A Gamelan Composition Portfolio with Commentary: Collaborative and Solo Processes of Composition with Reference to Javanese *Karawitan* and Cultural Practice.

Six Volumes – Volume Number 1

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Abstract

This composition portfolio is an exploration of different collaborative compositional processes, and an examination of their outcomes, which include both the actual music produced, and an account of my personal creative development. It is a journey from collaboration to solo composition. It is also an examination of the close connections between *karawitan* (the traditional Javanese gamelan repertoire) and new music for gamelan, and how the latter can widen the boundaries of karawitan.

   The portfolio seeks to develop my own style and musical language through collaborations, in different ways. Gamelan music and gamelan instruments are natural resources in view of the collaborative processes that are intrinsic to karawitan, which I have translated into my compositional processes.

A Gamelan Composition Portfolio with Commentary: Collaborative and Solo Processes of Composition with Reference to Javanese *Karawitan* and Cultural Practice.

Compositions Volumes 2 - 6

Volume 2: Project 1 – Collaborative improvisation duo with Charles Matthews

CD 1 -

Track 1 – Original improvisation – source material for *Out of Focus*. Palmers Green, 23rd October 2010 (18.19)

Track 2 – Gender and electronics improvisation. York gamelan room, 29th October 2011 (8.22)

Track 3 – Rebab undated – dialogue. York gamelan room. (20.32)

Track 4 – Rebab, long delays and feedback – Gathering of the Gamelans concert, Sir Jack Lyons Concert Hall, York, 26th April 2012 (6.44)

Track 5 – *Out of Focus.* First live performance at the Gathering of the Gamelans concert, Sir Jack Lyons Concert Hall, 26th April 2012 (8.14)

Track 6 – Recorder piece (version of track 4) 16th-19th July 2012. Palmers green (9.57)

Total duration – 1 hour 18 minutes

CD 2 -

Track 1 – Gantung 'hanging' phrase (gender) (0.11)

Track 2 – Bridging phrase (gender) (0.03)

Track 3 – Bridging phrase (gender) (0.04)

Track 4 – Ending phrase to a seleh note (gender) (0.07)

Track 5 – Slendro Manyura jugag pathetan (gender) (0.52)

Track 6 – Pre-improvisation warm-up (23rd October 2010) (4.33)

Total duration – 5 minutes

Volume 3: Project 2 – *Ice Pictures* – Collaborative trio with Jon Hughes and John Jacobs

   CD 1 –

   Track 1 – *Gundrlay* (8.07)

   Track 2 – *Rebab Wind and Grind* (8.14)

   Track 3 – *Rough Sand Circles* (3.52)

Total duration – 19.73

   CD 2 –

   Track 1 – *Bobbly Bonangs* (3.15)

   Track 2 – *Bonang Triangle* (3.54)

   Track 3 – *Ice Pictures* (4.58)

   Track 4 – Original improvisation of 'rebab grind' (0.25)

Total duration – 11.52

Volume 4: Project 3 – *Look at the Moon! It's Turning Blue… Part 2* (14.52)

   Track 1 – *Look at the Moon! It's Turning Blue…* live recording from the Sir Jack Lyons Concert Hall, 25th May, 2011 (14.52)

Relevant scores are included in the commentary for this project

Volume 5: Project 4 – *The Adventures of Prince Achmed* (1 hour, 5 minutes)

   Track 1 – *The Adventures of Prince Achmed* (1 hour, 5 minutes)

Relevant scores are included in the commentary for this project

Volume 6: Project 5 – *I Fear No Spirits* (32.39)

   Track 1 – *I Fear No Spirits* (32.39)

Relevant scores are included in the commentary for this project

Total duration – 3 hours, 32 minutes

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　1) *Gundrlay*

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Author's declaration

I confirm that the work in this thesis is my own, and has not been submitted for examination at this or any other institution for another award.

COMMENTARY

SECTION 1 – Introduction and background

This portfolio is an exploration of different collaborative compositional processes, and an examination of their outcomes – both the actual music produced, and my personal creative development. It is a journey from collaboration to solo composition. It is also an examination of the close connections between *karawitan* and the new music in this portfolio, and how new music can widen the boundaries of karawitan, or create new branches of the karawitan 'tree'.

This research investigates three focal parallel themes of composition, collaboration and the connection between traditional music and new composition. These themes intertwine all through the portfolio and different elements are observed in each project. They are related by the use of different types of composition and the use of elements from karawitan. These three themes have equal priority. Sub-themes which will emerge throughout the portfolio are those of improvisation, aesthetics, timbral exploration, and creative roles.

All three of the sections of this commentary will look closely at the portfolio, and bring together as many strands as possible to show how everything is interwoven.

The music is divided into 'projects' rather than 'compositions' or 'pieces'. Each 'project' consists either of one piece (as in *Look at the Moon! It's Turning Blue…Part 2*), or several recorded improvisations (as in the collaboration with Charles Matthews), several pieces developed from improvisations (as in the Ice Pictures collaboration), several pieces in the context of a film soundtrack (as in *The Adventures of Prince Achmed* and *I Fear No Spirits.*) In each project, the word 'composition' means something different, because of the collaborative elements involved. The music starts from a fixed point of collaborative creativity (notably the collaboration with Charles Matthews and Ice Pictures collaborations), and then branches out in different directions with the projects *Look at the Moon! It's Turning*

Blue...Part 2, The Adventures of Prince Achmed, and *I Fear No Spirits,* all of which have different kinds of collaborative elements, and more elements of solo composition and creativity. The recordings of each project are accompanied by scores, where relevant, and each project has an individual commentary. [1]

> In traditional karawitan circles, the (name of the) composer of the gendhing is seldom known, a musical composition or gendhing is usually the work of more than one person, a joint work in which the players also play a dominant role in determining the result of a karawitan performance. Like a chef, the musician is the most important determining element of garap. The musicians choose and process the raw materials and ingredients and 'cook' them up into a delicious or enjoyable musical meal. They play the most important role in determining the colour, character, and quality of the garap, since they are the ones who decide almost everything about a performance: from choosing (which version of the balungan) and/or interpreting the gendhing, to playing their instruments with a particular technique, choice of cengkok, musical patterns and wiledan to be sung when performing a gendhing 'in front of' an audience. Hence, the quality of the resulting garapan depends on the capacity, creativity, and quality of the musician, or the penggarap. (Supanggah, 2011, p.241)

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[1] Foreign terms will be italicised on the first use, but not thereafter, and foreign terms in quotations will not be italicised at all. The reader is directed to the glossary for a definition of each term. This is to avoid over-simplified or over-long definitions in the text. The names of pieces will always be italicised. The exception to this is in project 5 – *I Fear No Sprits,* and this is explained at the beginning of the commentary for that work.

This quotation from world-renowned gamelan musician Rahayu Supanggah illustrates how a musician's individuality, creativity and interaction are integral to the performance of karawitan. It illustrates how gamelan music is performed collaboratively by the musicians, and that the music '…is usually the work of more than one person' – therefore there is no real distinction between performer and composer. The blurring of roles Supanggah discusses above is vital to understanding how collaboration can create different creative roles for musicians. These different creative roles, when assumed by a musician such as myself, who has not been accustomed to them (as opposed to a Javanese musician, who is accustomed to them), can encourage a greater level of creativity than has been experienced before. The contexts to which I refer here are a traditional Western music background (such as that I have experienced), which typically defines the principal roles of performer and composer as being quite separate. As a classically trained musician (playing recorder, flute and piano), I felt that I needed to make a choice between performance and composition. When I was a student at Trinity College of Music, improvisation was only taught to jazz students, who played jazz-specific instruments. As a student of the recorder, I was principally taught Baroque and Renaissance music, with the occasional excursion into more contemporary music. Of course these experiences are personal to me, but I have found that they are typical of many of my contemporaries.

Connections between karawitan and the work in this portfolio are to the forefront in the later projects of *The Adventures of Prince Achmed* and *I Fear No Spirits.* The earlier, more collaborative projects (collaboration with Charles Matthews and *Ice Pictures*) were more concerned with experimenting with improvisation and collaborative processes, instrumentation, extending and developing instrumental techniques, and ideas of using visual stimuli. These elements began to consolidate in *Look at the Moon! It's Turning Blue…* (through the use of my *rebab* playing which was being developed in the duo and trio), and the collaboration processes which helped me develop my creativity and composition skills, which enabled me to compose on my own. *The Adventures of Prince Achmed* then

brought in further elements from karawitan, partly due to the extra-musical elements of images and drama found in the film, which created connections with those elements found in karawitan. This led to more connections with extra-musical elements found in karawitan, such as *rasa*, meditation, dance, strong female aspects associated with *Bedhaya*, which were consolidated in *I Fear No Spirits*.[2] These varying degrees of connectedness to karawitan are explored throughout each individual project, and section 2 of this commentary explores further the connections between karawitan and new music.

1.1) General collaboration processes and related Indonesian concepts -
My main inspiration for composing, improvising, collaboration and group composition, came from living and studying for a year in Java (2005-6) and specifically working with I Wayan Sadra and the group Sono Seni Ensamble[3]. I have been playing and studying gamelan music for over 15 years, and I have always felt an affinity with the music, the appearance and sounds of the instruments, and with most aspects of the Javanese (and to some extent Balinese) culture that I have encountered, such as *wayang*, dance, art, *batik* etc. The reason for this affinity is perhaps something emotional rather than intellectual. Ever since I first saw and heard a Javanese gamelan (in a workshop at Lewes Tertiary College when I was 18), I have been drawn to it. I cannot imagine not having gamelan in my life, and when I have not played it for a while, I feel almost physical withdrawals, as though I just need to touch the instruments and feel the vibration of the notes emanating from them.

I have been playing gamelan for over 15 years. I started in classes at the Southbank Centre with John Pawson, then continued with Maria Mendonça at Bath Spa University. After this I went to Java for a year, in 2005 and when I returned I taught gamelan at Bath Spa University for a year in 2006 before moving to London to do my MMus in Performance as SOAS in 2007-8, specializing in gamelan and being taught by Helen Evans

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[2] These will be examined in project 5 – *I Fear No Spirits.*
[3] The spelling of 'ensamble' is deliberate here, as that is how the group itself spells it.

and Pete Smith. I joined the Southbank Gamelan Players in 2009, and have performed with them many times. I have learnt most of the instruments from the gamelan, including *gender*, *ciblon*, rebab, and singing and have played and studied a large repertoire of karawitan music, including music for wayang and dance.

