sun and the wind and the sea.

The events of the next centuries changed Bali forever. Islam, which was moving 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.

By the end of the 15th century, the new migrants were so numerous and powerful that they dominated the Bali Aga. Their poetry and songs, sacred language (called Kawi) and stories became central to Balinese performing arts. And island became Hindu, though today's Bali-Hinduism has connections to the Bali Aga's animist traditions.

European powers began to colonize the globe in the 16th century. First under Portugal, the East Indies came under Dutch control in 1602. Bali 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 East Indies' struggle for independence grew between the two world wars. After coming under Japanese control

during World War II, Indonesia (including Bali) finally gained its independence in 1949. Since then, Indonesia has strived to develop economically and politically, experiencing periods of great turmoil in the 1960s and even today. 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*— 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. 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.

The work is accomplished with a feeling of *gotong-royong*, or “working together,” a quality for which the Balinese people are famous.

Since many live close together in Bali, strict rules were created to help people get along. Those who don't pitch in might have to pay a big fine for being uncooperative.



# 6 Religion in Bali

## Guiding Questions:

- ♦ How does religion influence everyday life in Bali?
- ♦ What are some of the important life cycles in Balinese culture?
- ♦ Describe some of Bali-Hinduism's beliefs.



Religion is at the center of everyday life in Bali. Almost every action a typical Balinese person takes is influenced by his or her religious beliefs, which are rooted in Hinduism.

### Bali-Hinduism

Bali-Hinduism is unique, although it shares many of the characteristics of Hinduism practiced 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.

Bali-Hinduism differs from the Hindu religion as practiced in India because 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 Balinese art, such as Saraswati, the goddess of learning and Rama and Sita from the Hindu *Ramayana* epic.

In Bali, family house temples are the shrines for cremated ancestors. Local gods and spirits of springs, hills and sacred banyan trees are also worshipped.

Balinese believe in the “balance of opposites” called *Rua Bhineda*. Like the yin-yang principle, *Rua Bhineda* is another departure from traditional Hindu practice. Everything is tied to its opposite, and everyone has both good and bad qualities. People must battle 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 temples are built on or facing mountains; in rice fields for the Rice Goddess; on the seaside; and in marketplaces. The basic temples are for the gods of the village, the ancestors, and the graveyard. Each household also has a 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. A cycle may not be an exact repeat, but, like lunar cycles, it may go through an apex and nadir, a time of nothingness and a time of fullness. 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 as many as one hundred times.

In Bali, cycles connect community. There are three major related cyclic systems in Balinese life: the complex calendar system, a life cycle, and cycles in music and dance. There are also cycles of planting rice; repairing shrines and temples; death and rebirth. Balinese temple anniversaries (*odalan*) come once in a Balinese year, when it is believed the gods of that temple visit. The people of the village or clan connected to that temple bring offerings and pray during this time. 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.

Reincarnation represents another cycle. Each spirit undergoes cycles of rebirths until it is purified and achieves enlightenment. In Bali-Hindu belief holds that people are most often reborn into their own families. Newborns 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*), which consists of 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.

## Offerings and Bali-Hinduism

Given both to the gods (“upwards”) and to the demons (“downwards”), offerings are made of natural materials such as palm leaves, coconut fronds, flowers, fruits, cakes, and other short-lived items. Though offerings last only a day or two, much effort is devoted to creating each one so that the gods will enjoy its taste, design, color and smell. Each form and color has a meaning deeper than its surface beauty. The act of creating an offering is a form of worshipping the gods, and the hard and constant work symbolizes and celebrates how much the gods work to create and maintain our world.

# 7 Learning Activities

## Science (Grades 2-12)

### *Looking for Cycles Discussion*

Cycles figure significantly in Balinese culture, from the planting and harvesting to the belief in reincarnation. Gamelan music and dance feature cycles as well. There are many examples of cycles in nature (see some listed below). A cycle in art usually has a purpose— in music, rhythm is the cycle that gives a piece its beat and sense of time and mood. Songs have the cycle of the chorus and other verses with repeating rhythm. In dance, a choreographer might use a cycle or repetition of movements to underline a theme or feeling.

Share with students some examples of cycles and ask them to think of cycles of events they see in the natural world. Other questions they might consider during your discussion:

- Can a human being change a cycle in nature?
- How are cycles different from chain reactions?
- If a chain reaction is a linear event, what shape is a cycle?
- What kinds of cycles have you seen in art or dance, or heard in music?
- Do you think a cycle can have sad or happy parts to it?

