

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

Six Volumes – Volume Number 5

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Music

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Project 4

***The Adventures of Prince Achmed* – a film by Lotte Reiniger, with music by Charlotte Pugh and members of Gamelan Sekar Petak.**

Performed at the Howard Assembly Rooms, Leeds, 16th February, 2013

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Timeline of soundtrack:

Act 1 – start – 9.40

Start – *Gendhing Bonang Babar Layar* – 2.00

John Jacobs' section – 2.00

Act 2 – 9.40 – 25.50

Jacobs' section continues until – 11.44

Ladrang Mugirahayu – 11.45 – 16.10

Inggah Kinanthi – 16.10 – 20.50

Ginevra House's piece – 20.50 – 21.50

Inggah Kinanthi – 21.50 – 23.10

House's piece continues – 23.10 – 25.50

Act 3 – 25.55 – 39.00

Jacob Stevenson-Adcock's piece – 25.55 – 30.12

The Fire Mountain Witch – 30.12 – 31.58

Mountain Piece – 31.58 – 33.40

I Fear No Spirits – 33.40 – 34.45

Mountain Piece – 34.45 – 36.17

Dialogue for gender and two suling – 36.17 – 37.26

Mountain Piece – 37.27 – 38.40

Gongs – 38.40 – 39.30

Act 4 – 39.30 – 55.30

Lancaran Baita Kandhas (in irama rangkep) – 39.30 – 43.32

Sendhon Tlutur – 43.32 – 47.02

Pathetan slendro sanga wantah – 47.02 – 48.44

Romance for rebab and gender – 48.44 – 49.22

Lancaran Baita Kandhas – 49.22 – 51.38

Kodok Ngorek – 51.38

Act 5 – 55.31 – end

Kodok Ngorek continues – until 55.54

Neil Sorrell's piece – 55.31 – 1.02.23

Inggah Kinanthi – 1.02.23 - end

1) The Collaborative Process

1.1) Original concept – ideas and inspirations

The Adventures of Prince Achmed is an animated film, created by German film-maker Lotte Reiniger, a pioneer of silhouette animation, who lived from 2nd June 1899 until 19th June 1981. It was made in 1926 and was the first full-length animated film to be produced. She was influenced by Chinese puppetry, and there are also affinities with wayang, which I drew on to help conceive and shape the music. Gamelan Sekar Petak was asked to provide live music for a screening of the film at the Howard Assembly Rooms in Leeds, taking place in February 2013. I was given a directorial role for the project, as I was the only person who really knew the work.

The original concept was to use a large amount of improvisation, and get everyone in the group as involved as possible. For various reasons, these aims changed, as will be discussed in section 1.2. As preparation for the project, I watched the film twice; the first time with the original orchestral soundtrack (to give a complete impression of the original concept of the film and music, which were conceived at the same time¹), and the second time without the soundtrack (to allow space for ideas for our gamelan accompaniment).

I then watched the film for a third time, writing out in detail the events and timings of each scene, to give an idea of the construction and dramatic narrative. The initial musical concept was to start with free improvisation, to try and bring out creative input from players. I hoped that improvisation and group composition might give confidence to the group

¹ The soundtrack was written by Wolfgang Zeller.

and to individuals. Fairly obviously, the important elements were to provide a high quality, interesting soundtrack for the film, that was sensitive to it and did not detract from it. My other goals were to encourage as much involvement as possible from the group, and to make the music challenging, but above all enjoyable and fun to play.

1.2) Process of developing ideas, including problems and issues arising from the concept of 'free improvisation'

After my first viewing of the film, (when I thought that some kind of free improvisation would be particularly appropriate) I had discussions with Neil Sorrell, and tried an initial experiment. I showed approximately three minutes of the film to the group and asked them to improvise. In my opinion, the results were successful, as the group showed sensitivity to the drama and imagery, and musical imagination. As some members also had ideas about how to shape and continue the improvisation, I found this process fruitful and encouraging. However, I also felt some strong opposition from some members of the group to the idea of free improvisation.² Time constraints³ meant there was also a practical reason not to continue with free improvisation, along with the fact that for the first two weeks, I was not in a position to facilitate the improvisation, for personal reasons.

Through the process of watching the film for the second time and analysing it (this was after the initial improvisation experiment), I came to

² There is a question here: 'what is free improvisation'? Is it the concept which may be objected to, or what results from it? They could be seen as two different things. And is the result of free improvisation quite different for the people who are doing it and the people who are listening to it? One of the most rewarding parts of free improvisation (particularly in Good Vibrations workshops for example) is the facilitation of communication that can result from it. This 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 may result in improved communication - this may not be so important to an outsider, who is not aware of the complex communication and dynamics of the group, and how the group interacted before and after participating in free improvisation. In a way, this kind of music is potentially only relevant to the people directly involved - the people doing it and the people who interact with them in their daily lives.

