



## WORKSHOP PAPERS

SEAMEO SPAFA Seminar and Workshop on

# HINDU ARTS IN SOUTHEAST ASIA

28-31 May 2017

ISI Denpasar, Bali, Indonesia

Hindu Arts  
in Southeast  
Asia

- 153 Living Hindu Traditions in Malaysia  
Prema Vijayan
- 162 Existing Hindu Culture and Traditions in the Bihari  
Community in Myanmar  
Brajesh Kumar
- 167 Living Hindu Traditions in the Philippines  
Jessica T. Marquinez
- 177 Folk and Institution in Singapore Hindu Traditions  
Conan Cheong
- 189 Hinduism and Ordinary Life in Thai Society  
Anurak Depimai
- 196 Hindu Images in Sukhothai Arts at National Museum,  
Bangkok  
Rakchanok Kojaranont
- 204 Heritage of the Lost Champa Kingdom(s) in Central  
Vietnam: Ancient Hindu Temples and Modern Ritual  
Practices  
Tran Ky Phuong

#### **PART IV FURTHER READINGS AND SUPPLEMENTARY DOCUMENTS**

- 207 Further Readings  
217 Map of Subak Anggabaya

#### **216 PART V BIODATA OF RESOURCE PERSONS**

#### **PART VI LISTS OF PARTICIPANTS AND TEAM MEMBERS**

- 224 Resource Persons  
225 Country Nominees  
227 Participants  
229 Team Members

## WELCOME MESSAGE

Venerable Ida Rsi Bhujangga, Professor Dr.I Gede Arya Sugiarta, Rector of ISI Denpasar, distinguished speakers, scholars, guests, and participants.

It is my greatest pleasure to welcome you to the SEAMEO Regional Centre for Archaeology and Fine Arts' **Seminar and Workshop on Hindu Arts in Southeast Asia**, organized in collaboration with ISI Denpasar. As part of the Southeast Asian Ministers of Education Organization, it is our mission to cultivate awareness and appreciation of Southeast Asian cultural heritage, and to become a leading global knowledge centre on Southeast Asian archaeology and fine arts. To achieve these objectives, projects are organized under three flagship programmes, namely *Advancing Southeast Asian Archaeology*, *Sacred Universe*, and *Conservation in the Tropics*.

Since 2012, we have been exploring the roles of the major religions—Islam, Buddhism, and Christianity in shaping the arts and architecture of Southeast Asia. This event comes under the Sacred Universe programme where we try to bring attention to the basic roots of the region that are found in the belief systems and cultural practices that go back many centuries and intermingled to create sacred symbols, as well as individual and collective identities. The localization of the Indic cultural elements in the region is a well-known theme, and taken for granted too often as one of the most influential processes of cultural exchange in Southeast Asia's history. We hope that through the lectures, exchanges with distinguished scholar present and visits to the important sites of Bali we will achieve a better understanding of the roles of the Indian traditions in 21st century Southeast Asia.

We are honoured to have with us the Venerable Ida Rsi Bhujangga who has an important role in maintaining the sacred rituals and spiritual traditions of Bali. We are also happy to have representation from nearly all of the countries of Southeast Asia, as well as from beyond, from India, Sri Lanka, Taiwan and the USA. We hope that all our participants will initiate intercultural dialogues and stimulate cross-cultural understanding that will bring peace and harmony to the Southeast Asian Region and the world.

Thank you all for being here. Wishing you a happy and fruitful stay.

**Dr M.R. Rujaya Abhakorn**  
**Centre Director**  
**SEAMEO SPAFA**

## ABOUT THE ORGANIZERS



**SEAMEO SPAFA**, the Regional Centre for Archaeology and Fine Arts, is part of the Southeast Asian Ministers of Education Organization (SEAMEO), an international organization dedicated to promoting co-operation in education, science and culture in Southeast Asia. SEAMEO SPAFA aims at being the world's reference and authoritative knowledge centre on Southeast Asian archaeology and fine arts, and focuses on promoting skills, knowledge, and preservation of cultural heritage by:

- Cultivating awareness of and appreciation for cultural heritage through collaboration in information dissemination and relevant programme activities;
- Promoting and helping to enrich archaeological and cultural activities in the region;
- Furthering professional competence in the fields of archaeology and fine arts through the sharing of resources, experience, and skills within the framework of regional programmes and activities; and
- Advancing mutual knowledge and understanding among the countries of Southeast Asia through regional programmes in archaeology and fine arts.



**ISI Denpasar**, known officially as *Institut Seni Indonesia Denpasar*, and in English as the Indonesia Institute of the Arts Denpasar, is a higher education institution under the government of the Republic of Indonesia dedicated to the teaching of visual, performing and media arts based on local and international wisdom. Located in the capital city of the island of Bali, Indonesia, ISI Denpasar has the responsibility to preserve, develop, and improve the quality of art, as well as the cultural values of the Indonesian nation. ISI Denpasar aims to create academic and professional people, able to create, review and present creative and innovative artworks, so as to enhance the competitiveness of the nation in the global arena. ISI Denpasar believes that art plays an important role in maintaining balance in a globalized world where digital technologies and science are increasingly prevalent. In the aim to achieve truth and high artistic value, ISI Denpasar focuses on the study, development and creation of traditional and modern arts.