### ***Extension:***

In groups, invite students to choose a cycle in nature and act it out for the class.

Examples of natural cycles:

- The sun/day—dawn, noon, sunset, twilight, night
- The lunar cycle—New Moon, Crescent, Quarter, Gibbous and Full Moon
- Seasons—Spring, Summer, Fall, Winter
- Life—birth, child, young adult, middle age, old age, death
- Tides

## **Music (Grades 1-8)**

### ***Rhythms from Nature***

Gamelan musicians play in pairs fitting different rhythms together to make a complete syncopated sound. Often the rhythms these musicians create are borrowed from the natural world.

Brainstorm with your students repeated sounds heard in nature. Examples:

- Raindrops
- Frogs croaking
- Crickets chirping
- Owls hooting
- Waves crashing on the beach
- Tree branches creaking in the wind

Have students make two lines facing each other so that every student has someone opposite them. Using clapping, their voices or found objects (or a mixture of these) practice some of the nature sounds you've brainstormed as a group. Then, ask one line of students to repeat one of these nature sounds continuously. After their rhythm is established ask the other line to begin their different and preferably syncopated, nature rhythm.

### ***Options:***

- Ask ½ of the students to act as the audience and listen and observe the interplay of rhythms, then share back what they noticed.
- For an ambitious rhythm-fest, try 4 lines of students (2 sets of paired lines)



## Dance & Theater (Grades K-12)

### ***Character Movement***

Balinese dance often depicts stories with dancers representing gods and goddesses, animals or trees and flowers.

After reading a folk or fairy tale to your students ask them to list all the characters (human and animal) in the story and write these on the board. Then, ask students to list the objects in the story that play a role. (For example, in the Three Little Pigs, the houses each pig creates.)

Choosing a few of these characters and objects, ask students to describe them and write these descriptive words next to each character/object.

In a space large enough for them to move around, ask students to create frozen poses (tableaus) of several of the characters and objects with their whole bodies. Then, going through each character, ask them to move as this character or object might.

Encourage them to use their entire body, to think of the character's shape and energy, if the character would use a large or small amount of space and how fast or slow they might move.

### ***Options:***

- Have students pair up and move together as the same character or respond to each other as different characters.
- Older students might work in groups to create a movement piece depicting the story.

## **Additional Resources**

### **Gamelan Çudamani**

<http://www.cudamani.org/>

### **Balinese Traditional Dance and Music:**

[http://www.indo.com/culture/dance\\_music.html](http://www.indo.com/culture/dance_music.html)

### **Video & Audio clips on the web:**

- <http://youtube.com/>  
[search Gamelan Cudamani]
- Sounds of Bali audio blog project  
<http://modustype.blogspot.com/>

### **Images:**

<http://www.flickr.com>  
[search Gamelan, Cudamani, Bali]

### **Literature:**

- Gecko's Complaint: A Balinese Folktale  
by Ann Martin Bowler & I Gusti Made Sukanada
- Ramayana: Divine Loophole by Sanjay Patel
- Cycle of Rice, Cycle of Life: A Story of Sustainable Farming  
by Jan Reynolds
- A Club of Small Men: A Children's Tale from Bali  
by Collin Mc Fee

### **Local places featuring music, dance & art of Bali:**

Gamelan Sekar Jaya  
4803 Shattuck Ave, Oakland  
<http://www.gsj.org>

Gamelan Kori Mas  
*Golden Gate Gamelan*  
<http://www.gamelankorimas.com>

Asian Art Museum  
200 Larkin Street, San Francisco  
[www.asianart.org](http://www.asianart.org)

# 8 Glossary

## **Program Theme Words**

Harmony between the three worlds: the natural, the human and the divine

**Animist:** The belief that natural objects, natural phenomena, and the universe itself possess souls.

**Appease:** To bring to a state of peace, quiet, ease, calm, or contentment; pacify; soothe.

**Bamboo:** A tree-like, tropical and semitropical grass with hollow, woody stems and stalked blades. Bamboo is very important in Balinese culture. It is used to cut a newborn's umbilical cord; to cook, store, pound and measure rice; to meter irrigation; as a drinking vessel; and finally, to carry bodies in cremation ceremonies.

