



# *Bali*

## *SMU-in-Bali: World Music*

### *Bali, Indonesia*

Bali, the famed Island of the Gods, with its varied landscape of hills and mountains, rugged coastlines and sandy beaches, lush rice terraces and barren volcanic hillsides all providing a picturesque backdrop to its colorful, deeply spiritual and unique culture, stakes a serious claim to be paradise on earth.

Bali's natural attractions include miles of sandy beaches picturesque rice terraces, towering active volcanoes over 3,000 meters (10,000 ft.) high, fast flowing rivers, deep ravines, pristine crater lakes, sacred caves, and lush tropical forests full of exotic wildlife.

The island's rich cultural heritage is visible everywhere - in over 20,000 temples and palaces, in many colorful festivals and ceremonies, in drama, music, and dance.

The SMU-in-Bali program is a three-week study abroad experience held during SMU's first summer session. The program explores the drumming and percussion music of Bali, West Java, Sumatra, India and the Middle East.

Classes will be held at Flower Mountain (see included photos), which is very near Ubud, the cultural center of Bali. Students will be able to visit Ubud in their free time where there are performances of traditional music and dance every evening. Dr. Lewis Peterman, Director of the Center for World Music will be arranging field trips to remote villages where ancient styles of gamelan (Indonesian percussion music) are still played, but rarely seen by tourists. Students will also have the opportunity to drum in traditional gamelan groups with experienced indigenous master musicians. The program will culminate with a final concert for an invited audience from the local village and other guests, combining the instruments of Indonesia, India, and the Middle East in a "cross cultural" performance. Upon return to SMU, there will be a performance of music learned in Bali by the workshop participants.

Students will have the opportunity to visit the Toca drum factory located on the island and other local instrument makers and purchase instruments at significantly discounted prices. Each participant will receive a free drum from the Toca drum factory located on the island.

## **Accommodations**

Clean, safe mountain retreat with single rooms and double rooms. 3 bathroom/showers with hot & cold running water. A full-time staff of 12 cooks, maids, drivers, etc.  
<http://www.centerforworldmusic.org/flowermt/index.html>

There are two dormitories--the Library Homestay building, can accommodate up to twenty persons, and the Long House Homestay holds six in bunk style beds. All have beautiful valley views.

## **Facilities**

Electricity (120 and 240 volts), spring water from a municipal system. Public telephone, clinic, and post office nearby at the north end of Payangan village. Cybercafes, restaurants, supermarkets, boutiques, museums, doctors and many nightly performances are to be found in Ubud village. Modern bathroom facilities can accommodate six people at one time. There is a kitchen with gas stoves and refrigerators, and an outdoor theater with stage lighting. The library collection includes novels, books on Indonesian arts and travel, a selection of world music CDs and cassettes, and more than a hundred classic movies on videotape.

## **Excursions**

Students will enjoy watching the Balinese Kecak Fire Dancers, and performances of traditional Balinese music and dance during a visit to the royal family's Ubud Palace. Also included are visits to the studios of Mas and Kemenuh Village woodcarvers and instrument makers as well as field trips to the traditional Bali Village of Tenganan and Sacred Monkey Forest.

Excursion #1: Temple Danu Batur, Batur Volcano/Lake Batur, coffee plantation, Tampak Siring temple, Gunung Kawi temple, Rice paddy overlook, Heron birds at Petulu, Ubud for dinner and performance.

Excursion #2: Kehen temple; Puppet maker in Sukawati; mask making family in Batuan; stone sculpture/carving. Performance at Tri Pusaka Cakti in Batuan (4 generations of Jimat family--topeng, baris, gambuh, legong).

Excursion #3: Traditional Ikat weaving factory, sonket weaving; gamelan factory in Gianyar, Hall of Justice in Klungkung, Kamasan painters in Klungkung, lunch in Candi Dasa with possible quiet sand and surf time; traditional Bali Aga village and weaving collective at Tenganan, royal pools at Tirtagangga.

Excursion #4: Luhur Batukau temple with performance of Jengala's ensemble in Tabanan; visit to performing arts academy (ISI), visit to private performing arts school (Sumandhi).