Spending time in Java working closely with Sono Seni Ensamble and I Wayan Sadra in particular opened a door for me to begin to explore my own creative and compositional abilities. There was a freedom and openness that I had not come across before and this was due to the collaborative way in which gamelan music traditionally works, as well as the tendency to learn and teach music aurally. There are important reflections of this in Javanese and Indonesian culture generally - a communal ethos, also known as '*Gotong Royong*', which has many translations in English, for instance – 'mutual assistance' (Bowen, 1986, p. 545), 'joint bearing of burdens', and 'mutual co-operation'. It is a term widely used in post-independence politics, as part of a national Indonesian culture. Bowen suggests – 'The term corresponds to genuinely indigenous notions of moral obligation and generalized reciprocity, but it has been reworked by the state to become a cultural-ideological instrument for the mobilization of village labour' (1986, p.546). I will not go into the complex political connotations of the phrase, but mention it as an expression or representation of a 'genuinely indigenous notion' as explained by Bowen.

The root meaning of the phrase is unclear – Bowen suggests it partly comes from the Javanese word 'ngotong', which means 'several people carrying something together' (1986, p.546). This meaning is perhaps closest to the communal ethos which is inherent in gamelan music. One could say 'several people are carrying the gendhing together'. I do not think this term is widely used in conjunction with music or the arts, but I draw attention to it here, just to point out that the communal ethos applies widely to Indonesian culture, and has its roots deeply spread into every facet of life in Indonesia.[4] Communality is a key theme throughout this portfolio, and different aspects of working collaboratively or communally

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[4] Whether this is positive or not is far too complex to discuss here – see Bowen, 1986.

are discussed later in this commentary and throughout the documentation of each project.

Interestingly, I first came across the term 'gotong royong' when participating as an observer and assistant in a Good Vibrations workshop in Dartmoor Prison in October 2012, led by gamelan teacher John Pawson. The group were looking for a name for their group composition, someone suggested something along the lines of 'working together as a team', and Pawson suggested 'Gotong Royong', which he said, to his knowledge, had not been used as a title for a newly composed piece before.

Again, linking this concept to the work of Good Vibrations, Maria Mendonça also suggests that 'Elements of traditional musical processes in the gamelan correspond to utopian notions of an 'ideal' group environment not only for music-making, but also with greater social implications' (2010, p.378).

This concept of collaboration is also strongly implied in the word 'gamelan', which refers to the collection of instruments, and not the individual instruments themselves. Musicians do not take these home;[5] they are a set of instruments at which everyone arrives. Gamelans also have names and identities.

Karawitan is defined as being traditional music played on the gamelan. It is traditionally learnt aurally. In general, each instrument in the ensemble has equal importance, although there are some instruments that assume different levels of leadership, such as the drums (*kendhang*), which lead *irama* changes, and the *rebab* which can lead changes to different sections of a piece. There are many types of karawitan music played on the gamelan, ranging from ceremonial music, to music for weddings and celebrations, and most importantly, music for wayang and dance. See *Introduction to Javanese Gamelan* by Sumarsam for an excellent introduction to karawitan.[6]

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[5] Although one may have more complex instruments at home for extra practice, such as gender, ciblon, or rebab, these would usually be bought separately from a whole gamelan.
[6] sumarsam.web.wesleyan.edu/intro.gamelan.pdf

There is a strong relationship between karawitan and new music for gamelan. Most Javanese and Balinese composers of new music for gamelan have strong roots and experience of traditional music, and these roots are fundamental to their new music. Sadra discusses this in his paper entitled *Is Identity Needed in Contemporary Gamelan.* (translated 2009), and Supanggah also discusses connections between karawitan and his new composition in the 1992 article 'Notes on the Compositions' (Benary et al, 1992, pp. 107-108). The musical connections between karawitan and new music may not always be apparent to an unfamiliar listener, but there are more connections between the two than purely musical ones. Aesthetics and *rasa* are among the more extra-musical elements, which are employed by many composers. As a result of this, I would suggest that the boundaries between karawitan and new music are somewhat blurred.

Here, a discussion of *musik kontemporer* and other genres of new composition from Indonesia is vital, as it informs the music I was working on with Sadra and Sono Seni Ensamble, and there are also connections between it and the music in this portfolio.

Musik kontemporer is an Indonesian term meaning 'contemporary music', which includes experimental music. It is created and performed in both Bali and Java, and usually uses gamelan instruments, along with a wide variety of other instruments and technology.[7]

This music is different from that of composers such as Nartosabdho and Wasitodipuro who were writing new music for gamelan in the 1940's and 50's, particularly since Indonesian independence. Much of this was written in support of Indonesian independence and the new government. Pieces such as Wasitodipuro's *Jaya Manggala'* (which was subtitled 'History illustrated with gamelan pieces from the time of Erlangga [Eleventh Century] until the time of the Proclamation of 1945'), used traditional gamelan music and pieces, such as three of the ceremonial gamelans Kodhok Ngorek, Carabalen, and Monggang, as well as traditional

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[7] Alec Roth, in his PhD thesis entitled *New Composition for Javanese Gamelan,* describes in detail many new and experimental musical composition processes which were taking place in the early 1980's at ASKI (now ISI), which were 'extending the resources of traditional gamelan music'.

pieces such as Gendhing Gambirsawit and Ladrang Gonjang Ganjing. Although in comparison to musik kontemporer the music of these composers may sound quite traditional, especially as it uses this traditional music, however the piece uses some radical elements. Becker suggests:

> From the perspective of an oral tradition, the work is quite radical. At certain points one feels the firm structural rules of the Javanese oral tradition breaking apart. For untold centuries the absolute tyranny of the quadratic, or multiples of four-beat, structural units has gone unchallenged. Yet in this composition there are two pieces, *Gendhing Sakura* in three-four meter and *Lagu Mars Jepang* in six-eight meter, which break this unwritten law… Triple meters break one of the most elemental structural rules of gamelan music, the rule of subdividing the gong cycle binarily. (Becker, 1980, p.45 - 47)

Becker also discusses at length the structural and musical ways in which these composers break with tradition in such things as structure or pathet..

Perhaps this music paved the way for composers such as Sadra, by starting to break long held rules. The new music of Wasitodipuro and Nartosabdho was also strongly influenced by extra-musical elements such as politics and technology, and they were musicians trying to find their place and voice amongst new and radical social and political developments. It is the same for composers such as Sadra and others who were involved in musik kontemporer.

Sukarno's Old Order (1945-1966) was becoming more and more anti-Western, and this was reflected in some ways in the music of Wasitodipuro and Nartosabdho, which stressed the importance of Indonesian music. Suharto and his New Order came to power in 1966. McGraw suggests, 'Following the bloody installation of the pro-Western Suharto regime, Humardani [head of ASKI in the 1970's] and like-minded

avant-gardists were given license to energetically reorient Indonesian cultural development towards Western notions of art and experimentation' (McGraw, 2013, p.338). These included condensed versions of court dances such as Bedhaya and Srimpi, as I have discussed in *I Fear No Spirits,* p.160. Musik kontemporer developed throughout the 1960s and 70s. The influence of Humardani and Sardono during this time (neither of whom were musicians, but dancers) was felt strongly by the then young composers Sadra, AL Suwardi and Sukerta. In reference to Humardani, Miller suggests 'His encouragement of experimentation did not involve specific musical ideas, much less reference to existing musical models, but was a more abstract and general incitement to use anything necessary to make music, and to search continuously for new possibilities' (Miller, 2006, p.6). Miller also suggests that '[Humardani and Sardono] were key figures in efforts to forge a distinctly Indonesian vision of the contemporary arts, one that transcended the ongoing polemic concerning Indonesian culture' (Miller, 2006, p.6).

So we can see that the political situation in Indonesia since independence has been one of many profound changes, and these have had strong and unavoidable influences on music and the arts, including in government policy which has at times dictated the actions of composers, musicians and artists. This is still happening today. Musik kontemporer was developing in this atmosphere of intense political and social change. McGraw suggests 'By the early 1990s many Indonesian contemporary artists, choreographers and composers, principal among them Sadra, were protesting the social and expressive restrictions of the totalitarian New Order through thinly veiled works of social protest... The dissolution of the New Order and the advent of the *reformasi* in 1998 represented an opportunity for artists including Sadra to reimagine ideas of national and regional culture and the relationship between the Indonesian avant-garde and global aesthetic networks' (McGraw, 2013, p.339).

Sadra became very politically active and concerned with human rights, and this was intrinsically linked with his music, for example, his theoretical piece *Gong Dekonstruksi*, in which gongs were to be sawed and

melted into new and unpredictable shapes. This piece was intended to illustrate Sadra's controversial concept of the gong as being '...the most salient symbol of oppression. (McGraw, in Stepputat 2013, p.341)' Sadra came to his conclusions about this symbolism of the gong while he visited a gong maker. At first the sounds and sights of the creation of the gong enchanted him, then he became shocked at the reality of the poverty and terrible conditions of the labourers. McGraw suggests 'As thus revealed, high art (*seni adi luhung*) symbolized for Sadra oppressive social relations and the hierarchy and hegemony at the heart of Indonesian society' (2013, p.341).

Sadra extended these social and political ideas to more general ones concerning music. 'The freeing of sounds themselves, Sadra suggests, exists in a homological relationship to the freeing of peoples. According to Gombloh [Javanese musician and critic], Sadra "considers how the source of sound can be returned to its true nature. That is, a sound free of value". In conversation Sadra suggested that all sounds were always already free and appeared to have an agency or will of their own in which they "gravitated back to their source"' (McGraw, in Stepputat, 2013, p.344).