**Barong:** A huge and shaggy mythical beast with great powers to overcome evil magic and restore the balance between the light and dark forces.

**Bronze:** Metal used to create gamelan instruments. Bronze came from mainland Southeast Asia. When it was introduced into Balinese culture, the arts grew beyond traditional ceremonial function and new sounds and dance forms flourished.

**Communal:** Used or shared in common by everyone in a group.

**Cycle:** Rotation of events in a period of time, one complete, continuous change in a system that ends back in its original state.

**Hindu:** The common religion of India. One of the oldest living religions in the world, its most general features are the caste system of social stratification, the Veda (sacred Hindu scriptures) and a large pantheon symbolizing the many attributes of a single god.

**Islam:** The religious faith of Muslims, based on the words and religious system founded by the prophet Muhammad and taught by the Koran, the sacred scripture of Islam.

**Mudra:** In Buddhism and Hinduism, a symbolic gesture of the hands and fingers used in ceremonies, dance, sculpture, and painting.

**Reincarnation:** The belief that spirits come back in another form. In Bali, it is believed that spirits come back in the same family.

**Rwa Bhinneda:** Balance of opposites in Balinese belief system.

**Sacred:** entitled to veneration or religious respect by association with divinity or divine things; holy.

**Sanctified:** made holy; consecrated.

**Shrine:** A structure or place devoted to some saint, holy person, or deity, as an altar, chapel, church, or temple.

## **Gamelan-specific Words**

**Gangsa:** A musical instrument used in Balinese and Javanese Gamelan music. It consists of several, tuned metal bars which are hit with a mallet and each make a note of a different pitch.

**Kebyar:** Modern style or genre of Balinese gamelan music based on a five-tone scale called *pelog selisir* and characterized by brilliant sounds, syncopations, sudden and gradual changes in dynamics and tempo, and complex, complementary interlocking melodic and rhythmic patterns called *kotekan*.

**Kakawin:** Narrative poems composed in Old Javanese that depict events and characters from Hindu mythology. Kakawin are a rich source of information about courtly society in Java and Bali.

**Kendang:** A two-headed drum; one of the primary instruments used in the Gamelan ensembles.

**Kidung:** A form of Old Javanese poetry using Javanese meters. The subject matter is based on historical events.

**Reong:** A musical instrument used in Balinese gamelan that consists of a long row of upside-down metal pots suspended on a frame. It is usually played by four players at once, each with two mallets.

**Tingklik Marimba:** A percussion instrument made from bamboo and struck with mallets to produce musical tones.

# 9

# California State Standards

## Music Grades K-12

### 1.0 ARTISTIC PERCEPTION

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

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

### 2.0 CREATIVE EXPRESSION

#### Creating, Performing, and Participating in Music

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

### 3.0 HISTORICAL AND CULTURAL CONTEXT

#### Understanding the Historical Contributions and Cultural Dimensions of Music

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

#### Role of Music

3.1 Describe the social functions of a variety of musical forms from various cultures and time periods (e.g., folk songs, dances).

#### Diversity of Music

3.2 Identify different or similar uses of musical elements in music from diverse cultures.

3.4 Describe the influence of various cultures and historical events on musical forms and styles.

### 4.0 AESTHETIC VALUING

#### Responding to, Analyzing and Making Judgments about Works of Music

Students critically assess and derive meaning from works of music and the performance of

## Dance Grades K-12

### 1.0 ARTISTIC PERCEPTION

#### Processing, analyzing, and responding to sensory information through the language and skills unique to dance

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

### 2.0 CREATIVE EXPRESSION

#### Creating, performing and participating in dance

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance.

### 3.0 HISTORICAL AND CULTURAL CONTEXT

#### Understanding the historical contributions and cultural dimensions of dance

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers.

### 4.0 AESTHETIC VALUING

#### Responding to, analyzing, and making judgments about works of dance

Students critically assess and derive meaning from works of dance, performance of dancers, and original works according to the elements of dance and aesthetic qualities.

### 5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

#### Connecting and applying what is learned in dance to learning in other art forms and subject areas and to careers

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.





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## **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. Cal Performances celebrates over 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. *SchoolTime* has become an integral part of the academic year for teachers and students throughout the Bay Area.



This Cal Performances *SchoolTime* Study Guide was written, edited and designed by Laura Abrams, Rica Anderson, Nicole Anthony, Avi Black, Lisa Gold and Sarah Willner.

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