³ Creating music from improvisation can often be a long (and potentially risky) process, and we had a limited amount of time to rehearse - approximately 8 weeks, as we were working with the university group, who only meet in term time.

realise that improvisation may not work so well after all. The film is very structured, consisting of a series of short scenes linked by dialogue, shown on the screen. When I had analysed the film, I realised that each scene had a very precise duration (i.e. exactly 3 minutes, 5 minutes, 10 minutes, etc). Subsequently I discovered that the reason for this is because the animated scenes were timed to fit with the pre-written and non-improvised musical score (which was written at the same time and was a direct collaboration between Zeller and Reiniger herself.) Katja Raganelli explains – ‘The scenes were shot, timed to the musical rhythm of his score, so that the film would achieve a more synchronised effect with the orchestral version [played live] during the cinema projection.’⁴ One of the reasons for our group to use improvisation was to make a link to the common use of live improvised music for films at that time (the 1920s). However, as we have seen, this kind of music would not have been the case for Prince Achmed. The music for this particular film was much more structured and integrated than improvised music would be, and so the fixed structure of our eventual score is quite fitting. It is also interesting to note the direct collaboration between Reiniger and Zeller – which is reflected in our collaborative attempts.

Reiniger was working within the context and background of pioneering artists creating different types of animations, particularly Hans Richter, who was a member of the Dada group of artists, and Walter Ruttmann – both of whom were working with abstract visual form and its connections with rhythm and music.⁵ Ruttmann used music to highlight the visual imagery of his work. Reiniger worked with Ruttmann, who created the backgrounds and special effects for her silhouettes. Schönefeld suggests ‘With the beginning of sound film in Germany, Lotte Reiniger began increasingly to explore the interplay between music and image and created

⁴ From the documentary ‘*Lotte Reiniger – Homage to the Inventor of the Silhouette Film*’, written and directed by Katja Raganelli, 1999, Diorama Film GmbH.

⁵ Richter was involved in two films which featured experiments with images and music, *Dreams that Money can buy*, (1947) and *8 x 8 – A Chess Sonata in 8 Movements* (1957) along with collaborators connected to the Dada and Surrealist movements such as Jean Cocteau, John Cage, Marcel Duchamp, and Max Ernst.

silhouettes that were inspired by but also gave emphasis to musical tunes' (2006, p.175).

I learned from this experience about the potentially problematic issues surrounding the facilitation of improvisation and group composition (part of the core themes of this PhD). I had to compromise for a while, and felt that my ideas and concepts were likely to be overlooked. This led to some frustration on my part, but ultimately a realization that dealing with these issues is one of the key parts of playing in a gamelan group, and the need to keep the focus on the goal of creating the piece, rehearsing it and performing it. I considered various options, and my decision to use traditional music as a basis, with improvisation interspersed over the top became accepted. I eventually dispensed with all free improvisation and started to work on composed pieces.

As there would be a lot of material to learn, the pieces needed to be simple, but not boring to play. There would need to be some repetition of pieces, or parts of pieces (also to keep musical continuity/connections throughout the piece), but this repetition could be given variation.

Although I had to compromise on my original concept, I realised that through compromise and also clearly explaining what I wanted and finding ways to make it happen, I could still retain a good degree of creative control over the eventual piece.

1.3) Creation and rehearsal of music

John Jacobs and Ginevra House, (members of the group and fellow PhD students), worked on ideas for the first two acts, based on my ideas of using a basis of traditional music and some form of improvisation, which in this case became very tightly structured. Although this was musically effective, in my opinion, the drawback to this was the lack of creative participation from the rest of the group. On the other hand, it did mean that we were able to progress very quickly with the music. If we had had a longer period to let the music grow and develop, under my solo guidance, the use of improvisation could have worked well. I went on to work on the rest of the film (acts 3, 4 and 5).

After initial rehearsals, it became clear that having one person drumming for most of the music would be a good way of keeping continuity for the group, along with the role of following the film and giving cues to the players (much like the role of a kendhang player in a wayang). I asked Jacobs to take on this role, playing Sundanese *jaipong* drums, which are not usually used in a Javanese ensemble, but gave an effective added contrast to the rest of the instruments. The use of these drums also created a common musical thread to the whole piece. The decision to use these drums was taken because Jacobs had used them in his ideas and arrangements for acts 1 and 2, and they created an effective sense of drama to the music, which suited the fast-moving dramatic narrative of the film.

Handing this role of 'rehearsal director' (which is one I would usually have taken, or wanted to take) to Jacobs, freed me up to develop a different musical role, one that I had not experienced before – the role of musical and artistic director. I am usually so involved in playing and performing other people's music, so taking this different role was enlightening and enabled me to develop a new side to my creativity. This connects with the overall theme and research question of this PhD – the development of creativity through the exploration of collaboration processes. With this new role, I did feel slightly removed from the playing process, which I would usually be an integral part of. I also found it hard to relinquish control of my music, which was unexpected. However, I also found this role to be creatively stimulating, and plan to continue it with other projects, as I have done with *I Fear No Spirits*.

The following is a blog entry for the Opera North website, written to publicise the performance on the 16th February 2013.

(website address - <http://www.operanorth.co.uk/blogs/charlotte-pugh-leader-of-gamelan-sekar-petak-talks-through-the-rehearsal-process-for-the-adventures-of-prince-achmed>)

We've been working on the music for this film for the last few months. It's been a challenge, as I had various different ideas for how to

create music for this, and we tried them out before deciding which idea to go for.

The film is so beautiful and exciting, with so much variety of mood, that we needed music to reflect this.