## PROJECT INFORMATION

### Hindu Arts in Southeast Asia (Spiritual Arts of Southeast Asia Programme Series)

#### TYPE/CATEGORY

Seminar and Workshop / Sacred Universe / Fine Arts

#### VENUE

Bali, Indonesia

#### DATE/DURATION

28-31 May 2017 / 4 days

#### COLLABORATORS/PARTNERS

Institut Seni Indonesia Denpasar (Indonesia Institute of the Arts or ISI Denpasar)

#### TARGET GROUP/BENEFICIARIES

- Educators, researchers and scholars from relevant disciplines  
Museum and conservation professionals
- Southeast Asian and international undergraduate and graduate students in relevant fields
- Members of the general public with a strong interest in relevant fields

#### DESCRIPTION

This programme will focus on the Hindu Arts of Southeast Asia, in both tangible and intangible forms, and will cover fields that include Art History, Archaeology, Cultural Studies and Fine Arts. The four-day programme will include lectures, workshops, field trips, and seminars, all of which will be led by Southeast Asian and international researchers, professors and museum professionals.

The programme will be conducted in Bali, Indonesia, home to Southeast Asia's largest community of Hindu worshippers, during 28-31 May 2017. Several experts on the various aspects of Hindu Arts in different countries of Southeast Asia and beyond



will be invited to give lectures and lead the workshops. The programme will be open to Ministry/Governing Board nominated representatives of the 11 SEAMEO member countries who can potentially contribute to furthering education on Hindu Arts in their home countries, and/or whose participation will contribute to their institution's research or educational programmes, or to their conservation and preservation activities. In addition, some partially subsidized fee-paying participants will also be admitted provided they meet the selection criteria, with a priority given to students and educators.

### **CONTEXT/PURPOSE**

The localization of Indic cultural traits in Southeast Asia (G. Coedès and O.W. Wolters) is often seen as one of the most influential processes of cultural exchange in the region's history. Influence from India was felt and selectively adopted in various aspects, from the political systems (*i.e.* the *mandala* political model and *devaraja* cult), to religions (Hinduism, Buddhism), to the mythical world of epic literature (the Ramayana). The plethora of elements that came from India were absorbed into indigenous practices and beliefs, resulting in the development of unique Southeast Asian cultural and artistic expressions, both tangible and intangible.

Today, Hinduism still plays an important role in the ritual and cultural life of Southeast Asian communities: in the Buddhist cultures of Mainland Southeast Asia, Hindu deities are worshipped alongside Buddhism and Animism, Brahmins are still revered for their heritage and knowledge; in Maritime Southeast Asia, the epic literature of Hindu civilization is deeply embedded in the performing arts and mythical world.

The influence of Hinduism also gave rise to some of the most powerful kingdoms in the history of Southeast Asia, and thus to monumental architecture and associated art forms, including, but not limited to, Angkor, Champa, Majapahit, and Tambralinga. Today, the island of Bali in Indonesia can be considered as the region's guardian and living memory of Hindu culture in Southeast Asia.

Furthermore, Southeast Asia is home to sizeable communities of Indian heritage who settled in the region as workers, traders,

soldiers, administrators during the colonial era ( i.e. from British India and French Pondicherry). Even after several generations, these communities continue to practice their Hindu traditions, keeping this vibrant culture alive in the region, notably in Singapore and Malaysia.

The widespread and profound influence of Hinduism has left cultural and artistic imprints throughout the Southeast Asian region, resulting in shared beliefs, rituals, iconography, monuments, literature, folklore, and various other art forms, the understanding of which can contribute to promoting intercultural relations.

This programme is a continuation of SEAMEO SPAFA's programme series on the "Spiritual Arts of Southeast Asia" under the Centre's "Sacred Universe" flagship programme, which included workshops on "Islamic Arts in Southeast Asia" Workshop (Kuala Lumpur, Malaysia, 2012), "Buddhist Art in Southeast Asia" (Bangkok, Thailand, 2014), and "Christian Art in Southeast Asia" (Manila and Vigan City, Philippines, 2016).

## **OBJECTIVES**

1. Advance cross-cultural understanding and mutual knowledge regarding Hindu Arts and Heritage among Southeast Asian and international participants.
2. Introduce participants to the essence of Hindu Arts, which will enhance their experience in disseminating knowledge on Hindu Arts, as well as, in managing and curating Hindu artefacts and collections.
3. Promote dialogue and interaction between participants regarding Hindu Arts and Heritage, which will create a platform for future regional collaboration.

### **EXPECTED OUTPUTS**

1. A short documentary film and lectures from the workshop will be posted onto SEAMEO SPAFA's YouTube Channel for public dissemination and education.
2. A book volume on Hindu Arts in Southeast Asia containing the materials from the workshop and academic essays from other scholars will be published.
3. Platform of exchange for practitioners, professionals, students, researchers, enthusiasts interested in the Hindu Arts of Southeast Asia.