McGraw discusses different definitions of the meaning of musik kontemporer from Indonesian composers:

> The Indonesian term *avant-garde* (sometimes *garde depan*) may refer to anything new or out of the ordinary regardless of a creator's ideological intention. The Javanese composer Sapto Raharjo used the terms *avant-garde* and musik kontemporer interchangeably, suggesting that their aesthetic and ideological implications are aligned: "*music kontemporer is a movement concerned with change – an expression of struggle*" (p.c. July 2003). This explicitly politicized view is not a widely held conception of musik kontemporer throughout Indonesia and Raharjo's characterization marks a

philosophical and aesthetic division between various groups of kontemporer composers. Balinese composers just as often characterized as *avant-garde* those projects that sought to reify art as an institution rather than question it (McGraw, 2013, p.42).

Consequently, there are different definitions of the meaning of musik kontemporer, and they are still changing today (as McGraw discusses at length), which reflects the changes inherent in Indonesian society and also indicates that new music in Indonesia is alive and vibrant.

McGraw discusses the paradox between collective and individual expression, which emerges through musik kontemporer as a strong theme. He suggests that modern technology has a profound influence on the 'ego' of the composer, and suggests, in the case of the Balinese, that the Balinese concept of their physical space (which is intrinsically linked with their religion, a vital part of Balinese life) and place in the world have been extended through the use of technology. This must also be true of nearly every culture in the world that has access to the Internet, although Bali is perhaps unusual in the strong links between physical space, religion and its inhabitants. Therefore, this paradox between collective and individual expression is an important one – a society which has been defined by its collective way of life, is now becoming more individual and this is expressed in the music. There is a parallel here with my work in this portfolio, as I am strongly concerned with my attempts to balance my collaborative work with my individual creative voice.

As well as the work of I Wayan Sadra and Sono Seni Ensamble (discussed in the next section), I have been strongly influenced by the music of Rahayu Supanggah, particularly in the collaboration with Plaid (discussed in section 1.4), and also with his music for the film Opera Jawa (as well as the film itself) – this is further discussed in *I Fear No Spirits,* as it has a more direct influence on that piece. When I was in Java, I observed many different performances of both traditional and new music. Some of these were compositions by students at STSI, music by well-known

composers such as Dedek Wahyudi, Slamet Gundono, Suprapto Suryodarmo. Others were professional groups such as Etnoensemble, a predominantly percussion ensemble. Much of this music incorporated influences from music all around Indonesia, especially as many of the members come from several musical traditions of Indonesia. This is very much part of the ethos of 'transmedium' introduced by Sadra when he was teaching at STSI around 2003. McGraw suggests '[Sadra] meant a form of transformative intercultural musical transference in which sounds were imagined to interact freely in an egalitarian field' (McGraw, in Stepputat, 2013, p.346). McGraw goes on to suggest that 'Sadra encouraged his students to transform each others' musics through their own traditions. In the complex transformations this entailed, Sadra hoped to avoid the production of the unalloyed pastiche which, according to him, characterised much New Order experimentalism in which composers often combined contrasting musical elements of various local cultures in a collage called '*musik nusantara*' ' (McGraw, in Stepputat, 2013, p.346-7).

Another term introduced by Sadra is 'musik dialiectis', which is '...based upon a multicultural foundation. It represents a variety of musics that are identified by the dominance of transmedium [processes]. It is an open space. It appropriates several musical grammars... Musics of the past are its raw materials' (Sadra, 2002, in McGraw, in Stepputat, 2013, p. 349). Sadra was concerned with taking new music out from the elite of 'educated' composers and making it more accessible to everyone else. This led to the inclusion of western band instruments such as guitar and drum kit, in Sono Seni Ensamble. The inclusion of Western instruments was instrumental in my joining the group while I was there, to play flute and recorder. As well as being inspired by their creative process (as discussed below), I was also struck by the inclusion of such a wide variety of sounds and musical genres that they used and switched freely between.

1.2) I Wayan Sadra and Sono Seni Ensamble -

The Sono Seni Ensamble biography from 2008, taken from the group's Facebook page[8]:

> The Sono Seni Ensamble is a musician's lab, dedicated
> to collaboration and experimentation in the creation
> of new works. Since July 1998 (at the Sono Seni
> Artspace in Solo, Java), the ensemble has worked
> intensively to creating new works from new
> perspectives. The ensemble is made up of musicians
> from various ethnic backgrounds, disciplines and
> musical backgrounds. The Sono Seni Ensamble uses a
> wide range of instruments, both traditional
> Indonesian and popular. The group strives to free
> itself of the boundaries between classic, experimental
> and popular music. The group became increasingly
> interested in employing popular instruments as a way
> to introduce new and experimental music concepts to
> a wider Indonesian audience. However, the musicians
> primarily have been trained in traditional forms.

Their way of working is known as 'composition by rehearsal process', whereby a composer would come to the rehearsal with an idea (or ideas) for a piece and then work on them with the group. Usually the musical ideas would be sung to the group for them to learn aurally, occasionally notation might be used for the group to learn from, but this was always discarded as soon as possible. Improvisation was often utilized to create new musical material, and rehearsal time was often used to experiment (sometimes extensively) with musical material that may be used, or discarded, or developed over the weeks. Rehearsals were usually several (up to five) hours long, with breaks for refreshment and conversation. These were held twice a week, and nearly every day in the

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[8] https://www.facebook.com/groups/106088386094340/?fref=ts

run-up to a performance. This kind of process is lengthy, as most parts of each piece are learnt aurally and worked out in the rehearsal, rather than being worked out beforehand by the composer. Participation, feedback and creative contributions from the musicians were always greatly encouraged. Much of this music was created by the composer having knowledge of what each musician was capable of, and working with his or her strengths and weaknesses.

While working with this group[9], I was encouraged to improvise, and some of my improvisations became parts of pieces. This was especially challenging as most of the communication was through gesture or musical examples, for example, Sadra singing or physically gesturing the musical contour he wanted. This was also rewarding, as I felt that I was really part of a very creative and active environment, and although I was not able to contribute as fully as other group members (shyness and language barrier being the main problems, as well as being a new and foreign person in a long-established group), I felt that my contribution was also valued. Some of my originality and creativity had gone into making the pieces; this made me feel like a creative musician rather than just a performer, and made me feel very connected to the other people in the group.

1.3) Creative Processes
This section attempts to describe a kind of methodology of my composition process, and will endeavour to find a place for it in the context of collaborative compositional approaches, particularly those found in gamelan music and the related Indonesian/Javanese cultural concepts (as discussed in general above, and in more detail later.) This section is based on self-reflection, and is partly an examination of my creative development, and of some of my influences.

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[9] I also worked separately with a smaller group set up just for Sadra's compositions, which rehearsed for several hours every day for a period of 5 or 6 weeks in the run up to a concert in Surabaya at a festival of contemporary arts.

In general, the way I approach my creative work is very intuitive. I try to avoid any kind of contextual research until afterwards.[10] Rather than have too much of a fixed goal in mind, I prefer to try out ideas, which are inspired by elements such as how I am feeling, dreams I have had, reactions to art or films or landscapes around me, or books or poems that I have read. Then, I like to let the piece unfold in the way that it wants to, as it seems to take on its own personality. Sometimes an idea or a piece of music that I want to incorporate is rejected by the work. This happened in *I Fear No Spirits,* where I had a piece for voice and *sulings* that I really wanted to include, but *I Fear No Spirits* seemed to reject it, no matter how hard I tried to fit it in.

Only at the end of a process do I then examine it and consciously look at the elements it is made up of, for example, in *I Fear No Spirits,* the use of the traditional pieces *Bedhaya Pangkur* and *Sendhon Tlutur.* I did not consciously think about rational reasons for wanting to include them, it was an intuitive thought process - I wanted the pieces because they simply felt right. It was only after creating and performing the whole thing that I analysed it and researched the context of these pieces. Then I discovered many links between those pieces and what I was trying to achieve with *I Fear No Spirits,* and it was interesting to see that there were many more connections than I was consciously aware of. For example, there were cultural elements of meditation ('rasa *semedi*'), found in Javanese music generally and *Bedhaya* in particular, that resonated with my emotional state, the exploration of which was the backbone to the whole piece. That is why 'context' sections often appear at the end of my commentaries – because that is the order in which I work. The creative work comes first and is thought about intuitively and subconsciously, and the analytic, conscious thought-processes that work out what it means and the place it has in a wider body of work come afterwards.

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[10] This is more applicable to pieces like *I Fear No Spirits,* and *Look at the Moon! It's Turning Blue... Part 2,* which were original compositions, rather than a project such as *The Adventures of Prince Achmed,* which had a substantial element (i.e. the film) already in place.

This creative process involves a setting aside of the context of the work during the compositional process, which is a process of 'creative/intuitive' research, with the more 'intellectual' research taking place afterwards. Therefore, there are two different types of research. The context of the work meaning the way it relates to what other people have done, and what the work is trying to communicate. When I compose music or create anything, it appears that I do not really know what I am trying to communicate until afterwards, at least I do not fully know. However, having said this, there must be more influences than I am aware of, because of my background of playing gamelan, learning to compose, and playing a wide variety of music.

Immersion in Javanese culture, music and spirituality has influenced me in many different ways. Much of my composition for Javanese gamelan, including all of the work in this portfolio, is not only inspired by the music itself, but by my experiences of living in Java. These included not only playing and listening to gamelan music and new composition and improvisation, but just as importantly, experiencing the landscape. I visited temples, climbed volcanoes, travelled around Central and East Java and Bali by bus and motorbike, and absorbed many different types of cultural behaviours, language and religion, as well as music, dance and wayang.

These experiences, as well as more directly personal ones, such as my own life experiences, my dreams (which have always been very important and a direct influence on all of my creative work), and my other creative work – drawing, painting, crafts, photography and writing, are all vital parts of the resulting work.

My other musical influences are quite broad. Other than music from Indonesia, I have been influenced by music from bands such as Radiohead. One of the influences from them is the visual art that always accompanies their music, as well as the quality of singer Thom Yorke's voice, and the melodic lines which he sings, which has influenced my rebab playing, I feel this is a particular influence because the rebab has a vocal quality and I have often used it as a musical vehicle for my emotions

(particularly in some pieces from Ice Pictures and in *Look at the Moon! It's Turning Blue, part 2*). Other musical influences include music which has strong associations with visual imagery, including psychedelic music, and psychedelic trance music.