## **Instructors**

Director and Middle Eastern Percussion: Jamal Mohamed

Bali Percussion: Wayan Sinti

Sunda Percussion : Ade Suparman

Sumatra Percussion - Rizaldi Siagian

Indian Percussion: Poovalur Sriji

Dr. Lewis Peterman, Director of the Center for World Music will be arranging field trips and guest artists and overseeing facilities.

## **Instructor CVs**

**Jamal Mohamed** has been a featured artist in many international music and dance events, including festivals throughout the United States, Europe, Egypt, Hong Kong, Indonesia, Korea, Puerto Rico, Canada, and Mexico. Jamal has presented percussion workshops at Berklee College of Music in Boston, the University of North Texas, the American University in Cairo, Egypt and the National Institute of Fine Arts in Mexico City. He has performed with Sting, Mark O' Connor, Giovanni Hidalgo and many other well known artists. Jamal's music has been featured in the television documentaries "Ramses the Great", National Geographic's "Lions of Darkness" (with DDrum), and the film biography of Robert Johnson, "Can't You Hear the Wind", starring Danny Glover and Keb' Mo'.and many others. Currently, he performs with the Percussion group Ddrum (featured in an Emmy award winning PBS short film that documents their travels and observations as related to World Percussion), the world music group, "Brahma", and the jazz ensemble, "Jimpact". Jamal is a percussion instructor, dance musician and director of the Meadows World Music Ensemble at Meadows School of the Arts, Southern Methodist University.

For further information visit: <http://www.jamalmohamed.com>

**Rizaldi Siagian** is a noted ethnomusicologist, performer, composer, and television producer from Indonesia. He is the former director of the largest university-level ethnomusicology program in the world, at the University of Northern Sumatra. He is an expert in the varied percussion ensemble traditions of the Batak and Minangkabau people of Sumatra. As an ethnomusicologist he has studied music from all corners of the modern world. As a performer he specializes in drumming and percussion ensemble music from North and Central Sumatra. As a television producer he has worked for The Indigenous People Alliance of the Indonesian Archipelago.

**Ade Suparman** is a master musician and teacher of gamelan degung, kacapi zither, and suling flute. He composes pieces for kacapi and for ensembles that include Sundanese and European instruments. Born in 1969, Ade received basic training in Sundanese musical theory at the Indonesian Art School (SMKI) in Bandung. Ade earned a degree from STSI (now called ISI) in Surakarta. Since then, he has taught and performed in the United States, the Netherlands, Australia, South Korea, and Qatar. For the past seven years, he has taught at the Center for World Music Indonesian Encounters summer programs in Bali. Ade devised standardized notation and methods for teaching suling,

kacapi, and degung. His books are used in many public schools in West Java. Performing kacapi-suling and Sundanese gamelan widely throughout West Java, Ade has recorded with his own group as well as with the Sundanese star Nano S. Ade's two newest recordings of gamelan degung and tarawangsa fiddle were released in 2008.

**Made Djimat** comes from an artistic Balinese family, including generations of master performers. He is a master musician and dancer of many genres, including gambuh, baris, and topeng. He is also the founder of Tri Pusaka Cakti Arts Foundation in Batuan, Bali, an organization dedicated to preserving the complex and ancient traditions of instrumental music and dance of Bali and to keeping them alive for future generations. Tri Pusaka Cakti has become influential through its master teachers, both for Balinese and international students. Since 1969 Djimat has traveled abroad sixty-seven times with his company, most recently to Brazil in 2008. Djimat performs throughout Bali in a wide range of ceremonial performances as well as those designed for international visitors. Djimat has had a long association with the Center for World Music, teaching in its US programs and now for its programs at Flower Mountain.

**Poovalur Sriiji (Srinivasan)** is a prolific composer, performer, educator who studied South Indian Classical music from his father P.A. Venkataraman. For over three decades Poovalur has performed with the leading artist from both South and North Indian Classical traditions. Since his move to the United States Poovalur has performed and recorded with artists such as Sir Yehudi Menuhin, Bela Fleck, Mark O'Connor, John Bergamo, Glen Velez to name a few. Poovalur has composed several pieces portraying the South Indian idioms. Poovalur has received several awards from leading institutions, and the album *Tabula Rasa*, where he has composed and performed with Bela Fleck, V. M. Bhatt and J.P. Chen was nominated for a Grammy. He is the founding member of the group 'Brahmah'. He found and directs the 'SNEW' and the 'South Indian Cross Cultural Ensemble'. He is currently a faculty at the University of North Texas. He has taught at Calarts and the San Diego State University.