### **EXPECTED OUTCOMES**

1. Participants will have a better understanding of the Hindu Arts and Heritage of Southeast Asia and enhanced skills in their professions and interests.
2. Participants will be encouraged to work together in promoting the shared and diverse Hindu art forms of Southeast Asia.
3. The materials developed throughout the programme (lectures and workshop activities) will contribute to educating the general public on the Hindu Arts and Heritage of Southeast Asia.

### **PROJECT LEADER/TEAM MEMBERS**

Dr Wannasarn Noonsuk  
(Senior Specialist in Visual Arts)

Ms Linh Anh Moreau  
(Programme Officer)

Mr Siriwat Pokrajen  
(Documentation Officer)

Ms Sarinun Kanokthawornthum  
(Administrative Officer)

**9:30**

**GROUP PHOTO**

**09:30 - 10:45**

**KEYNOTE LECTURE: BALINESE HINDUISM AND HINDU ART FORMS**

Prof. Dr. I Wayan Ardika

Udayana University

Venue: VDO Conference Room, ISI Denpasar

**10:45 - 11:00**

**COFFEE BREAK**

**11:00 - 12:00**

**LECTURE: INTRODUCTION TO THE ESSENCE OF HINDUISM AND HINDU ARTS IN SOUTHEAST ASIA**

Dr. Wannasarn Noonsuk

Senior Specialist in Visual Arts

SEAMEO SPAFA

Venue: VDO Conference Room, ISI Denpasar

**12:00**

**LUNCH**

**13:00 - 15:00**

**HANDS-ON WORKSHOP: BALINESE DANCE AND MUSIC IN RELATION TO HINDUISM**

Prof. Dr. I Gede Arya Sugiarta,

instructors, and students from ISI Denpasar

Venue: VDO Conference Room, ISI Denpasar

**15:00 - 15:15**

**COFFEE BREAK**

**15:15 - 17:15**

**HANDS-ON WORKSHOP: BALINESE DANCE AND MUSIC IN RELATION TO HINDUISM (CONTINUES)**

Prof. Dr. I Gede Arya Sugiarta,

instructors, and students from ISI Denpasar

Venue: VDO Conference Room, ISI Denpasar

**17:15 - 18:00**

Return to Inna Bali Heritage Hotel to prepare for the Welcome Dinner

**18:00 - 19:00**

**WELCOME DINNER**

At ISI Denpasar

Dress Code: Traditional Costumes

**19:00 - 20:30**

**CULTURAL PERFORMANCES**

At Open Stage, ISI Denpasar

- Rejang Dewa Dance
- Baris Gede
- Sanghyang Dedari
- Sanghyang Jaran

**20:30**

**GROUP PHOTO**

**20:45**

Return to Inna Bali Heritage Hotel

**8:15**

Depart from Inna Bali Heritage Hotel

**08:30 - 10:30**

**LECTURE: THE ESSENCE OF HINDU ICONOGRAPHY AND COMPARATIVE SURVEY OF HINDU ARTS AND HERITAGE IN SOUTHEAST ASIA**

Dr. Gauri Krishnan

Adjunct Associate Professor, South Asian Studies Program, National University of Singapore

Venue: VDO Conference Room, ISI Denpasar

**10:30 - 10:45**

**COFFEE BREAK**

**10:45 - 12:00**

**LECTURE: LOCALIZATION OF HINDU BELIEFS AND  
EPICS IN SOUTHEAST ASIAN PERFORMING AND  
CONTEMPORARY ARTS**

Dr. Gauri Krishnan

Adjunct Associate Professor, South Asian Studies Program,  
National University of Singapore

Venue: VDO Conference Room, ISI Denpasar

**12:00 - 13:00**

**LUNCH**

**13:00 - 15:00**

**FIELD TRIP TO SUBAK AND HANDS-ON WORKSHOP:  
WALKING AND LEARNING AT THE SITE:**

- INSTRUCTION ON THE BELIEFS OF WATER,  
EARTH, AND FERTILITY, IN BALINESE HINDUISM
- INSTRUCTION ON WATER MANAGEMENT AS  
RELATED TO HINDUISM IN BALI AND ON SUBAK AS  
A WORLD HERITAGE SITE

Prof. Dr. I Ketut Donder

Institut Hindu Dharma Negeri Denpasar (IHDN  
Denpasar)

Bali, Indonesia

&

Prof. Dr. I Wayan Windia

Faculty of Agriculture

Udayana University

Bali, Indonesia

Venue: Subak Anggabaya Village Hall

**15:00 - 15:15**

**REFRESHMENTS**

**15:15 - 17:30**

**HANDS-ON WORKSHOP:**

- INSTRUCTION ON CRAFTS AND OFFERINGS  
RELATED TO HINDU RITUALS IN BALI
- HANDS-ON WORKSHOP ON CRAFTS AND  
OFFERINGS (INCLUDING CANANG SARI, SAMPIAN  
PENJOR, AND BANTEN)

Instructors from IHDN Denpasar

Venue: Subak Anggabaya Village Hall

**30**  
May, 2017

TUE

**17:30**

Return to Inna Bali Heritage Hotel  
(Dinner is at the participant's own expense.)