I also experience very strong connections between visual art and music, and have important influences from visual art. During my PhD, I visited many art exhibitions and galleries, many of which influenced my creative work, including artists such as Pipilotti Rist, Miro, Yayoi Kusama, Jake and Dinos Chapman, Max Ernst, Leonora Carrington, Leonor Fini, and Remdeios Varo. The work of many so-called 'Outsider Artists' is also a big influence, which also has links to the work of Good Vibrations in prisons.[11] This art in particular influences my own art, which in turn influences my music. I am particularly inspired by surrealist and surrealist-influenced artists, and art which uses dream-like imagery. This comes through in my music, in particular the collaboration with Charles Matthews, *Look at the Moon! It's Turning Blue, part 2,* and *I Fear No Spirits*. This kind of art is often full of symbolism and can be an expression of the emotional state of the artist, with which I resonate with in my own art.

One of the key musical projects I have been involved in was the collaboration in 2010, with Plaid, Rahayu Supanggah and Southbank Gamelan Players (of whom I have been a member for several years). The next section details this collaboration, some of the reactions from Plaid and John Pawson, the artistic director of the group, and attempts to discuss the ways in which it influenced my work in this portfolio.

1.4) Plaid/Supanggah/Southbank Gamelan Players collaboration –
Along with the work with Sadra discussed above, this collaboration was a key influence, as again I was a performer beginning to be involved in a collaborative process. There were two stages of the collaboration – the first was the actual creation of the 45 minute piece (eventually named *Rubber Time*), which happened in 2009 and was commissioned by the Southbank

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[11] In particular, an exhibition entitled 'Souzou – Outsider Art from Japan' which took place at the Wellcome Collection in London between March and June 2013.

Centre and performed in the Queen Elizabeth Hall as part of the Ether Festival – a yearly festival of innovation, art, technology and cross-arts experimentation, held at the Southbank Centre in London. The second stage of the collaboration was a seven-date tour of England in 2010 (and a performance in Italy at an electronic music festival), the tour supported by the Arts Council. Supanggah was unfortunately not available to be involved in this tour, so with his blessing the work was developed by Plaid and the Southbank Gamelan Players, under the direction of John Pawson. I interviewed Plaid in November 2010, about their part in the collaboration. All quotations are taken from the interview I conducted with them on the 26th November, 2010, in London.

Before the first stage of the collaboration, Plaid (who are Ed Handley and Andy Turner) did not have knowledge of the gamelan, beyond having heard a few pieces of music. They started by sampling every sound in the Southbank gamelan. They say they – '…haven't actually had to challenge ourselves to write specifically for gamelan…' as Supanggah wrote all the actual gamelan music in the original collaboration. Subsequently however, for the second part of the 2010 tour, Handley and Turner wrote new pieces for themselves to perform, known as 'electronic gamelan'. Turner arranged one of them for gamelan with the assistance of Pawson, as Plaid wanted the ensemble to be more involved with what they were doing. In this way, Plaid's role in the collaboration progressed to more direct contact with creating music for gamelan.

Plaid describe their composition role as 'textural', and when collaborating with Supanggah, they gave him 'loose ideas', or chord progressions, usually on a memory/USB stick. Turner says they saw Supanggah's role as a soloist and director. He suggests – '…generally we've tried to get our stuff mixed down in performances, because I think the narrative is often coming from the stuff that Supanggah and the group wrote.' Therefore they see the 'narrative' of the piece as being gamelan based, using gamelan structures and other influences from gamelan that Supanggah used. Plaid did not intend to write gamelan music. However, perhaps they had more of an impact than they intended or realised, as

Supanggah often developed his pieces in reaction to the music Plaid gave him.

I asked Plaid how they thought the collaboration affected their creativity. Turner specified working with new tonalities and that he expected that to influence his future work. '…440 tuning now, when I listen to it, is quite ugly in a way, there's something sort of superficial about it, like there's not a depth in it.' He describes gamelan tonalities as having 'a lot more depth emotively, as well as sonically.' He observes '…going back to things we're working on and finding them very thin and sonically dull, and so I suppose there had been a degree of starting to make changes to these, based on the work.'

Turner goes on to discuss how the experience of performing the collaboration affected him:

> I just really enjoy being amongst the instruments, you
> know, there's a very, almost kind of meditative
> feeling… some of the performances have gone in a split
> second, it feels like you sit down and… oh right… an
> hour's passed. And the response is also seeing the
> audience, almost without fail… very happy people after
> the performances, just kind of very up and I think it's
> very positive from that respect.

Handley talks about the way the collaboration affected him:

> I think, just working with the group as well…
> obviously we've been working together [as Plaid] for
> 20 years now, and we have worked with groups
> before and collaborated with players before, but not
> on this scale really, and it's just feeling a little bit
> more comfortable in a group, I think that's quite a
> profound thing really, because it sort of opens you up
> and makes you feel a bit freer again, because it can be

slightly stifling when it's just you and your computer, a bit claustrophobic really. Whether we do more group work or not, I think it's quite liberating. And actually just to sit amongst, as Andy said, sit amongst everyone when they're playing and everyone's in synch with each other. As musicians, that's not something we're used to, we're very much used to being with the laptop… we do a kind of presentation as opposed to a performance normally, so to actually be part of a performance on quite a few occasions now… I can understand why people play an instrument now, more than I ever used to, I can see the joy that it could give you… I feel like I should probably learn how to play it!

I also interviewed John Pawson, the musical co-ordinator, about his views on the collaboration, and the effect they had on Southbank Gamelan Players as a group. These quotes from Pawson were taken from the interview I conducted with him on the 5th March, 2011, in London.

It felt, after that project and while we were doing it, that people were more open to the idea of doing contemporary stuff. You know, music that wasn't just traditional Javanese, there seemed to be some sort of opening up and that was a lot to do with the actual process as well as just the actual material. So I think it has changed the group in a way. It was the first time we've been trying to work collectively for a long time, it's a very hard thing to sustain, because it needs a bit of effort from everybody rather than just a couple of people. I felt that this was the first time, for example in putting the programme together, that we really started to get there in terms of the whole collective ethos. So

we had the programming team, that had two new members – the two newest members of the group [myself and Charles Matthews], inputting their ideas alongside more experienced members and I felt that was a really good experience.

We then discussed the effect on Pawson's own creativity:

Well, I wrote my first ever gamelan piece, which was about three months of my life last summer, between the June dates and the September dates. So it's affected me in quite a major way really. It grew out of the whole rehearsal process, the encouragement I was getting from people to work on it. Initially we tried one bar and everyone was very encouraging and saying I should continue with it. On the other hand I found it very challenging, I could only really hear two or three parts in my head at the same time, so the skills that composers have or being able to hear the whole thing, I found very challenging. I could play and hear all the parts individually, but putting the whole thing together was a big challenge, so it helped to rehearse it with the group at that stage.

I asked him if he considered himself a composer.

No, not in any way, and I would consider that piece an arrangement really, but it's an arrangement where I'm stretching the definition of the word really. Even though it started off based on a track of Plaid's – 'Launching of Bigface', it had to change because Malcolm [Milner, another member of the group] had the idea of using the song Kinanthi. And so I decided I

was not going to change the vocal, so the piece had to work around the vocal, which is a strange form. I'm not really sure how far I would have got with it if I just had to write it at home and bring it along as a finished product. One of the things about it was that I was trying to combine the idea of a Western harmonic chord progression with gamelan ideas of interlocking and small patterns that lead to an end note, and I didn't really hear whether that was working or not until we actually sat down and played it.

I asked Handley and Turner about issues or problems that arose for them during the process. Turner observed:

I think one of the big problems is the fact that the sequencer is very unresponsive in term of feedback from other players... with gamelan, everyone is listening to everyone else, and that's affecting the tempo to some degree, and I think one of the biggest problems we've had is the fact that the players have had to work to a click, or that there's not an easy way to adjust the tempo with the way we've written it... It's a very rigid structure and tempo, which is much more about what we do normally which is very quantized music which we kind of like, but the combination of the two throws up problems.

Handley suggests:

There's a good thing in electronic music, which is about precision. Obviously, one of the benefits of using a computer is that you have absolute control

over the timing, and you can obviously play things
very fast that a human couldn't play, so that's one of
the attractive things about electronics. As soon as you
start having electronics and performers together, you
instantly lose one the benefits of electronics in some
respects, in that, unless you've got the electronics
kind of soloing by itself [without the need for the live
instrumentalists to keep in time with it] you have sort
of lost the benefit of the electronics.

I was a performer in this collaboration, rather than a composer.
Handley described the piece as being a 'real group composition', thereby
acknowledging the input that every person involved had, however small. As
a performing member of the group, it did feel like everyone was involved. I
was part of a small group that worked on choosing and creating the set of
pieces that was played in the first half of the performance, before the
collaboration. Although I felt my collaborative input was relatively small, it
was obvious that everyone in the group had some of contribution, from
choosing *garap* for sections of the piece that were more karawitan based,
to improvising on a given set of notes, or choosing gong notes in the final
section of the piece, which Supanggah himself had improvised in the initial
performance and never fixed or notated. The rehearsal process was very
open and it felt that everyone's ideas were listened to, and incorporated
where possible. It also felt very flexible, as ideas were tried out, and
changed if they did not work, or elaborated on, improved or developed.
       Being absorbed in the sound world of Supanggah's music and
Plaid's music was an influence on my subsequent work for this portfolio,
particularly for the duo with Charles Matthews, and it was also an influence
for him. Instrumentation, the structure of the pieces, the way Supanggah
would use unusual and unconventional sounding combinations of notes
and pathet were all part of the sound world that we were immersed in. The
electronic sound world of Plaid was also influential in the way that I saw
that gamelan and electronic sounds could be used together. The

collaboration also influenced my connective thoughts between music and visual elements. I designed the lighting for the performances, based on the colours that I visualised for each part of the music, and there was also a film created to accompany the music and projected on a screen at the back of the stage. Consequently, the strong visual impact of the gamelan (the colours of the wood and bronze, and the textures of the wood carving), and the colours of the lighting and the film, along with playing this music, contributed to stimulating me both visually and aurally. This was in addition to the emotional impact of working collaboratively on a large project, which I had not done before in this country.