We agreed that using traditional pieces as a basis for the music would be a good idea. I wanted to use traditional pieces that were also flexible (like the kinds of pieces used in traditional Javanese shadow plays). The music also needed to be fairly simple. Not because the group were only capable of learning simple pieces! The group has quite a few beginners, but they are all very quick and have worked really hard to learn all the pieces we've thrown at them, in a sometimes slightly chaotic way. I thought simple, flexible pieces were the best, as there would be so many new pieces to learn. Keeping them flexible could allow for a lot of variation – pieces could be loud, soft, fast, slow, played in different ways. It's amazing how much variation can be found in a simple piece.

I thought it was important to reflect the action and atmosphere of the film as closely as possible. Luckily there are several similar elements also found in Javanese shadow plays, like battles, escape scenes, comedy and romantic scenes. So we already had a good idea of the kind of music that we could use.

I decided to write a few pieces for the film. Some of these were based loosely on traditional structures, but rather than keeping close to a strict structure, I thought more about the feel of the piece. For example, what does a 'sampak' (the name of a traditional piece often used for battles) feel like – what kind of atmosphere does it invoke? I wanted to create a piece for the meeting of the witch (a fantastic magical character with immense powers) and the hero of the film, Prince Achmed. This meeting is a key moment, as they confront each other before realizing that they have an enemy in common, which brings them together. I thought the scene needed music that was weird and intense, hinting at the mysterious powers of the witch. So I used some structures of the traditional piece, but added an extra eeriness.

Rehearsing with the group – as we were working on what the music would be – choosing traditional pieces as well as creating new pieces and also creating new versions of traditional pieces, we were rehearsing this music with the group, trying out ideas, before settling on final versions. So, it's been a work in progress, with the rehearsals being a key part of the process – being able to try things out to hear how they sound, how easy or difficult they are to play, where to start and stop them. One of the important things I had in mind was that the pieces should be easy to play, but also fun.

2) The Music (my compositions)

2.1) The Fire Mountain Witch

This piece is used for the first meeting of Prince Achmed and the Witch, a key scene in which they are wary and distrusting of each other, but after a struggle, then discover they have an enemy in common which brings them together. The resulting alliance between them is what saves the day.

This is a simple piece, and the first one I wrote for this project. It is inspired by ceremonial pieces, and uses just one note as a basis (5 in pelog and slendro played together). This clash of notes creates an eerie tension, which reflects the tension between Prince Achmed and the Witch when they are working out whether they can trust each other. The saron, bonang and peking all treat the piece traditionally, e.g. peking plays 5 at quadruple speed. Figure 5.1 shows a notation example.

Figure 5.1) Notation for *The Fire Mountain Witch*.

The Fire Mountain Witch

Demung/slenthem:	5	5	5	5				
saron :	3	2	3	·	3	2	3̄	·
bonang :	2̄1	2̄3	2̄1	2̄3	2̄1	2̄3	2̄1	2̄3
peking :	5̄5̄	5̄5̄	5̄5̄	5̄5̄	5̄5̄	5̄5̄	5̄5̄	

It is similar to the ceremonial piece *Kodhok Ngorek*, which takes its name from the ancient ceremonial gamelan it is played on. *Kodhok Ngorek* is associated particularly with feminine characteristics. It is mainly associated with wedding ceremonies, and is also sometimes used in wayangs for wedding scenes, or for battles between kings.⁶ This use may not immediately seem particularly feminine to a non-Indonesian observer, but

⁶ *Kodhok Ngorek* was used for a battle between gods in the Wayang Lokananta, performed in York in April 2012.

seems to indicate a more mystical and powerful side of femininity.⁷ I also used *Kodhok Ngorek* in Prince Achmed for the battle scene at the end of act 4, where Prince Achmed and Aladdin are urging the Witch to kill her mortal enemy the Sorcerer and win back the lamp. The Witch and the Sorcerer have a visually impressive magical battle, which the Witch wins. As both the characters are very powerful, this battle scene has echoes of the kind of battle between powerful kings that *Kodhok Ngorek* is sometimes used for in Javanese wayang. Figure 5.2 shows the notation we used.

Figure 5.2) Notation for *Kodhok Ngorek*.

The figure shows two examples of handwritten musical notation for *Kodhok Ngorek*. Each example consists of four staves: Saron, Slenthem, Peking, and Bonang.

Example 1:

- Saron:** ⑥ 7 · 7 6̂ 7 · 7 (6̂) 7 · 7 6̂ 7 · 7 (6̂) 7 · 7
- Slenthem:** · 4 3 4 · 4 3 4 · 4
- Peking:** 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄
- Bonang:** 2̄3̄ 5̄6̄ 2̄3̄ 5̄6̄ 2̄3̄ 5̄6̄ 2̄3̄ 5̄6̄ 2̄3̄ 5̄6̄ 2̄3̄ 5̄6̄ 2̄3̄ 5̄6̄ 2̄3̄ 5̄6̄ 2̄3̄ 5̄6̄ 2̄3̄ 5̄6̄

Example 2:

- Saron:** 6̂ 7 · 7 (6̂) 7 · 7 6̂ 7 · 7 (6̂) 7 etc
- Slenthem:** 3 4 · 4 3 4 · etc
- Peking:** 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ 5̄5̄ etc
- Bonang:** 2̄3̄ 5̄6̄ 2̄3̄ 5̄6̄ 2̄3̄ 5̄6̄ 2̄3̄ 5̄6̄ 2̄3̄ 5̄6̄ 2̄3̄ 5̄6̄ etc

There is also a slendro gender part, in this case the gender part to Ketawang Subakastawa was played. (This was from the version arranged by John Pawson for the Wayang Lokananta in 2012.)