**8:15**

Depart from Inna Bali Heritage Hotel

**SITE VISITS**

**08:15 - 09:30**

**VISIT TO SHRINES AT SINGAPADU**

Prof. Dr. I Wayan Dibia  
ISI Denpasar

**09:30 - 12:00**

**TEMPLE VISITS: GOA GAJAH**

Prof. Dr. I Wayan Dibia  
ISI Denpasar

**12:00 - 13:00**

**LUNCH : BEBEK TEPI SAWAH RESTAURANT**

**13:00 - 14:00**

**TEMPLE VISITS: TIRTA EMPUL**

Prof. Dr. I Wayan Dibia  
ISI Denpasar

**14:00 - 17:00**

**PURI LUKISAN MUSEUM**

Mr. Cokorda Bagus  
Chairman  
Puri Lukisan Museum

**17:00 - 20:00**

Free time at Ubud Art & Craft Market and Dinner  
(meal is at the participant's own expense)

**20:00**

Return to Inna Bali Heritage Hotel

**31**  
May, 2017

WED

**08:15**

Depart from Inna Bali Heritage Hotel

**08:30 - 10:30**

**COUNTRY PRESENTATIONS AND DISCUSSIONS:  
CURRENT SITUATIONS OF LIVING HINDU  
TRADITIONS IN EACH COUNTRY IN SOUTHEAST  
ASIA**

Delegates from each country

Venue: VDO Conference Room, ISI Denpasar

**10:30 - 10:45**

**COFFEE BREAK**

**10:45 - 12:00**

**COUNTRY PRESENTATIONS AND DISCUSSIONS:  
CURRENT SITUATIONS OF LIVING HINDU  
TRADITIONS IN EACH COUNTRY IN SOUTHEAST  
ASIA (continues)**

Delegates from each country

Venue: VDO Conference Room, ISI Denpasar

**12:00 - 13:00**

**LUNCH**

**13:00 - 16:00**

**PRESENTATION AND HANDS-ON WORKSHOP:  
TALK: HINDU ART AND MODERN TECHNOLOGY  
HANDS-ON WORKSHOP: THE ESSENCE OF MUSIC  
IN HINDUISM  
- GROUP EXERCISE & DISCUSSION:  
MUSIC AND SINGING WORKSHOP RELATED TO  
HINDUISM**

Mr. Ranjit Makkuni

Director

Sacred World Design Lab, India

Venue: VDO Conference Room, ISI Denpasar

**16:00-16:15**

**COFFEE BREAK**



**16:15 - 16:45**

**CONCLUDING REMARKS: LIVING HINDU  
TRADITIONS AND ARTS IN SOUTHEAST ASIA**

Dr. M.R. Rujaya Abhakorn

Centre Director

Southeast Asian Ministers of Education Organization

Regional Centre for Archaeology and Fine Arts (SEAMEO  
SPAFA)

Venue: VDO Conference Room, ISI Denpasar

**16:45 - 17:00**

**CLOSING SPEECH**

Prof. Dr. I Gede Arya Sugiarta

Rector

Institut Seni Indonesia (ISI) Denpasar

(Indonesian Institute of the Arts)

Venue: VDO Conference Room, ISI Denpasar

**17:00**

**PRESENTATION OF CERTIFICATES AND TOKENS OF  
APPRECIATION, AND GROUP PHOTO**

**17:15**

**CULTURAL PERFORMANCES BY ISI DENPASAR  
INTERNATIONAL STUDENTS**

**18:00**

Return to Inna Bali Heritage Hotel

(Dinner is at the participant's own expense.)

2017

**All day**

Departure of Participants from Inna Bali Heritage Hotel

## BALINESE DANCE AND MUSIC IN RELATION TO HINDUISM

I Gede Arya Sugiarta

Rector, Institut Seni Indonesia Denpasar (ISI Denpasar)

(Indonesia Institute of the Arts Denpasar)

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### ABSTRACT

Balinese traditional dance and music are imbued with the values, cultural identity and artistic expression of the Balinese, with close links to the Hindu religion. Balinese Hindus in particular strongly believe that dance and music are mediums to bring them closer to the gods. In Bali, religion, art and culture are fused together in daily life. For the Balinese, no religious ceremony is complete without the presence of art and culture. Equally as important as dance and music, living in harmony with the environment for the sake of human survival is another strong conviction among the people of Bali. In addition to music and dance performances, nature is believed to hold many supernatural powers which cannot be understood by mankind. People are expected to maintain a harmonious relationship between all elements. This is why dance and music are continuously maintained and developed over time. The strong adherence of the Balinese people to Hinduism contributes to the preservation of traditional dance and music so that these traditions may never be lost.