**Lewis Peterman** is the past Director of Musicology and Ethnomusicology in The School of Music and Dance at San Diego State University, from where he retired as a tenured Professor in 2005, and the current President of The Center for World Music. He performs both early European music on period instruments and traditional Shona mbira music from Zimbabwe. He has performed recitals and lectured in Europe, Asia, Canada, Mexico, and across The United States. He has published scholarly works in both musicology and ethnomusicology and has several early music recordings to his credit, including *The Age of Chivalry*, *Mission Music of California*, and *The Jazz Minstrels*. Since 1973 he has studied, taught, and performed traditional music from Asian and African cultures, including those of Bali, Java, Sumatra, India, Iran, China, Japan, Korea, Ghana, and Zimbabwe. Since 1980 he has conducted over fifty research fieldtrips to India, the Middle East, East Asia, Southeast Asia, Africa, Europe, Polynesia, the Caribbean, and more than a dozen Native-American reservations of the American Southwest.

## **Program Fee Information**

### **PROGRAM FEE INCLUDES**

SMU Tuition

Round trip flight from Los Angeles to Bali

Transportation from Bali airport to Flower Mountain

Room and board (3 meals daily at Flower Mountain)

Transportation for all program excursions

HTH Worldwide Health Insurance

### **ITEMS NOT COVERED BY THE PROGRAM FEE**

U.S. travel to and from Los Angeles

Travel documents, including passports, visas and optional insurance coverage

Optional tours, fees, etc. during program

Cell phones

Personal expenses, entertainment and travel

### **Program Admission and Pre-Departure Orientation**

Admission is competitive. Admitted on a rolling admissions basis, program directors and faculty select participants based on application materials, admission requirements and student interviews.

**Orientation Sessions:** To prepare students for a smooth, safe and enriching experience, admitted SMU students are required to attend the scheduled program orientation meetings prior to departure. Session dates are organized by the program director.

All students receive a pre-departure guide and program-specific materials. Topics discussed are culture and course questions, as well as a review of required forms, travel plans and documents, currency and money issues, packing, insurance and safety. Students from other universities receive orientation summaries, including the guide and materials, by email.

### **Payment Information**

There is a non-refundable deposit of \$1,000 due within two weeks after acceptance into the program. This deposit confirms acceptance, holds the student's place in the program and is applied towards the balance of the program fee. Students will make the deposit payment in Access.SMU using the regular University payment procedures.

Final Payment should be made as soon as possible, but no later than May 1.

After student have paid the non-refundable program deposit and returned your Course Enrollment Form (signed by you and your academic advisor) to the SMU Abroad Office, students will be registered for courses in Access.SMU. Once students have been registered, students can make final payment in Access.SMU using the regular University payment procedures.

## **Cancellation and Refund Policy**

Should a student find it necessary to cancel after full payment has been made, but before the start of the program, an additional amount of up to \$1,000 may be withheld to recover irretrievable payments made on behalf of the student.

All SMU summer programs have a no-refund policy after the published starting date of the program. Students should consider trip insurance.

Undergraduate SMU Abroad Programs are managed by:

International Center/SMU Abroad

Blanton Building, Suite 216

6185 Airline Drive

Dallas, TX 75205

Email: [abroad@smu.edu](mailto:abroad@smu.edu)

Website: <http://www.smu.edu/abroad>

Southern Methodist University does not discriminate in any education practice, education program or educational activity on the basis of race, color, religion, national origin, sex, age, disability or veteran status. SMU's commitment to equal opportunity includes nondiscrimination on the basis of sexual orientation.

SMU Abroad reserves the right to change, at any time and without prior notice, any provision or requirement, including but not limited to, requirements, itineraries, courses, cancellation and refund policies. Fees are subject to change due to inflation and/or fluctuating exchange rates.

SMU Abroad reserves the right to recall participants from international programs and to close programs whenever it determines that the health or safety of its participants may be of risk.

SMU Abroad is not responsible for any loss or damage that may occur when participants travel outside of scheduled program activities. In addition, independent participant travel before the start or after the conclusion of SMU Abroad programs is entirely **at the individual's own expense and risk.**