

ABOUT GAMELAN CUDAMANI

In the village of Pengsekan, Ubud, Bali, across the street from the temple, is a family compound that is home to Cudamani. Comprised of a core membership of thirty-one young virtuoso musicians and dancers, Cudamani is a professional company with a working philosophy much like a family. 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.

In 1997, brothers Dewa Putu Berata and Dewa Ketut Alit called together a number of talented and promising young people from different areas in Bali to form Sanggar Cudamani as an alternative to the musical groups formed only to entertain tourists visiting the popular island. Today, the group is a powerhouse of cultural and educational activity and creativity, complete with studios, classes, workshops, and rehearsal space. The members range in age from 18 to 35.

Aware of the dangers of performing solely for tourists, Cudamani is dedicated to *ayah*, or devotional service, contributing performances of artistic excellence at temple ceremonies and other religious festivals. These bring little or no money, but reconnect artists to the community and temples in which music and dance have played an integral role for centuries. Cudamani teach its youth for free and is one of the few groups that teach girls to play Gamelan music.



ABOUT THE PROGRAM

Created in the shadow of the Agung Volcano in Bali, the 25 member Cudamani ensemble prepares for their 20th Anniversary tour of California. During this tour, Cudamani is debuting their new full-length work **BHUMI-MOTHER EARTH**, based on the theme of Bhumi, or Mother Earth. Bhumi can mean the earth itself and the life that comes from it. Balinese people believe the Earth is sacred, special and pure. The pieces of this program are all inspired by the Earth and encourage protection of Bhumi, our Mother Earth.

The Hindu/Buddhist Balinese believe that Mother Earth speaks to the human world through her actions. The life of the Balinese is filled with ceremonies which pay honor to the three worlds -- the divine, the human and the natural. The ultimate goal of any ritual and performance is to create and maintain harmony between these worlds. The concert will bring these insights and spirit centered stories to the concert stage as only Cudamani can.



What is Gamelan?

A gamelan is a kind of musical ensemble of Indonesia typically featuring a variety of instruments such as xylophones, drums, and gongs; bamboo flutes, bowed and plucked strings, and vocalists. Gamelan Cudamani is a large ensemble featuring dancers as well as musicians. The term gamelan refers to the set of instruments and the players of those instruments. A gamelan is a set of instruments that is a distinct entity, built and tuned to stay together — instruments from different gamelan are not interchangeable.

BALINESE DANCE VOCABULARY TERMS:

AGEM:

The basic posture that carries a certain meaning that doesn't alter from one posture to another.

TANDANG:

A way of transitioning from one basic posture to another, joining the movements together.

TANGKEP:

Determines the depth of a dance; without it, the dance lacks soul.

Dig Deeper: Videos and Further Reading

[Learn more about the artistic directors](#), their history and their work.

[Listen to the Empty Heart Podcast](#), where you can hear more about Gamelan Cudamani's preparation for their 2018 world tour.

Read more about Balinese Culture in Emiko Susilo's travel guide [Good to Know about Bali](#).

[Watch dancers rehearse](#) at Gamelan Cudamani's Summer Institute.

Draw That Instrument!

Watch and listen to the Gamelan instruments during the show. You may see instruments and hear music that you have never heard before!

After the performance, draw a picture of the instrument you remember the most in the space provided to the right. You can cut it out and send it to us if you'd like—we'd love to see your work!



You're the Critic: Performance Review

Put yourself in the shoes of a theater critic. In 2-3 short paragraphs, review your experience with Gamelan Cudamani. Here are some things to think about when writing your review:

- **What words would you use to describe this performance?**
- **Did you experience or learn something new?**
- **Was there a theme or idea in the work? What was it?**
- **How did the performance make you feel?**
- **What was your favorite moment? Why?**
- **Would you recommend this performance to a friend? Why or why not?**

If you need some more help, look in the newspaper for dance reviews in the Arts section. Read a few to see how they are structured, what is included and what is not.

DESIGN FOR SHARING

K-12 ARTS EDUCATION

PREPARE FOR YOUR VISIT TO UCLA

- Please bring the attached Directions for Bus Drivers with you in case your driver does not have proper directions.
- Design for Sharing volunteers will meet your bus and direct you to the theater; please be ready to leave the bus when directed to do so.
- Count your students and teachers before you arrive; the ushers will need to know how many people you have before they can seat you.
- Adequate adult supervision is important to the success of these events. Chaperones may need to supervise students in restrooms and be alert when students are entering or leaving the auditorium. Adults are expected to sit with students and help maintain appropriate standards of behavior.
- The hall is opened for seating a half hour before the performance is scheduled to begin. We make every effort to begin on time, but occasionally the opening is delayed five to ten minutes due to late arrivals from other schools or technical problems.
- Restrooms are located to your left as you enter the theater. Have your students use the restrooms before the performance begins.
- **Flash photography is not allowed in the theater**, as it can be dangerous for the performers - the flash may temporarily blind them causing an accident. Use of any flash camera, laser pointer or recording device whatsoever may be cause for ejection from the hall.
- Remind your students that chewing gum, loud talking and running are inappropriate in the theater, even before and after the actual performance.
- Please do not allow students to bring lunches or snacks to their seats. Lunches can be stored in the lobby during the performance.
- Please remain seated when the performance is over. Schools will be dismissed a few at a time.