**Key words:** *dance, music, Hinduism, Bali*

### INTRODUCTION

Bali is a small island in the Indonesian archipelago. Its total size is about 5,632.86 square kilometres. Despite its small size compared to other islands of the archipelago, Bali is internationally renowned as a tourist destination. One of the various reasons for which Bali has become famous is its unique culture that has developed through creativity and from being transmitted from generation to generation. The island's inhabitants, known as "manusia Bali", share characteristics with other peoples of Indonesia. Despite these similarities, philosophically speaking,

there are two unique characteristics among the Balinese that set them apart from the other groups. First, while the majority of Indonesians are Muslim, most of the Balinese are Hindu. Second, the Balinese are highly skilled in the field of the arts, favouring beauty, to the extent that the people of Bali as a whole are considered as artists. The Hindu religion among the Balinese is a sturdy force in the preservation of nearly all Balinese art forms. Bali is therefore renowned for its many art forms, such as the performing arts, visual arts, architectural arts, and literature.

The Hindu religion teaches that there are three ways to execute the instructions of God: Tatwa (philosophy), Susila (ethics) and Upacara (ritual/ceremony). First, Tatwa is a life philosophy according to which the following need to be carried out evenly: Satyam (truth), Siwam (goodness), and Sundaram (beauty). By virtue of this understanding, world perfection can be achieved if humankind upholds the values held in truth, logic and intuition; then, by constantly enacting good deeds upon others and the environment in all actions, humankind is able to do something in a beautiful way. Secondly, Susila suggests that in life, mankind should have ethics and demonstrate good behaviour. Humankind is not about living alone in the world; it requires interaction and understanding to create a tolerant, peaceful, and harmonious society. Thirdly, Upacara is an expression of gratitude and respect toward God by way of performing Yadnya, which is a heartfelt presentation of a ceremony/ritual. The latter can be performed through various means, starting from a prayer recital with an offering (banten), working selflessly (ngayah), building a temple, and performing artistic activities. The execution of this Yadnya or ritual can yield various kinds of activities and cultural products, such as dance and music.

The functions of Balinese traditional dance and music are mostly subject to the execution of Hindu religious activities. In the mythology of Siwa Nataraja, it is mentioned that Dewa Siwa is a supreme god as the creator of dance. When the Lord Siwa organized the universe, he did it through dancing. Therefore, there is the realization of world order and the harmony achieved therein that are related to dance. (ISI Denpasar's Statutes 2010: 5). As for music, as mentioned in the Prakempa inscription (Bandem 1986: 31-33), sound and voice originate from fruitive penances (yoga) of the trilogy of gods, Sanghyang Tri Wisesa (Brahma, Wisnu, Siwa), and were then arranged by the sage



Wiswakarma so as to become ten beautiful sounds. These ten sounds were then packaged into five pelog tone scales and five selendro tone scales. These mythologies have been adopted as a principle conviction among the Balinese, insofar as dance and music are not merely entertainment, but are also functions to maintain the balance of life, both materially and spiritually, real and unreal, inwardly and outwardly.

In Bali, religion, art and culture are intertwined in daily life, with performing and visual arts considered as integral parts of religious ceremonies. Customarily, traditional performing arts are presented in the Balinese Hindu temple ceremony known as piodalan. Dances such as Rejang, Baris Gede, Sanghyang, and Topeng Sidakarya, and musical performances such as the Gamelan of Gong Gede, Selonding, and Gong Beri are some of the various performances associated with Hindu religious rituals in the temple. Through the performance of dance and music, the Balinese express their sense of heartfelt devotion towards God. They dance, play music, chant devotional songs, pray, and work together on the occasion of a temple festival. Therefore piodalan is not only a religious festivity, but also a social occasion and a theatrical event (Asnawa 1991: 2).

In addition to piodalan (temple festival), Balinese traditional dance and music are also used in other Hindu religious activities such as ruwatan (sacrifice), bayar kaul (pay vows), and bersih

desa (purification). The Ruwatan ceremony is aimed at lifting the bad luck from a child who was born on certain days that are considered unlucky or bad days according to Balinese Hindus. One example is when a child is born on Tumpek Wayang (sabtu kliwon wuku wayang). In the Sapuhleger mythology, it is mentioned that a child born on tumpek wayang is destined to become a meal of the lord Kala (Bagus, in Soedarsono et al. 1985: 57). The philosophical significance of this story is the worry that the child would experience dangerous incidents in his/her life. Therefore, to protect the child from bad luck, the child needs to be given a ruwatan ceremony by way of a Sapuhleger shadow puppet performance. Sapuhleger shadow puppetry performed during the ruwatan ritual uses stories related to the Murwakala, or the birth of Lord Kala. After the Sapuh Leger shadow puppet performance, the children for whom the ritual is performed are then consecrated by the puppeteer, and in so doing they are deemed to have been freed from the threat of Lord Kala.

Similarly to the Wayang Sapuh Leger performance, the bayar kaul or mayah sesangi (making vows) ceremony is an effort to break oneself free from one's "vow" which had been made in a prayer beforehand. For instance, the people of Pujungan, Pupuan, Tabanan, Bali have maintained the masesangi tradition to this day. For example, if one is suffering from an illness or disease, one can make a vow to perform a sacred barong performance to be carried out once recovered. Whenever vows made are due to be fulfilled, one would carry out a ritual to honour these vows by performing a sacred barong dance (interview with I Wayan Sedana, Bendesa Adat/head of traditional village authority of Pujungan village, January 25, 2017).