There are similarities between *The Fire Mountain Witch* and *Kodhok Ngorek* – for example, the saron line in *The Fire Mountain Witch* (3 2 3. 3 2 32.)

is similar to the core melody line in *Kodhok Ngorek* (7 6 7. 7 6 7.)

The Fire Mountain Witch and *Kodhok Ngorek* are used here in close association with the Witch and her actions, and this fits well with the

⁷ There are also other strong links between women and kings in Javanese culture. For example, the Bedhayan dancers of the royal courts were precious to the kings and accompanied them into battle, as well as often being their concubines. Many movements in Bedhaya dances are symbolic gestures of war. The powerful Javanese female spirit Nyai Loro Kidul, is also believed to have given mystical training to the kings of Mataram, as well as being their consort (Weiss, 2006, p. 62).

feminine characteristics and connections of *Kodhok Ngorek*, found in Javanese culture.⁸

There is a vocal melody in *The Fire Mountain Witch* which uses Javanese words from the beginning of *Sendhon Tlutur* - this is intended to make a connection with the traditional *Sendhon Tlutur* used later on in Act 4. It is common in Java to use the same words for a variety of pieces.⁹ The use of vocal music is not traditional in ceremonial pieces. However, some Javanese composers use ceremonial music in their new compositions, in a variety of ways, including vocal elements. (See section 3.2, for discussion of new compositions influenced by ceremonial music.)

The tension of this scene is also evoked by the repetitive nature of the piece. This concept of repetition is also a key feature of music used for Reog, Jaranan and similar trance dances, mainly found in East Java, but also in Central Java. This music is also very repetitive and uses minimal musical material, to induce trance in the participants and sometimes the audience.¹⁰

2.2) *Mountain Piece*

This piece is inspired by a traditional Sampak, and is connected with *The Fire Mountain Witch*, as it is an extension of the use of just one note – the repetition of one note is a key element of a Sampak. Sampak is a form used mainly in wayang for battle scenes, and also used in dance suites (e.g. the Gatutkaca dance suite). It has a flexible form, is playable in different speeds, and with different dynamics, such as loud and quiet. It can have sudden

⁸ *Kodhok Ngorek* is used in weddings for the first meeting of bride and groom in front of guests, which is part of an important symbolic and ritual ceremony. It is also played for royal ceremonies such as the birth of a baby girl, or the death of a female member of the royal family, as well as many other occasions. Supanggah describes *Kodhok Ngorek* as 'quite refined and feminine in nature', as opposed to the related gamelan *Monggang* (another ceremonial ensemble), 'which is stronger and more masculine in nature' (2011, p.27). *Kodhok Ngorek* is also the only ceremonial ensemble that features a gender, an instrument closely associated with women, which therefore strengthens the connection with femininity. It is the only instrument in the gamelan (apart from the solo female singer), which has a specific 'female' style of playing, and is closely associated with the powerful female spirit Nyai Loro Kidul, who was herself a gender player (Weiss, 2006).

⁹ Such as the two different texts that begin '*Parabe sang*', and '*Nalikanira*', which are both used for many pieces.

¹⁰ See Kartomi, 1973, pp. 163-208 and Van Groenendael, 2008.

changes of speed and dynamic, to highlight the drama on the screen. There are different kinds of Sampak in all pathets, and they are used for different scenes, moods and characters.

My intention was to create a Sampak-type piece to reflect the powerful and mysterious character of the Witch. It was also to be used to reflect the tense and magical mood of the scenes which follow the action of Prince Achmed, with the help of the Witch, flying off to rescue Peri Banu. The piece takes the structural element of repetition of four notes in each gatra as a basis. I did not think about pathet, rather, I focused on mood. Rather than focus on the structure of a Sampak, I considered the kinds of moods and feelings that it creates. The sequence of notes is intended to create a mystical, wild feeling connected with the Witch and her magic.

The first three lines are in pelog, and are then repeated in slendro (minus the third line), and consequently swap back and forth between laras. Swapping laras creates a kind of crazy feel, as the constant alternation between slendro and pelog means that we never quite settle into one laras, so it becomes confusing and disorientating. The peking part uses the principles of *nyacah* – a traditional garap ‘walking’ part, usually played either on a saron with extra keys (high 2 and 3) or a peking, or both. It is used mainly for wayang music, usually moves step-wise and coincides with seleh note.¹¹ In *Mountain Piece*, the peking part leaps around in a frenzied manner, ignoring seleh notes, and always played in the opposite tuning to that played by the other instruments, to add an extra clashing sound, to add to the wild feeling. In this way, it takes the ‘spirit’ of the traditional nyacah part (which adds energy to pieces used for fast-moving scenes in wayang), and extends it – the disregarding of seleh notes by the peking gives it a rebellious edge, as does its playing in the opposing laras. There is also a suling part, which plays in the opposing laras.