SECTION 2

Connections between karawitan and new music.

This section starts with an overview of the collaborative elements of learning and playing karawitan – layers of learning and understanding, the different collaboration processes involved and the connections between all of them. I will then go on to discuss how these same processes can be found in new music. Firstly – a general discussion of how the creation of the new music in this portfolio has evolved from karawitan and the knowledge of it, and the practice and function of improvisation. (Section 2.2) Secondly, a more focused look at an aspect of one of the strands of the evolution of new music from karawitan – the process of developing new playing techniques from traditional playing techniques. (Section 2.3) These connections to karawitan are further explored in each individual project commentary.

2.1) Overview

The process of playing and learning karawitan is intrinsically collaborative. Mostly the music is learnt aurally and it is crucial to listen to what everyone else is doing, and also to learn as many instruments as possible, so one can acquire a deeper understanding of how they all relate to each other. I will take learning the ciblon as an example. Before I learnt to play it, I only understood one layer of it, that is the basic elements I needed to know, such as counting the number of beats the ciblon may play for a *buka* or an *irama* change. Learning ciblon gave me another, deeper layer of understanding. For example, I can now connect the patterns on the ciblon to what the *gender* is doing, so that when I play with a group, I can connect more meaningfully with what the gender player plays, I can perhaps play more rubato, which helps to bring out a particular rhythm.[12] Also, while learning it, the sound of the ciblon became more melodic to me, as I was able to

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[12] For example – the ciblon may play a kind of 'triplet' type rhythm, which is particularly flexible, at the same time that the gender is playing the cengkok 'puthut gelut', which also can be particularly flexible. These types of patterns may happen heading towards a *kenong*, and these flexible patterns emphasize the arrival of the kenong.

relate it to the gender or bonang, which (to my ears) sounded more obviously melodic than the ciblon.

Learning gamelan[13] involves many layers right from the start – see Figure 1.1.

Figure 1.1) Table 1 – Layers of learning and understanding gamelan

A. Playing a note on an instrument to make an acceptable sound (holding the mallet correctly, striking the instrument in the correct place and with the correct force.)
B. Damping the notes as one plays (this is easier on some instruments, more difficult on others), and knowing when to damp them
C. Playing the part 'correctly' (the 'right notes in the right place')
D. Knowledge of where the colotomic instruments are playing in the structure, so the player can navigate their place in the piece.
E. 'Feeling' where the *seleh* notes are – i.e. the 'end-weighted' beats.

These essential elements are not necessarily learnt one after the other or in that exact order, but this is a general idea of the layers learnt at the start. Then, as a player progresses, there are deeper layers - see Figure 1.2.

Figure 1.2) Table 2 – Deeper layers of learning and understanding gamelan

A. Learning to play soft instruments (more difficult techniques)
B. Understanding how these instruments work with each other (the rebab following vocal lines, the gender following rebab, etc.)
C. *Pathet* – how to garap from a *balungan* line, or rebab or vocal line according to pathet. How to know which instrument will indicate

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[13] I am talking specifically from and about the experience of a non-Indonesian learning gamelan.

	pathet and a particular pattern. Some pieces are more obvious than others, and some become very complicated.
D.	Knowing about different variations of *cengkok* and where to use them.
E.	Knowing what piece is about to be played in a wayang situation, by listening to drum signals, *dhalang* signals, etc.
F.	*Rasa*. This is potentially complex. Some would say this should be considered right from the beginning.

Thus, there are different layers of learning and understanding gamelan.[14] How do these different layers influence the creation of new music? One could just take the instruments as they are and compose new music, which could use the model of contemporary Western music, as much non-Indonesian new gamelan music does, and have no connections to karawitan at all.

However, in this PhD, I am concerned with applying the different collaboration processes found in karawitan, to new music. So, to begin with, I will discuss what form some of these collaboration processes in karawitan may take, see Figure 1.3.

Figure 1.3) Table 3 - Collaboration processes in karawitan

A.	Listening to each other (1)– to know where one is and to play the piece with feeling (rasa), which involves listening to and 'feeling' the rasa every member of the group is creating.
B.	Not having a fully written out score – either learning and/or playing totally from memory, or having a 'skeleton' score (usually just a balungan line, with, in some cases, colotomic markings.)
C.	Choosing which cengkok to play that works with what someone else is doing – not everyone plays the same; there are many variations

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[14] Brinner discusses methods of learning (1995, p. 133-164), as does Supanggah (2011, p. 243-270).

	according to who the player learnt from, the type of piece, or the regional variation it may be, etc.
D.	Listening to each other (2)– to relate a certain pattern to what another instrument does (as in the ciblon and gender example in footnote 7), or avoiding that pattern and playing something quite different and contrasting. Both C and D will often involve making these decisions on the spot, depending on what other musicians are doing at the time, rather than deciding beforehand and having it fixed.
E.	No conductor –listening to different instruments for musical cues, such as the rebab for the signal to go to the *ngelik*, the *kendhang* for an irama change, the *pesindhen* for where to come in after an *andhegan*. Many people will usually play these instruments at different times, so it is important to get to know different ways of playing and types of cueing patterns.
F.	Making sure that one instrument does not dominate.

Therefore we have <u>layers of learning and understanding</u>, and we have <u>different collaboration processes</u> – both found in karawitan. The layers of learning and understanding and the different collaboration processes have been explained here as separate entities, but actually they are inextricably linked.

How can layers and collaboration processes in karawitan be related to new music, or extended into new music? I will suggest how some of the points in Tables 1 and 3 can be compared to processes found in new music (with a focus on improvisation-based new music) - see Figure 1.4.

Figure 1.4) – Comparison between table 1 (figure 1.1, p.33) and processes found in new music.

Table 1A –   Knowledge of playing the instruments may extend to non-traditional playing techniques.
Table 1B –   Damping – still necessary, but may be used more flexibly (for example, notes may be left to ring to create a particular effect.)
Table 1C –   Playing the part 'correctly' – this also applies to composed new music, but is not necessarily a relevant concept for improvisation-based processes.
Table 1D –   Knowledge of colotomic instruments – depends on the type of new music – if the new music has links to karawitan, then knowledge of colotomic instruments can help to create new music, possibly extending the function of those instruments. (for example, *gatras* with a different number of beats)
Table 1E –   'Feeling' seleh notes – again, this depends on the type of new music – once learnt, a 'feel' for seleh notes may extend into new music and improvisation, subconsciously or consciously.

A knowledge of karawitan is not necessary for the creation of new music and improvisation, but it may inevitably have some impact on it. This may be subconscious (as in the first improvisation with collaboration with Charles Matthews, that became the piece *Out of Focus*), or more conscious (such as my piece *Mountain Piece*, in the score for *The Adventures of Prince Achmed*, and pieces such as 'Sendhon Loops' and others from *I Fear No Spirits*.)

The table in Figure 1.5 describes a couple of points regarding collaboration process in karawitan and how they can be extended and found in new music:

Figure 1.5) Comparison between table 3 (Figure 1.3, p.34) and collaboration processes found in new music.

Table 3A –	Listening to each other, playing with 'rasa'. This is still necessary in new music, especially in collaborative and improvisation-based music. In improvisation processes, listening to each other is particularly key, as it is the reactions to what the other player/s are doing that actually creates the music. 'Rasa' ('feeling') is always important in music.
Table 3B –	Choosing cengkok to work with others – this is not so necessary in new music, as the playing of 'cengkok' may not be applicable (cengkok is a specifically karawitan musical element), however, the ability to work with what others are doing on the spot (or indeed, work against them), is vital in improvisation processes.

It seems that these collaboration processes in karawitan are more applicable to improvisation-based and collaborative new music (for example, the collaboration with Charles Matthews and *Ice Pictures*). Fully-scored or partially scored new music may need a different (but probably over-lapping) set of skills, and knowledge of karawitan may not be needed. I suggest that improvisation-based music requires a more relevant set of collaboration skills equal to that found in karawitan. Or in other words –

the collaboration skills found in karawitan are directly relevant and connected to those utilized in improvisation-based new music.

Of course, this is not cut and dried, as there is not a complete disconnection between improvised music and scored music – there are many blurred boundaries between the two. However, in relation to the music in this portfolio, and as a general observation, I would suggest that improvisation-based music may be quite connected to the collaboration processes found in karawitan.

Following on from the above more general discussion of the connections between karawitan (both collaborative and learning/understanding of), here is a more detailed discussion of some aspects of where new music (as shown in this portfolio) sits in the context of karawitan, specifically how the creation of the new music in this portfolio has evolved from karawitan and the knowledge of it, and the practice and function of improvisation. I see this kind of contextual situation visually – the diagram in Figure 1.6 attempts to illustrate it.

Figure 1.6) Diagram illustrating the expansion of karawitan with new music.

KARAWITAN → karawitan has flexible borders, not rigid or fixed.

"This flexibility of interpretation makes the composition alive and vital." (Sadra, 1991, p.21)

IMPROVISATION

COLLABORATION

NEW MUSIC WITH ROOTS IN KARAWITAN → the same shape as karawitan, but larger and with more flexible borders.