The ceremony of bersih desa is a ritual to invoke blessings for villagers and the environment to protect them from disease and natural disasters. Balinese Hindus believe that certain days, such as sasih keenem (the sixth month in the Balinese lunar calendar), are vulnerable times to contract illnesses. During this period, it is believed that many people fall ill and natural disasters occur. To relieve the people and their environment from such dangerous threats, one of the rituals performed for the bersih desa is what is known as "nangluk merana" through the music and dance of Sanghyang Dedari, Sanghyang Jaran, and Barong Ngelawang. In conducting these ritual performances, the people are no longer plagued by the worry of potential threats and disasters, so that they may live peacefully.

## BALINESE TRADITIONAL DANCE

Depending to its social function in Balinese culture, Balinese dance is, as mentioned earlier, categorized into wali, bebali, and bali-bali dances. Wali dance is a sacred performance for ceremonies/ritual activities, and is instrumental to the ceremony's success. One example is the Rejang Dewa dance; it is performed by dozens of female dancers who dress in white and yellow, dancing softly and gracefully. They dance while circling



the temple court yard, to welcome the presence of the gods cheerfully. In performing the Rejang dance, people believe that the gods will be pleased and entertained, therefore bestowing their blessings onto the people. In addition to the Rejang Dewa dance, there is another wali dance called Baris Gede. This dance depicts a number of guards who are prepared to secure the situation at the time when the gods make their descent to earth. As the dance depicts a number of guards, Baris Gede dancers are adorned with a spear (tombak), a shield (tamiang) and a dagger (keris). The Baris Gede dance is presented in the temple court yard, with the musical accompaniment of the Gong Gede gamelan. Another wali dance that is presented to ensure the successful completion of a ceremony is Topeng Sida Karya. The term sida karya itself means 'complete and successful'. As a result, the

performance of this masked dance is mandatory at every ritual in order to achieve spiritual success and completion. The Topeng Sida Karya dance is performed by a dancer who wears a haunted white mask with large and crooked teeth, and loose white hair. When the dancer performs the Sida Karya dance, he carries out his duty like a sage, dancing using highly expressive gestures and movements, accompanied by sacred chants (Bandem, I Made and Frederik Eugene deBoer 2014: 69).

The Wali dance that is performed for the bersih desa ceremony is called Sanghyang Dedari. It is presented by two young girls who have not yet experienced a menstrual period. The Sanghyang Dedari dance is performed to invoke blessings so that the people can be bestowed the protection of God. It is accompanied by songs and billowing incense smoke. Two Sanghyang dancers are in a state of trance and considered to be channelling the spirits of heavenly nymphs, then dancing gracefully to the vocal music of kecak. Another wali dance is the Sanghyang Jaran dance, performed by a male dancer who is also in a state of trance and considered to embody the spirit of the horse. This is why the dance movements resemble an agile horse dancing in a hot blazing fire without ever feeling the heat of the fire.



Bebali dances are performed for ceremonies/ritual activities; however, they tend to support, as opposed to determining, the successful completion of the ceremony. Some examples of bebali dances are Gambuh, Wayang Wong, Telek and Barong.



Gambuh is a dialogic dance drama which uses the story of Panji (known as Inao in Mainland Southeast Asia), which is believed to be the oldest dance drama in Bali. Gambuh dance drama may be performed in a series of temple ceremonies

and other ritual activities, but its nature does not determine the success of the ceremony. Wayang Wong dance drama uses the story of the Ramayana in order to support the implementation of the ceremony. In addition, Telek, Barong and Rangda are performed as a unity of dances, also to support the execution of the ceremony. In some other regions, like in Tabanan, Telek, Barong and Rangda function as wali dances, thus being essential to the successful completion of the ceremony.

Meanwhile, Balih-balihan dances are performed for entertainment purposes in ritual ceremonies or other activities. Balih-balihan dances have an emphasis on aesthetic presentation in the aim to please the audience. Some examples of Balih-balihan dances are Legong Keraton, Joged Bumbung and Kebyar. The Legong Keraton used to be a royal palace artistic performance staged to welcome royal guests. Now that the king no longer wields political power, Legong Keraton is staged for anyone's entertainment, anywhere as needed. As



for the Joged Bumbung dance, it is a social dance performed in pairs between Joged dancers (female) and pengibing (males) designated from among the audience. This dance is performed purely for entertainment within the community. As for the Kebyar dance, it is a new genre that was born in the early 20th century. Also an entertainment dance, it is often performed to enliven a temple ceremony and for hotels and restaurants. Today, the Kebyar dance is the most popular, not only in Bali, but also throughout Indonesia and overseas.





Balinese dance performers can be divided into male and female categories, and into soft and hard characters categories. Balinese dance is known for the agility, dynamics, expressions and drama using a combination of four types of movements, namely *agem*, *tandang*, *tangkis* and *tangkep* (Dibia 2013: 64). Firstly, *agem* is a basic form of dance motion that is done in place, or without displacing of the axis of the body or moving from the point of departure. These motions are generally made through changes in the position of the body and limbs, including bending and straightening the knees, rotating the foot, positioning the hand without moving the axis of the body from its original position. In *agem*, there is the distinction between male and female characters, and soft and hard characters.