There were more elements of collaboration in this piece, than in my other compositions. I had not worked out parts for gongs, kempuls,

¹¹ However, there is a certain amount of flexibility, and I have heard players play distinctive patterns that, for example, echo those played by other instruments (such as a repeated high 6 if the piece is going to a ngelik section).

kenongs, or bonangs. At the start of teaching this piece to the group, the gong player Kitty Cheng just started playing kempuls on each note (effectively playing the balungan), and this part added to the crazy and wild feel of the piece, so I kept it.¹² Sorrell was playing kenongs and suggested playing them in a traditional way (two hits for every note, matching the seleh note). At Jacobs's suggestion, the bonangs also treated the piece traditionally. Bringing these traditional elements into the piece would also make learning it easier, as many of the players were already familiar with these techniques.

Although *Mountain Piece* is similar in structure in many ways to a traditional Sampak, it has a different feel, partly because of the use of mixing laras, and also because of the absence of pathet. The concept that is common in Indonesia of using a piece in traditional ways, but also developing it in untraditional ways is important here. For example, the music of Rahayu Supanggah often takes traditional elements and creates quite new compositions inspired by them.¹³

Connected with this is the concept of flexibility, which is a key part of gamelan music, particularly that used for dramatic functions such as wayang, dance, and dance-drama. There is flexibility in the kinds of traditional pieces used, as well as where they are used. For example, *Sampak*, *Srepegan*, *Ayak-Ayak*, *Palaran* etc. are all pieces which are flexible in many different ways; for example, they can start and stop at any time, at any volume or speed, which is usually unknown to the performers beforehand. In new composition in Java, there is also a general lack of attachment to a particular version of a piece, and the elements of change and flexibility found in Javanese music, both traditional and new, are

¹² Kempuls would usually play on each balungan note, matching the seleh note, but not always each one. They would play a different note according to pathet. For example, in slendro sanga, a 5 would be played to substitute for a seleh note 1, and in slendro manyura, a 6 would be played to substitute for a seleh 2. As the balungan part would not traditionally leap around so much, and the kempuls would not just match each seleh, but change it according to pathet, a traditional sampak would have a smoother contour and would stay in one laras.

¹³ See discussion in section 3.1. Also the cds *Kurmat Pada Tradisi (Homage to Tradition)* and *Anane Ana (Raison D'etre)*, both produced by Garasi Seni Benawa in 2001 and 2009 respectively.

concepts that have strongly influenced me, and are a key part of my research themes. I Wayan Sadra discusses this approach:

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. (1991, p.22)

(This issue is discussed in more detail in the overall commentary, in section 3.4)

2.3) *I Fear No Spirits*

This piece was originally written for *I Fear No Spirits*, the show which was performed in York on May 22nd, 2013.¹⁴ It is an emotional piece, written whilst ill with panic disorder. I had been working on *Sendhon Loops* and decided I wanted to start the piece for the May concert with it (at that time untitled, but which became *I Fear No Spirits*). I wanted a full gamelan piece to follow this solo vocal section. I had created something that was more like my own composition (*Sendhon Build-up*), which emerged from *Sendhon Loops*. I wanted my own compositions to carry on emerging from this traditional piece, and for a starting point, I used a small looped phrase from *Sendhon Loops*: 6 ♯ 2 ♯ 6 . which, transposed from slendro into pelog, became: 12 4 2 1.

The piece *I Fear No Spirits* emerged from this motif. I needed a piece for the scene where Prince Achmed and the Witch fly off to rescue Peri Banu from being forced into a marriage, a tense and angst-ridden scene.

¹⁴ I was working on Prince Achmed and the show 'I Fear No Spirits' concurrently.

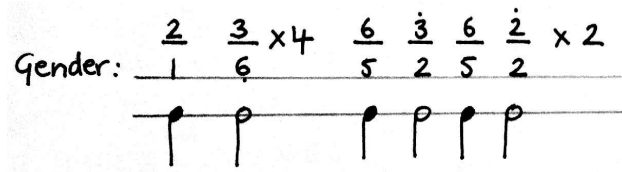
Shortly before this scene, the Witch declares – “I fear no spirits!” which gave the name to the piece. This name seemed fitting, as they were about to go into battle with enemy spirits and, as the piece was written after having a panic attack and during my recovery from panic disorder, I also felt like I was in a personal battle with ‘spirits’, which were representations of the traumatic causes of my illness. There are slight differences between the piece as used in the May concert and the Prince Achmed film – there are a couple of extra repeats in the version for the May concert and the Prince Achmed version slows down and goes straight into *Mountain Piece*, whereas the May concert version slows down into the next piece *Moon In Pelog*. Connections between the show *I Fear No Spirits* and *The Adventures of Prince Achmed*, have been discussed more fully in the overall commentary, which details the connections throughout all my music.

2.4) *Dialogue, for gender and two suling*

This is used for the short romantic scene where Prince Achmed rescues Peri Banu. (36.40) The idea for a piece for gender and two sulings came from a collaboration with dancers from Northern School of Contemporary Dance, although for practical reasons, it was not used in the final performance. The concept of a musical dialogue came from the physical dialogue that was being created between the two dancers. The piece was eventually written for possible use in the Wayang Lokananta, but was not used there either, as it did not fit in with the scene we were working on. Finally, it proved to be an ideal piece for this scene, as it has a sweet, romantic feel to it, which works well with the intimate moment between the lovers. It is also a contrast to the rest of the music, as it uses just three players, rather than the full gamelan heard up until here. The smaller ensemble also reflects the intimate moment between the two characters.