"Exploration also can be understood as a broadening or narrowing, a redefining of the traditional musical vocabulary." (Sadra, 1991, p.21)

In this diagram, the arrows labelled 'improvisation' and 'collaboration' refer to these musical processes, of which there are many types. The facilitation of these processes has enlarged the body of music labelled 'karawitan', to become a wider body of music labelled 'new music with roots in karawitan'.[15]

2.2) Connections between improvisation in karawitan and new music

I see my collaborative and improvisation based work in this portfolio as an extension of karawitan, or a branch growing from it. I will examine this 'branch' in relation to improvisation and the use of it in karawitan and new

[15] See p.239-240 in McGraw (2013), for a similar diagram detailing cultural change.

music. Sutton makes the following observation about improvisation in traditional gamelan music:

> One may call the part 'improvised' only if one stressed that originality and invention are evident at a very subtle level and that too much of either will result in unidiomatic playing, with the musician judged either to be ill-prepared or to be seeking a level of individual attention inappropriate within the largely communal ethos of gamelan playing. (1998, p.83)

Thus, it seems improvisation is not a strong part of karawitan – at least not in the sense of the kind of improvisation I have been working on in this portfolio, or what is mostly meant by the word 'improvisation', for example, jazz, Indian ragas, free improvisation, etc. Gamelan musicians do not generally refer to what they are doing as 'improvisation'. However, Sutton does conclude that some form of improvisation does occur in karawitan. (1998, p.86-87)

The type of new music and improvised music that is in this portfolio does have substantial elements of 'originality and invention' (in other words, it is very different from karawitan, although I claim that there are close connections to it), and it does 'seek a level of individual attention' - it attempts to sound different to karawitan.[16] On the surface, my music and karawitan do not necessarily sound similar (at least in the case of Ice Pictures trio, collaboration with Charles Matthews and *Look at the Moon! It's Turning Blue…Part 2.* This is less so in *I Fear No Spirits* and *The Adventures of Prince Achmed*, which have more karawitan based, or inspired, content). However, at a closer listen, especially if one is familiar with karawitan and also with new gamelan music written by the

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[16] Sadra suggests – 'Contemporary gamelan is highly aware of the history and background of the musical wealth contained in traditional music, but there is not a single contemporary composer who wishes that his or her compositions will be like traditional compositions. Tradition and the past are references which have the ability to stimulate creativity' (2009).

Indonesian composers that I am inspired by[17], one hopefully hears more of the connection.

Nevertheless, although the 'communal' ethos of my collaborative works in this portfolio is not quite the same as that found in karawitan (where one would not '…seek a level of individual attention inappropriate'), it is still at the core of it. It is at the heart of my collaborations and it has emerged in a different form to that found in karawitan. Consequently, I see my work in the context of an extension, or development from karawitan – a development of the collaboration and improvisation processes that Sutton suggests are found in karawitan, albeit on a lesser scale. Sorrell suggests:

> To state that gamelan music is improvised is likely to convey the impression of a freedom, even looseness, which it does not have; but to try and close the matter there would do the greater disservice of denying it that element of choice and interpretive spontaneity that is crucial to any great musical tradition. (1990, p.62)

This composition portfolio aims to develop some of these elements of 'choice and interpretive spontaneity', using various collaborative and improvisation processes.

There is a communal ethos in karawitan, which discourages too much individuality. And the different form of communal ethos found in new collaborative music encourages individuality, but also co-operation with others. This is the expansion of karawitan or the branch off from it (which I stated above and attempted to illustrate in the diagram), which is 'allowed' or enabled by the creation of new music. The world of karawitan is 'opened up', to allow for more personal expression, still connected to the roots of what is defined as karawitan, but also attempting to stretch and even break

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[17] For example, I Wayan Sadra, Rahayu Supanggah, AL Suwardi, and the composers from Sono Seni Ensamble.

the boundaries of it. Sadra stretches those boundaries a long way, but always maintains a connection with karawitan:

> In order to use elements of traditional Balinese or Javanese music in my creations, I have often attempted to capture what I consider to be the most essential elements, the core, or essence of a gendhing, whether this essential element is a portrait of the social life of a community, or a musical problem which can be taken and used as the starting point for one of my compositions. This is perhaps what sometimes makes people think that my works are highly experimental, or in other words 'obscure' (2009).

A deep knowledge of karawitan has been an important part of my creative processes, both subconsciously and consciously. At times I have made the choice deliberately to do something different from that found in karawitan, or take aspects of karawitan and develop them. This is what I wanted to achieve when I wrote karawitan-based pieces for *The Adventures of Prince Achmed*. I wanted to use the feel and atmosphere of *Sampak* for 'Mountain Piece' and ceremonial music for 'The Fire Mountain Witch'. I subsequently did this in *I Fear No Spirits*, especially the pieces 'Sendhon Loops' (using and inspired by *Sendhon Tlutur*), and '3 Part Vocal', which took vocal lines as an inspiration, among other things. See section 2.4 for more detail about connections between the music in this portfolio and karawitan.

In relation to Sadra's comment above, there are different ways in which karawitan can influence new music. There are more obvious and straightforward influences such as musical structures (e.g. *bentuk*), tunings, instrument sounds, pathet, combining with non-gamelan instruments and non-gamelan tunings. And there are also less obvious and less straightforward influences such as the moods, feelings and emotions that music inspires. For example, *miring* notes used in slendro to indicate

sadness, the piece *Sendhon Tlutur* used to indicate sadness and melancholy (see section 2 in *I Fear No Spirits*), Sampak to indicate fighting, conflict and action (see section 2.2 in *The Adventures of Prince Achmed*). These less straightforward aspects could be seen as 'cultural' elements or extra-musical elements, part of how the music fits into a wider cultural context and worldview.

2.3) <u>Process of developing new playing techniques from traditional playing techniques</u>

One of the ways in which I have extended an element from karawitan into new music is through the process of developing traditional playing techniques into new playing techniques and thence utilizing them in new compositions or improvisations. (Or, this could be described as taking an existing technique and extending it.) This development has been facilitated collaboratively, most notably in the collaboration with Charles Matthews and the Ice Pictures trio, and subsequently in *Look at the Moon! It's Turning Blue...Part 2.* I will discuss briefly the role of the rebab in karawitan, some of its playing techniques, and the functions these have in the garap of the rebab. This will be followed by a discussion of how they have been extended in my music, with reference to particular pieces and examples.

> In the karawitan tradition, the rebab is known as the pamurba yatmaka, the spiritual leader of the gendhing/karawitan. The rebab is also the life or soul of the gendhing. The kendhang is more concerned with external or physical aspects of the gendhing, including dynamics or feeling or rasa, while the rebab is concerned with the spiritual aspects of karawitan or the character of the gendhing. (Supanggah, 2011, p.101)

In karawitan, the rebab is usually described as the melodic leader of the ensemble. It instructs the ensemble to go to particular parts of a

piece (for example, playing in the high register to lead the ensemble into the ngelik section). It also has a close relationship to vocal melodies sung by pesindhen and *gerong*. It is the only instrument (along with voice and suling), capable of playing notes outside the slendro and pelog scales. This is known as miring, usually used to signify some kind of sad, melancholy or thoughtful mood.[18] The rebab (again along with the voice and suling), is also the only instrument capable of using vibrato and glissandi. Vibrato is used liberally as an ornament to colour notes. Glissandi are used ornamentally, are relatively infrequent and usually comprised of small intervals. Glissando are particularly used as a device to allow the player to reach certain notes in an easier way when changing hand position, which has the additional effect of producing the glissando. Glissando is permissible to slide onto notes in a higher register. For example, when going to the high register to signal the ngelik (Figure 1.7).

Figure 1.7) Example of rebab part signalling ngelik using glissando.

(from *Ladrang Wilujeng,* slendro manyura)
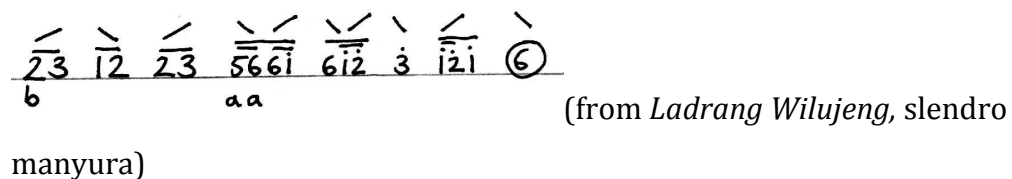
The notes 56 are played with glissando using the finger 'a'. One can also glissando from just below the 5 to reach it, to utilize the change in hand position, and the same goes for other occasions where a change in hand position is required. Figure 1.8 illustrates another example of glissando use.

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[18] There is a connection here with *I Fear No Spirits,* as miring is a key feature of that piece. For example it is central to the piece 'Sendhon Tlutur' (miring is one of the main things that makes that piece sad and melancholy), and is featured elsewhere in the piece, particularly in '3 Part Vocal'.

Figure 1.8) Example of rebab glissando.
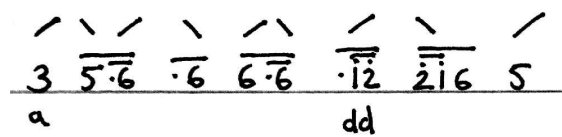
(from *Ladrang Gleyong,* pelog nem)

The rebab plays a glissando with finger 'd' to reach up to the high 1 and 2 – this allows the player to keep the same hand position and still reach the high 2, which would otherwise be unreachable.

I have used the concept of miring in my rebab playing throughout this portfolio, and combined it with extending the use of vibrato, and particularly glissando. The glissandi I use tend to be wider than those in traditional garap, and much more emphasised as part of the music. For examples of this playing, listen to the pieces *Rebab Wind and Grind*, *Gundrlay* from Ice Pictures, and *Look at the Moon! It's Turning Blue…Part 2.*

The rebab is also the only instrument capable of playing fairly sustained notes, without the need to stop for breath as the voice and suling does (although of course one does need to change bow). This enables more flowing melodic lines, which work well when looped electronically. See the improvisation *Rebab Piece* from the collaboration with Charles Matthews.

My rebab playing partly developed through working collaboratively with John Jacobs. He asked me to use lots of double stopping (a non-traditional technique) and also to play traditional rebab lines a note higher (particularly in his version of *Ladrang Pangkur* in pelog *barang*). This experience of playing in the high register much more than usual, combined with finding successful double-stopped notes, led to a need to explore the instrument more and develop my skills to cope with the more difficult playing techniques, and the need to transpose led to me becoming more flexible with the instrument.

SECTION 3 - 'Facilitation of collaboration' – a more detailed examination of collaboration processes and projects

Here, after looking more generally at the several different (although overlapping) connections between karawitan and new music in Section 2, I now focus in more detail on the collaboration processes used in this portfolio, starting with an overview of the 'facilitation of collaboration' – different ways of collaborating.