The second type of movement, *tandang*, is a moving posture. There are few types of *tandang* in Balinese dance, namely *gandang-gandang*, *malpal* and *nayog*. *Gandang-gandang* is a dignified slow movement whereby both hands are extended and held up to shoulder level. Between steps one of the elbows turns in slightly bent. *Malpal* is a rapid movement with one hand held at an angle to the body and the other bent forward of the body. *Nayog* is a dignified slow movement whereby each step is initiated by a subtle rotation of the free foot taking the step, followed by a gentle swaying of the body as it moves forward (Dibia 2000: 23).

Thirdly, *tangkis* are elaborative movements that enrich phases or sequences in the existing movement. Various movements

classified into tangkis include ulap-ulap, nabdab gelung, nabdab karna, and nepak dada. Most tangkis movements appear as parts of agem and tandang in addition to being executed independently (Dibia 2013: 65).

Fourth, tangkep refers to facial expressions and eye movements. Tangkep are performed to communicate various expressions, such as sadness, excitement, romance and tension. A sub-category of tangkep is the seledet eye movements. Some types of Balinese dance, such as Gambuh, Arja and Wayang Wong include monologues and dialogues in Balinese or old Javanese languages. Monologues and dialogues are also performed using soft and hard characters.

### **BALINESE TRADITIONAL MUSIC**

Balinese traditional music is often referred to as "karawitan", a term which is used in other parts of Indonesia (Java, Bali, Lombok, Sumatra, and Sulawesi), wherein the pentatonic tune system called pelog and selendro is practised the most. The art of traditional Balinese music can be distinguished into two categories: vocal and instrumental. In vocal music, the human voice is the main source of sound. As for instrumental music, tools (instruments) are the main source of sound.

There are four types of Balinese vocal music: gegendingan, macapat, kidung and kekawin. These four types of vocal music have systems and standard rules. Gegendingan, commonly known as sekar rare, is the simplest form of vocal music; it is not as bound by compositional rules as the other forms, uses bahasa Bali lumrah (common Balinese language) and is sung syllabically. Its simple form results in its popularity among children whilst playing games. Macapat, also known as sekar alit, is more complex in its form, and uses bahasa Bali halus (refined Balinese language); it is bound by compositional rules known as pada lingsa, which defines the number of stanzas in a song, the number of syllables in a stanza, and the drop in tone in the final stanza of each song. Macapat is often performed in Arja dance-drama or ballet, a typical traditional Balinese opera in which most of the dialogue is expressed through singing. Kidung is more complex than macapat, and uses refined Balinese and Old Javanese languages. Kidung vocal music is performed for devotional songs in ritual activities. Kekawin, or sekar ageng, is the most complex form of Balinese vocal music, using Old

Javanese language. The content in kekawin relates to religion as the basis for leading people to the right path.

Barungan, or Balinese instrumental music ensemble, is more widely known as gamelan. One complete set or barung of the gamelan is commonly made up of various instruments, such as the gong, cymbals, drum, metal-keyed instruments, flute, and rebab. The shape of the instruments employed in the gamelan is similar to those found throughout Southeast Asia, notably in Myanmar, Thailand, Cambodia and Laos, but Southeast Asian instrumental ensembles are usually comprised of smaller instruments (McPhee 1966: xiii). As of today, there are roughly 33 types of barung or sets of gamelan ensembles in Bali, ranging from the simplest one with four instruments (gender wayang) to more complex and larger ones such as Gong Gede, which uses 70 instruments and musicians. Each set of Balinese gamelan is classified by size, tune system, repertoire, function, and types of instrument.

Balinese gamelan is strongly connected to Hindu rituals. Examples include Gambang, Selonding, Gender Wayang, Gong Gede and Angklung Kelentangan. Gamelan Gambang is associated with ancient gamelan, simple in form and played by six players. When it is played during a cremation ceremony (rites of death), the function of the Gamelan Gambang is tied to the belief that the sounds of the gamelan penetrate heaven so as to entertain the gods. Entertaining the gods through Gambang is believed to help the spirit of the deceased to reach heaven. Other myths exist, such as in Sempidi Village, Badung Regency, where the inhabitants believe that the sounds made by the xylophone and a repertoire of songs called Kebo Dungkul must be played at midnight to silence the demons and evil spirits, so that they may not disturb the tranquility of those conducting the ceremony (Rai 1992: 17).

Gamelan Selonding is also the sacred music of the community of Tenganan Village, Karangasem Regency, who are considered as the island's first inhabitants. The sacred Gamelan Selonding of Tenganan is only played during the series of Dewa Yadnya ceremonies, and its performance is considered as an important factor contributing to the success of the ceremony. For the people of Tenganan, Gamelan Selonding, locally known as Ida Bagus Betara Selonding, embody the sounds of god, so that their beauty



can give peace and tranquility to mankind. The performance of Gamelan Selonding during the ceremony is believed to enable the gods to descend from heaven and give their blessing to mankind. It is for this reason that Gamelan Selonding is highly respected, consecrated and properly maintained.