The gender part emerged from solo improvisation, and consists of two phrases of an ostinato pattern in $\frac{3}{4}$ time, the two phrases are played once in slendro and then again in pelog, and henceforth alternating between the two laras. Figure 5.3 shows the notation for the gender part.

Figure 5.3) Notation for gender part in *Dialogue* for gender and two suling.



The suling parts also evolved from improvising over a recording of this gender part. There are two suling phrases, one in slendro and one in pelog, played by two players alternately as a kind of dialogue, with the phrases being embellished each time they are repeated, in reaction to the other player. I had worked with Jacobs on this principle of two players improvising, following and imitating each other, in a variety of ways. This musical dialogue reflects the dramatic dialogue shown on the screen.

2.5) *Sendhon Tlutur* (with new gender accompaniment)

This is used for the important scene in which Aladdin finds the lamp, is trapped in a cave by the Sorcerer, and is rescued by the spirit of the lamp, which is then instrumental in winning the final battle with the spirits of Waq Waq. As discussed in depth in the commentary to the show *I Fear No Spirits*, *Sendhon Tlutur* is used for scenes with a sad and melancholic mood. This scene is more mysterious and magical than sad and melancholy, but the piece still works well, as *Sendhon Tlutur* is considered to be a sacred kind of piece, so its use here for an almost spiritual scene is fitting.

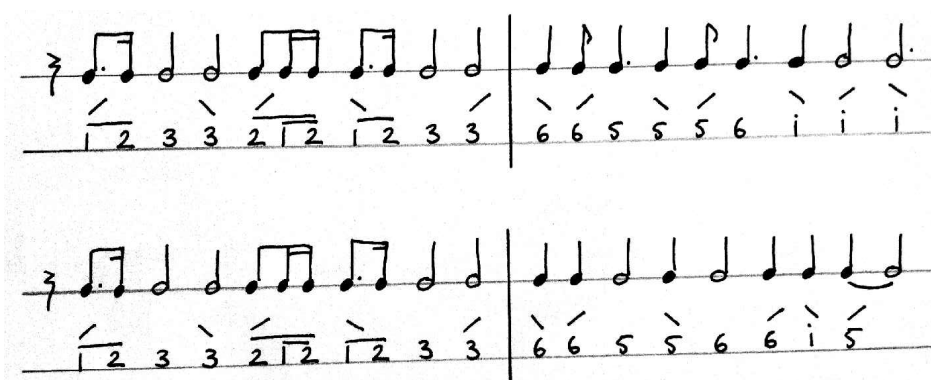
This version of the gender accompaniment (for one player, playing slendro and pelog genders) was written for the Wayang Lokananta. The clash of tunings enhances the mysterious atmosphere, and is different to the traditional accompaniment. Also, the second time round, the melody is hummed, which is untraditional. The use of this piece here creates a complete contrast of mood, especially with the music used for the following scene in which Aladdin goes to sea - the lively *Lancaran Baita Kandhas*.¹⁵

¹⁵ This piece was also chosen because its title refers to a boat.

2.6) *Romance* for rebab and gender

This piece is a contrast to the freer rhythm of the pathetan (slendro sanga wantah) that comes before, and is in keeping with the quiet and delicate music mood. The gender part is the same as that in *Dialogue*, but played in pelog. The rebab part replaces the sulings. It is taken from the track *Rough Sand Circles*, from *Ice Pictures*, the album created in collaboration with Jon Hughes and John Jacobs. Figure 5.4 shows the notation for the rebab part.

Figure 5.4) Notation for rebab part in *Romance* for rebab and gender.



Romance is used, along with the pathetan, for the scene where Aladdin is recalling his adventures with the Caliph. These scenes are quite fast-moving, as they are a collection of short scenes – ‘excerpts’ of his adventures, so the use of the pathetan and *Romance* provide a background to knit all these scenes together.

There were several reasons for using music which involved small groups of players; it kept down the amount of music needed to be learnt and rehearsed by the group (as there was already a lot of material), and also added musical contrast. After the constant full gamelan (and mostly rhythmic) music heard in the previous acts, the freer rhythms and lighter textures created by the smaller ensemble combinations in Act 4, comes as something of a relief.

2.7) Use and arrangement of other music used in Acts 3, 4 and 5, and connections to music used in Acts 1 and 2.

So far, I have discussed each of my compositions individually and attempted to demonstrate their effective use in our score for *The Adventures of Prince Achmed*, and also to put them in a context of collaborative work and new music for Javanese gamelan (the key themes and questions of this portfolio). Part of my role of musical director for this score was the choice and arrangement of other pieces, and the overall flow of the whole score. This section will concentrate on Acts 3, 4 and 5 and then briefly discuss the connections to acts 1 and 2.

Some traditional pieces were used in the score, these being - the *ingguh* section from *Gendhing bonang Tukung* at the beginning of the whole film (introducing the characters, setting the scene, etc), *Ladrang Mugirahayu* (used for the comic scene where Prince Achmed is chased around the room by Peri Banu's ladies-in-waiting),¹⁶ *Kodhek Ngorek* (used in the battle between the Witch and the Sorcerer) *Lancaran Baita Kandhas* (for Aladdin's journey over the sea),¹⁷ *Inggah Kinanthi* (for the scene on the island of Waq Waq, where Peri Banu is first introduced, and also the end of the whole film),¹⁸ and *pathetan slendro sanga wantah* (used for part of the scene where Aladdin is telling his story to Prince Achmed). *Kodhok Ngorek* has been discussed in relation to *The Fire Mountain Witch* in section 2.1.