3.1) Three collaboration processes

One of the most positive and important aspects of collaboration is the sharing of ideas with other people and providing the creative space to learn from each other. Being absorbed in this kind of environment with others can provide ideas one might not have had otherwise. Each person brings his or her own experience and perspective, which can be quite different from one's own.

Being able to share ideas with other people and allow them to learn from oneself provides confidence that one has ideas and skills that other people are interested in, and encourages consideration of ideas and how to communicate them. Collaboration processes, by their nature, are dependent on who the fellow collaborators are.

The collaborations I have experienced in this portfolio can be divided into three broad areas. They are not intended as a categorisation of all collaboration processes but are meant as a broad category of the particular processes I have used in this portfolio. There are many types of collaboration processes; some are easier to define than others. I wanted to classify my processes here as broadly as possible, for the sake of simplicity. I could not explore all the many different possible types of process. These processes sit in a wider context of a wider idea of how music is collaborative. There are particular specific processes (for example improvisation) and then there are more general ideas of collaboration, such as the inherently collaborative nature of all music. These are discussed at

length by Christopher Small in his book *Musicking* (1998), and include an examination of the roles of performer and composer.

A) 'Known collaboration' Collaborating with people that one already knows and chooses to work with. In this case, there may well be similar tastes, ideas, and experiences in common. For example, the collaboration with Charles Matthews and Ice Pictures trio are examples of this type of collaboration, and each of these projects was different again. There may be discussion for a while (weeks, months, even years) before the collaboration takes place, as to what the aim of the work is, or discussion generally about the kind of music, art and broader culture that influences the musicians.

This type of collaboration will be illustrated below with reference to the collaboration with Charles Matthews and Ice Pictures trio.

B) 'Unknown or imposed collaboration' Collaborating with people that one does not know and may not specifically choose. For example, working with the Friday group (and to a lesser extent, the Monday group) in York. One may not know much at all about the people in the group – they may not even be interested in collaboration or improvisation, or they may not really know what it is or what is expected of them, at least at the beginning.

This type of collaboration will be illustrated below by *The Adventures of Prince Achmed.* The work of Good Vibrations also comes into this category.

C) Collaboration 'at a distance' – this can take the form of composing pieces, then asking other people to contribute, or writing a piece that leaves some interpretation to the performer, or writing pieces for specific people, with their specific skills in mind (something also found in Indonesian collaborative composition.) It might also mean 'composition by rehearsal process' (also found in Indonesian collaborative composition), where a piece may be created by one composer, but instead of a written score given out, and the composer being absent, the composer will teach the piece to

the group, perhaps aurally, and use the rehearsal time to try out ideas. This is the process I learnt about from Sono Seni Ensamble and I Wayan Sadra. (Discussed in section 1.2)

This type of collaboration will be illustrated below by the pieces *Look at the Moon! It's Turning Blue…* and *I Fear No Spirits.*

A) 'Known collaboration'

Collaboration in some form occurs throughout each of the projects in this portfolio. As the whole PhD is a journey of the development of my creativity through various collaboration processes, it can be seen that collaboration is a more important element of (or is more at the forefront of) some projects than others. For example, the collaboration processes found in the Ice Pictures trio and the collaboration duo with Charles Matthews are different to those found in *The Adventures of Prince Achmed,* which will be discussed later. The trio and duo took place at the very start of my PhD, and for me, there was more of a sense of experimentation in these projects than in the later ones (i.e. *Look at the Moon! It's Turning Blue…Part 2* and *I Fear No Spirits,* which were my 'own' compositions.)

In the collaboration with Charles Matthews and Ice Pictures trio, there was much more co-ownership. Every stage of the music was collaborative, right from the beginning. However, there were differences here between the two projects. I felt that I was more of a performer working with two composers in the trio. I did feel this to a certain extent at the beginning with the duo, but this became much less so as the collaboration developed, and I felt that I was developing more of a co-composer role. This is possibly because this collaboration was open-ended, lasted longer and was happening in parallel with several other projects.

I already knew Matthews, Hughes and Jacobs, and had previously worked with both Jacobs and Matthews. In both projects, discussions had taken place about what we wanted to do and how we might go about doing it. Although the collaboration was made easier to some extent by a previous knowledge of the other participants, this did not mean that it was always

straightforward, as both projects were challenging in different ways. However, the difficulties of any collaboration processes are just part and parcel of the process and there are always lessons to be learnt. As much as learning what I did want to do in these projects, I also learnt what I did not want to do, which is equally important. I learnt that I wanted to have more control over my own compositions – that in some cases, I wanted to create exactly what I wanted and not to have to compromise with someone else, or do things in a different way which I did not agree with. Although this may appear to undermine the collaborative ideal, I felt this was an important step in developing my creativity. It does not mean that I would abandon collaboration, but that I would expand my creative processes. This I then took forward into the composition of *Look at the Moon! It's Turning Blue…Part 2,* and *I Fear No Spirits,* as well as my compositions for *The Adventures of Prince Achmed.*

Therefore, the 'album' in this portfolio from the Ice Pictures trio is a finished, 'fixed' item – it is the result of the process. (Although it is still not entirely 'fixed', as Hughes created his own version of it.) The album of the collaboration with Charles Matthews is a collection of 'un-finished' or 'un-fixed' tracks – some of which only happened once and may never happen again, some of which have more structure and can and have been repeated, but are intended to be different each time.

B) 'Unknown' collaboration

The Adventures of Prince Achmed was a different type of collaboration to the Ice Pictures and the collaboration with Charles Matthews. The process was more concerned with the form that the creation of the music would take, for example, whether it would be improvised or not, and who would contribute music to which parts of the film, rather than the more focused facilitation of music found in the trio and duo.

This was an 'unknown' collaboration, as I did not know most of the players in the group, and many of them were new to gamelan. There were more factors involved in this collaboration, as there were more people. There were more differences of opinion on how to proceed with the

creation of the music. As it was not a group of musicians I had individually chosen (as with the collaboration with Charles Matthews, and Ice Pictures trio), there was more compromise needed to work out how the collaboration could be successful. I discuss this further in section 1.2 and 1.3 of the commentary for this piece.

C) Collaboration 'at a distance'

In *I Fear No Spirits,* collaboration was still present, but in a different, more 'distant' form. Instead of collaborating right from the beginning, I composed all of the music myself. The collaboration took the form of using Pawsons's and Eastburn's interpretation of *Sendhon Tlutur*. It was Eastburn's suggestion to use English words, so that was also a collaborative aspect. We did not work directly together very much, but because I had worked a lot with both of them, and was also close friends with them, I was able to think about the kind of musicians they were, and therefore able to write music that would work for them specifically (for example, I wrote the vocal parts for 'Moon in Pelog' and '3 part slendro vocal' for them).

The same kind of collaboration process was involved with Ni Made Pujawati (otherwise known as Puja) – I asked her to sing a Balinese Arja song of her choice and I sent her a recording of a couple of pieces so she could choose which piece would accompany the song. She did this, and sent me a recording of her song, which fitted perfectly with what I wanted. So this was collaboration, as it was her choice as to where to put the song and as to which song to sing. In a way, I suppose it is something like a musical version of the game 'consequences', where one part of a whole is completed and then passed on to someone else.

3.2) The boundary between 'process' and 'products', and the 'facilitation of free improvisation'

In all collaborative processes, there is a question of desired or predicted outcomes, and whether there is a boundary between process and products. In both the duo and the trio, this boundary is blurred. Both process and product are important. In the OOF duo, we were exploring sound worlds

and learning different ways to improvise with each other; this is 'process'. We did produce 'pieces' (such as *Out of Focus*), but made the decision that the piece would change as much as we wanted it to. Our emphasis was on 'non-fixed' music – we would use whatever instruments were available, including 'found' sounds (sounds that just happened to occur and were out of our control, such as police sirens, birdsong, etc.) Our collaboration was also concerned with 'products', as the recordings that we made are an important part of the collaboration – however, they are not the most important part to us, as we want to continue the collaboration, rather than make a 'product' and leave it at that. This is what happened with the Ice Pictures trio. The process was important (particularly to me, in the context of my creative development), but when we had produced the final tracks, the trio was ended. So, for me, the collaboration with Charles Matthews is more about process, as it is a way for me to explore ideas in an inspiring partnership. The Ice Pictures trio was also about process – but a process for me to then take somewhere else, outside of the trio.

I touched on this issue in a footnote in the commentary for *The Adventures of Prince Achmed*, discussing 'free' improvisation and differing attitudes to it:

> Free improvisation may not result in 'good' music (i.e. 'good' to an outsider, who may consider that things like structure or instrumentation need to be considered in a piece of music, whether improvised or not), but it may result in improved communication. This may not be so important to an outsider, who is not aware of, and not a part of the complex communication and dynamics of the group, and how the group interacted before and after participating in free improvisation.

So, perhaps one of the important aspects of free improvisation is that it is a process, not a finished product. It is perhaps something to be kept private, for the people involved.

In an interview with John Pawson, discussing how he uses free improvisation in Good Vibrations projects, he suggests:

> I guess part of what it boils down to is what is improvising for, and in my work, I'm really using it as a developmental tool, as a way of actually getting people to step outside their self-imposed limitations and what they think they're capable of. I suppose I'm using it in that way and usually not saying that's what my intention is. So, we have another sort of contradiction, in that those improvisations, I would tend to frame discussion in musical terms, but actually what I'm really talking about, I'm talking about human development and personal development! But I think that can be very challenging to say, 'look, I'm talking about your personal development as a human being here'. I don't want to do that, so I limit it to musical terms, but I guess the other difference then, is how much the group is up for talking and usually in the situations where I'm doing improvisation, there's not an awful lot of talking happens, but what I find is there's just enough, so there's enough to make the next one better and occasionally I feel I need to drop in something that somebody's missed out, but my aim in there is always to get it from them first, from the participant.
> (Personal communication, 17th August, 2012)

Throughout this PhD, my musical roles have changed. In the OOF duo and the Ice Pictures trio, I was a performer, becoming a co-composer

and collaborator. In *Look at the Moon! It's Turning Blue…Part 2,* I was a composer and performer. In *The Adventures of Prince Achmed,* I was a musical director, and in *I Fear No Spirits,* I was a solo composer and musical and artistic director.