As for Gamelan Gender Wayang, its primary function is to accompany shadow puppet performances, which are believed to be strongly connected to Hindu beliefs. The sounds of Gender Wayang are called "kumbang atarung", or "fighting wasps", and are believed to reduce the burden of Lord Kala when trying to prey on Rare Kumara, a child born on the day of Tumpek Wayang. The assuaging vocals of Gender Wayang and the puppeteer's performance are believed to dissuade Lord Kala from preying on Rare Kumara. The significance of this performance in Hindu mythology is the belief that music can reduce anger and prevent evil actions that can negatively affect mankind.

Gamelan Angklung Klentangan is also known as the "sound of death", because whenever it is heard, it is a sign of grieving. The sounds of the Angklung Klentangan's four selendro tones represent, among the Balinese, a musical expression of compassion and sorrow. As a result, Angklung Klentangan is performed in the event of death, such as the procession of carrying the body to the cemetery, the funeral home, or the cremation site. According to local mythical beliefs, the sound

of the Angklung Klentangan played during a funeral ceremony helps to pave the way for the soul of the dead to reach Nirvana and become a god.

Gamelan Gong Gede, as the largest gamelan in shape and number of instruments and musicians, incorporates great, heavy and magnificent vocals. These vocals are suited to strengthening the atmosphere of solemn ceremonies in the temple so as to provide a sense of peace for the people who are conducting the ceremony. In addition, Gamelan Gong Gede also serves to accompany sacred dances performed in the temple, such as Baris Gede, Rejang and Topeng Sida Karya. For a great temple in the regency of Bangli, named Pura Batur, the performance of the Gamelan Gong Gede is considered to be very sacred. The instruments are well cared for and are given a special place. The players are carefully selected and undergo spiritual cleansing, and carry out ritual offerings before and after the performance. The performance of the Gamelan Gong Gede Batur represents the village community's tribute to honour the gods of Batur Temple. As a result, the Gamelan Gong Gede of Batur Temple has a very magical nuance of music to support the carrying out of the temple ceremony.

The Gamelan used for the SEAMEO SPAFA workshop activity during the "Hindu Arts in Southeast Asia" programme is a



Gamelan Gong Gede owned by Institut Seni Indonesia Denpasar. Its instruments are the same as those of the ensemble of Batur Temple, and are classified according to the function of each: melodic instruments, colotomic instruments, and rhythmical instruments. The melodic instruments lead the melody, and include the *terompong*, *penunggal*, *pengangkep ageng*, *pengangkep alit* and *reyong*. Colotomic instruments refer to those that play a role in determining or emphasizing segments of the song, such as the *jublag*, *jegogan*, *kempli*, *kempul* and *gong*. The gong instrument is a colostomy instrument used to finalize a sequence in the song. As for rhythmical instruments, their role is to enrich the rhythm, and include the *kendang* and *cengceng kopyak*. The *Kendang* (drum) instrument is often called the rhythmic leader as the *kendang* is commonly performed to start the song, act as a beat determiner, give accentuation to the song, and indicate the song's end.

The structure of the repertoire of Balinese music is constructed into eight counts, and every last eighth count is marked by the beat of the gong, for instance: 1-2-3-4-5-6-7-[gong beat]. The performance and function of every instrument in a repertoire/song can be determined in the song pattern, called *gilak*, which is the simplest song form in Balinese music. Starting with the rhythm played by the *kajar*, the eight following counts would end with the sound of the gong. The *terompong* instrument is played from that count to introduce the main melody, following the rhythm of the *kajar*: *ndeng ndeng ndang ndeng nding ndeng nding (ndeng)*. Then the *kempur* instrument arrives on the fifth and seventh counts. The *jegogan* and *jublag* instruments are then played to emphasize every segment of the song, prompting the *pengangkep ageng* with a denser blow than the main melody played by the *terompong*. Meanwhile, the *pengangkep alit* instrument is played to lock the configuration together. The *reyong* instrument also takes part in enriching the melody by linking the sounds together. The *cengceng kopyak* is performed to enrich the rhythm, preceded by the flute to soften the melody. Once all the instruments are played, the *kendang* takes the lead during the course of the song, organizing the dynamics and signalling the end of the song.

## CONCLUSION

To conclude, Balinese traditional dance and music are closely tied to Hinduism. Balinese Hindus in particular strongly believe that dance and music can bring them closer to almighty God. Through dance and music, Hindu peoples may express their adoration for the greatness of God to invoke blessings, salvation, welfare and good health. It is also through dance and music that Balinese Hindus can express their gratitude for having been born human, considered a noble creature. The Balinese interact with each other, with nature and with the gods, and maintain harmony in daily life through the performing arts. All forms of dance and music require collective efforts in working together, in the belief that this will lead to peaceful coexistence. The Balinese also believe that the natural environment should be maintained for the sake of human survival. Many supernatural powers held by Mother Nature contribute to harmony in the universe through music and dance. As a result, dance and music are developed, preserved or evolve over time. The strong adherence to Hinduism among the Balinese is a factor in the continuous preservation of traditional dance and music so that these may never be lost.

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