Other new compositions were also used. As well as music composed and arranged by Jacobs and House for the first two Acts, a piece by a 3rd year undergraduate student, Jacob Stevenson-Adcock, was used for the beginning of act 3, accompanying the scene introducing the Oriental characters. As part of the aim to get the group as involved as possible in the project, I had asked if any of the undergraduate students also wanted to compose a piece. Stevenson-Adcock showed us his piece, and it was quite different to anything else that had been written by Jacobs, House and

¹⁶ This piece was chosen and arranged by Ginevra House.

¹⁷ Suggested by Neil Sorrell, for the sea connection, and an arrangement made by John Jacobs in *irama rangkep*, for the beginning of Aladdin's story in act 3.

¹⁸ Suggested by Ginevra House for the scene introducing Peri Banu, and used again by me for the end of the whole film.

myself, and was also quite different to traditional music. It has a gentle, minimalist feel to it, and I felt it was appropriate for the 'Chinese' scene, as it avoided any kind of 'chinoiserie', which could have been predictable, or inappropriate.

The music that had already been created for Acts 1 and 2 was connected to that created for Acts 3, 4 and 5. Some pieces were reused, most notably *Inggah Kinanthi*, which first occurs in Act 2, and which I then used for the end of the film, and which then subsequently finishes after the film ends. Reusing material in this way attempts to create connections and continuity throughout the piece. The effect of finishing the piece after the end of the film is intended to move the magical mood of the film back to that of real life

This concept of using musical elements to indicate a movement from magic to real life is reflected in the use of different playing techniques in Sorrell's piece, which is used for the final battle scene. We needed a piece to accompany the final battle, and Sorrell agreed to write some 'Wild and Raucous' music for this. Creating another connection in the score, he created two different bukás for his piece – one of them was his own composition, and the other one was taken from the beginning of my piece *I Fear No Spirits*. Switching between the 'right' and 'wrong' end of mallets creates different effects and moods. Playing with the 'wrong' end of mallets distorts the pitches slightly and creates a crazily magical effect, partly because it is an unusual sound – this coincides with the moment the witch enters the battle, a particularly magically-charged moment. The transition back to the 'right' end of the mallets (which happens gradually, rather than suddenly, by players staggering their switch back) is intended to anticipate the move from magic to real life, which happens at the end of the film, and is introduced by *Inggah Kinanthi*.¹⁹ This piece is part of the suite of music used for the dance *Bedhaya Pangkur*. As discussed at length in the commentary on the show 'I Fear No Spirits', this piece has connections with

¹⁹ A previous example of the effective use of the 'wrong' end of mallets is a piece called *Hemiola Dance*, by Brendan Renwick, performed by Gamelan Sekar Petak in the mid-1990's. (Neil Sorrell, Personal Communication, December 12th, 2014)

peace and meditation, which is fitting for its use at the end of this film, where everything ends happily, peace reigns and the calmness of the music helps us move back into real life.

3) Context

Rather than put this context section at the beginning (where it might more obviously belong: to show a wider context, in which this has a place) – I have put it at the end, as I did not consider the context before starting work on the project, but after it. I did not want to be overly influenced by other possible gamelan versions of the music (I did not even find out that there were any until afterwards), so I consciously decided to avoid finding out. I did all the research into the context after the performance, and it was interesting to find out the differences and similarities between the different approaches of the two gamelan groups I had discovered.

In the context of the original film in 1926, Reiniger was experimenting with the technical possibilities of working with animated silhouettes. 'In her film Lotte Reiniger adopts the role of the oriental storyteller but at the same time the narrative is subject to a purely technical interest. (Schönefeld, 2006, p.177)' The use of fantastic creatures is as much due to the desire to show the possibilities of animation, as to the illustration of the story. *The Adventures of Prince Achmed* is part of a long history of adaptations of the Arabian Nights tales. The tales came from India, China and Persia in the eighth century and over the centuries have been translated, adapted and added to by people in Egypt, Syria, France and Germany. Many artists and writers were hugely influenced by these tales and in their turn, wrote their own works based on and inspired by the tales. Schönefeld suggests:

As in every good fantasy, this is a story of good versus evil, beauty versus ugliness. The fairy tale explores existential human experiences and the figures function as representatives of basic human characteristics: love and hate, life and death,

generosity and greed, peace and war, truth and deceit. But the idea of an inevitable, merciless fate as it is present in *'Arabian Nights'* is replaced here by the idea of agency, especially that of the community or family unit and the female witch. Reiniger secularises her story not only by omitting repeated thanks to Allah, but by depicting fate as wo/man-made (or possibly demon driven) but not as part of Allah's plan as the literary source might suggest. The 'Orient' here provides a magical springboard of opportunities for a new artform to prove its potential. (2006, p.181)

This film sits in a context of surrealist art, fairy tales, and experiments with music and images. This is in the context of the work of other artists – Hans Richter, Walter Ruttmann, Jean Cocteau, Max Ernst, Marcel Duchamp and many others. Philip Glass scored a version of *La Belle et la Bete*, which was performed in June 1994 in London, by The Philip Glass Ensemble, and there are countless other examples of composers creating new scores for pre-existing films. There are many connections here with the work in my portfolio, much of which is concerned with dreams, fairy tales and the influence of surrealist art.