This is another part of the 'facilitation of collaboration', i.e. the different roles taken to facilitate the creation of new music, whether this is through improvisation processes, different collaborative processes (as discussed above), solo composition, or composition through rehearsal.

3.3) Experimentation and flexibility – the reuse of musical material
Concepts of flexibility and change are inherent in Indonesian models of composition. They were a key part of the collaboration processes utilized by Sadra, along with the trying out of many ideas and being prepared to discard them, re-use them, or change them from one week, or even one day to the next. Sadra discusses flexibility in new gamelan music:

> Repeated performances of a new composition, or even of aspects of it such as particular sounds or arrangements, contribute to a stabilization ('pemantapan') of either the piece itself or some of its musical ideas. If the piece is performed too often, however, we may become bored or satiated, and we will no longer learn anything new from it. What we call 'kemantapan' [successful musical ideas] in new musical composition is not stable. It is always changing. (Sadra,1991, p.22)

These concepts also apply to the re-use of musical material, and the development of it. Re-using musical material is a key element of karawitan, and this connects to the re-use and development of material in my projects.

There are many ways in which new music can be similar to karawitan (as has already discussed in section 2.1 and 2.2). Some of these

are obvious, some less obvious. For example, using a traditional structure, or giving instruments traditional roles may be a more obvious way of using elements of karawitan in new music. For example, in *Mountain Piece*, *Fire Mountain Witch*, I have given instruments traditional roles. However, in *Look at the Moon! It's Turning Blue...Part 2,* the instruments take more untraditional roles. (See section 6 of *Look at the Moon! It's Turning Blue...Part 2.)*

Musical material is reused in karawitan. For example, the same cengkok (or parts of it) may be used for many different pieces. Or a cengkok may be transformed by being transposed to a different pathet or using different seleh notes.

Becker discusses how the use of new musical ideas may spread amongst composers: 'Were it not for the momentum of the oral tradition in Java, the tendancy toward the emergence of the composer as distinct from the performer would be more pronounced. As it is, a new idea such as the use of archaic styles in modern compositions rather quickly becomes part of the public domain, and soon shows up in the works of other composers' (Becker, 1980, p.48). This is still true today, with composers such as Supanggah using these archaic, ceremonial gamelans in his work, such as the piece 'Keli', where he attempts to illustrate the potential disappearance of these styles. We also used ceremonial gamelan music in the collaboration with Southbank Gamelan Players and Plaid.

As I have already stated, musical material is also reused in new music and extended and developed. For example, a gender fragment from an improvisation with the collaboration with Charles Matthews was then used as the starting point for *Gundrlay*, from the Ice Pictures trio. This was partly because I was working on several projects concurrently at the time,[19] and I found that when I was working on a particular project, musical ideas from another project would come into my mind and would seem to fit in with what I was working on.

Thus, there are many connections between the each project in this portfolio. I discovered that as I was working on projects simultaneously, I

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[19] The collaboration with Charles Matthews and the Ice Pictures trio.

had many different musical ideas going around in my head and it seemed natural that they would feed into each other. I have frequently used melodic phrases, textures, structural ideas, and instrumentation in more than one piece. This makes it easier to work, because I can connect everything together in my mind and visualise what it all means. (This is also described in section 1.3 – Creative Processes, including all the other influences that come together, such as art and landscape.) These connections are part of the key to my musical development that is the core of this portfolio.

Therefore, re-use of musical material is an important link between karawitan and the collaborative and new music in this portfolio. New music created by a non-Indonesian can bring many new creative elements that would probably not be found in Indonesia and this blend of a knowledge of karawitan and a non-Javanese, non-karawitan background has the potential to create something unique – a new branch on the karawitan 'tree', as discussed in section 2.2.

Sutton suggests that 'Javanese compositional processes can be seen essentially as an act of creative recombination – of variation on extant musical pieces' (1987, p.65). So, new music can be an extension or development of these 'extant musical pieces' - an extension or development of many already existing aspects from karawitan, such as musical structures, rasa, cultural elements (connections to folklore, symbolism, ritual), tuning and pathet or functions of pieces, such as dance, drama, sacred, profane, pieces to mark births, marriages, and funerals.

Conclusion

This portfolio is a collection of music created using various different collaboration processes. I have discussed the three main types of collaboration process in my overall commentary. Throughout these collaborations, I have progressed in my learning and understanding of composition, and this learning culminated in *I Fear No Spirits.*

The music created spans the use of small ensembles - a duo with Charles Matthews a trio with John Jacobs and Jon Hughes (Ice Pictures), plus work with larger groups, including amateur (York Friday and Monday groups) and professional players (members of Southbank Gamelan Players). The music also includes combining gamelan with electronics (the collaboration with Charles Matthews and Ice Pictures – both in different ways), and using gamelan instruments in traditional ways and non-traditional ways. (Traditional ways – some of the pieces from *The Adventures of Prince Achmed,* which were inspired by ceremonial music, or wayang music such as Sampak, and non-traditional ways, for example, the use of bowed genders in *Look at the Moon! It's Turning Blue…*)

The collaborations also have included much improvisation (the collaboration with Charles Matthews) and also pre-composed music (*I Fear No Spirits* and *The Adventures of Prince* Achmed) and music which sits in between this. For example, the trio Ice Pictures, which used improvisation, and then sculpted this improvisation into fixed pieces.

Through working on this PhD, I have learnt to find and develop my own style and musical language through collaborating with other people. The use of gamelan music and gamelan instruments has enabled this discovery of my creativity, because of the collaborative processes intrinsic to karawitan music, as discussed in overall commentary. I have translated this element of collaboration into my composition processes. I have learnt from all the different people I have collaborated with. From composers such as Hughes, Jacobs and Matthews, I have learnt about their different compositional ideas, and also learnt about how to compromise on creative ideas, or how to come up with ideas together, how to work on ideas. I have

also learnt from working with performers - by teaching them music aurally, working out how to write notations that are simple to understand, and how to work with the skills of different performers.

Possibilities for future collaborations –
Through the work in this PhD, I have learnt many collaborative skills, which will be invaluable for future projects. These are skills such as working with electronic musicians (particularly Plaid and Charles Matthews). Working collaboratively has enabled me to learn how to work with different people, by getting to know how individuals and groups work creatively. This is also achieved by listening to their music, talking about their creative processes and influences, both musical and non-musical. Through working with a variety of different people, I have gained more experience of how to negotiate and facilitate collaborations. Because I have developed (and am continuing to develop) my own creative and musical language, I now have various different processes to work with to create material, as well as the confidence to keep working on something, even if it may not be easy or straightforward.

As a result of these processes and practices, I am more able to negotiate collaboration processes. Elements such as choosing which musicians to work with is part of facilitating future collaboration processes, as is deciding how much input the musicians may have, whether it will be more equally collaborative, or whether I will have more control. Choosing which musicians to work with will depend partly on musical ability and the instruments they can play, but also, perhaps more importantly, on the personal communication I am able to have with them.

Glossary of gamelan terms

Ada-ada – piece played in wayangs, usually sung by dhalang and performing a dramatic function

Andhegan – vocal interlude in the middle of a gendhing – usually sung by female pesindhen

Balungan – skeletal melody, usually played on sarons, demungs and slenthem

Barang – a pathet in the pelog laras

Bentuk – type of structural framework, such as *Ladrang, Ketwang, Lancaran, Gendhing*

Buka – melodic and rhythmic introduction

Cengkok – melodic/rhythmic cell or pattern, leading to a seleh note

Ciblon – two-headed drum struck with both hands, used especially in dance and wayang music

Dhalang – manipulator of puppets, narrator of wayang – 'puppeteer'

Gambang – instrument with wooden keys, played with two padded mallets

Gambang gangsa – a bronze version of the gambang, played with un-padded mallets

Garap – melodic and rhythmic realisation of structural framework – the way in which an instrument interprets the balungan.

Garapan – the process of working out *garap*

Gatra – a unit of four beats

Gender – metallophone played with two mallets

Gendhing – 1) any gamelan piece, 2) a specific form of gamelan piece

Gerong/gerongan – male vocal chorus

Halus – refined

Irama – rhythmic density – an expansion and contraction of structural units within a framework. There are five different irama.

Jaipong – a type of Sundanese drum

Jugag – shortest version of a pathetan

Karawitan – traditional gamelan music

Kebatinan – traditional Javanese religion/belief

Kemanak – banana-shaped bronze bells, struck with a padded mallet

Kempul – hanging gong

Kendhang – double headed barrel drum, played with both hands

Kenong – large, horizontally suspended gong

Klenengan – informal performance, always with food

Laras – tuning system, pitch

Macapat – sung poetry

Manyura – a pathet in the slendro laras

Miring – notes in the slendro scale which are slightly higher or lower in pitch – only used in singing, rebab and suling playing

Nem – a pathet in the slendro or pelog laras

Ngelik – 'high' section of a piece

Palaran – song, usually based on a macapat poetic format

Pathet – a type of musical 'mode', where certain notes are stronger than others. Gendhing are classified according to pathet. Each tuning (slendro and pelog) have three pathets.

Pathetan – piece of freer rhythm, usually played before and sometimes after a piece of a more fixed *bentuk,* to indicate pathet

Pelog – tuning system with seven notes

Pesindhen – female singer

Pipilan – gender playing technique

Rebab – bowed stringed instrument, the only one in a traditional gamelan ensemble

Rasa – taste, feel, feeling

Sampak – fast-paced piece usually used for battles in wayang

Sanga – a pathet in the slendro laras

Santiswara – Islamic songs, using gamelan tunings

Saron – loud metallophone

Slenthem – soft metallophone

Slendro – tuning system with five notes

Seleh – last note of a gatra of four notes – the 'strong' note

Suling – end-blown bamboo flute

Sulukan – sung by dhalangs

Wantah – standard version of a pathetan

Wayang – shadow puppet play

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