3.1) Music created for Prince Achmed, by other gamelan groups

International Novelty Gamelan, based in Minneapolis, USA.

This is a group specifically formed for the composition of non-traditional gamelan music. A member of the group, Elaine Evans explains:

Most of us played in a traditional central Javanese group here in Minnesota before branching off to focus on our own compositions. Everyone in the group composes and we all have different approaches to the process. Some people bring in completed finished

piece, others bring in looser ideas and we work on fleshing them out as a group, but each composer directs where their piece goes. (Personal Communication, 11th February, 2014)

This sounds somewhat similar to the general approach of Sekar Petak (particularly the Monday group.)

The approach of International Novelty Gamelan to creating the music for Prince Achmed was to watch the film as a group, divide it into sections and themes and then each member chose which part they wanted to work on. They worked on the idea of 'repeating themes', which would be songs or instruments associated with characters. For example, the Witch would be associated with the bass clarinet; Peri Banu with the rebab and violin, there would be a particular song for the Sorcerer. Evans explains, 'Those themes or instruments would be woven into different scenes where appropriate.' This idea of themes was one discussed for our group's version, but I decided against it, as I thought it would be too obvious. It is interesting that International Novelty Gamelan did not use any traditional gamelan music, perhaps because they are a group whose specific purpose is to create new gamelan music, whilst we are a group who plays both kinds of music. Also, they used Western instruments, which we did not.

The music composed by International Novelty Gamelan is quite different to ours. I would say that there is more influence from traditional gamelan music in our compositions. International Novelty Gamelan uses more western influenced melodies and structures, with mainly soran instruments.

Gamelan Mulya Bhakti under the direction of Wangi Indriya at the Goethe Institute in Jakarta in 2002.

This project to accompany the film with a Javanese dhalang was inspired by the project manager Lisa: 'When I saw Lotte's film for the first time, I was immediately reminded of wayang kulit... the only thing missing was the traditional Javanese gamelan music' (The Jakarta Post, December 2002).

The female dhalang Wangi Indriya Taham and the gamelan group Mulya Bhakti created the music. Wangi discusses her approach, and the challenge of playing to the fixed speed of the film:

I was afraid to play along to these films, because it was something I had never heard of before... In the wayang, I can control the tempo of my puppets, their gestures and what they say, but this time there is a film, ready-made artwork – and I have to reinterpret it in such a way that the music and my narration will match the film. (The Jakarta Post, December 2002)

3.2) Context of other (Indonesian) gamelan composers

This section will briefly examine some contemporary pieces, which utilise musical influences from ceremonial gamelan music.

Keli by Rahayu Supanggah (2001) -

Keli means 'washed away', and is Supanggah's expression of concern about the potential disappearance of a number of ancient gamelan styles, such as Kodhok Ngorek, Monggang, Santiswara etc. The piece '...aims to show the potential of these disappearing musical traditions.' (Sleevenotes, *Kurmat Pada Tradisi*) It uses short, repetitive phrases from ceremonial music, along with vocal and rebab lines which are influenced by Santiswara music. Towards the end, the repetitive phrases turn into a groovy kind of bass line, which then dissolves into a non-traditional, improvisatory texture at the very end, a musical description of something being 'washed away'.

Shalawat Rambu by Waluyo (2013) –

This piece uses the text of the Islamic prayer 'Shalawat', sung to a melody based on the seleh notes of the balungan from Ladrang rambu, a piece traditionally played only by the ceremonial Sekaten gamelans at the annual celebration of the prophet Muhammad's birthday. The composer 'aims to

re-create gendhing Sekaten in a new way' (Sleevenotes, *I. S. I. Surakarta - Mahambara*), using Santiswara and Larasmadya style music.

The first section of the piece does not bear much immediate resemblance to the traditional piece that inspired it (although a closer examination does show strong melodic links), until the final section played by soran instruments only, which is much more directly connected to Ladrang Rambu. The piece is an inspiring example of a transformation of ceremonial music, which creates new connections with traditional elements.

Barang Miring by Bambang Sosodoro (2013) –

This piece is also inspired by gamelan Sekaten, and is a reinterpretation of the piece *Barang Miring*, using soft instruments and vocals. The composer suggests –

By using a variety of different approaches, such as a reinterpretation of musical treatment and a development of traditional resources, the practices, tendencies, norms or 'rules' found in the traditional performance practice of sekaten gendhing are presented with a different form and character.

(Sleevenotes, *I. S. I. Surakarta - Mahambara*)

My compositions, *The Fire Mountain Witch* and *Mountain Piece*, sit in the context of these new Javanese compositions, which mix elements of ancient ceremonial music with later traditional elements, particularly vocal music. There is also a precedent of this kind of fusing of different types of gamelan styles and music, in the creation of the piece *ROH* by a committee of Javanese composers, led by Supanggah. *ROH* stands for *Rhythms of Harmony* and was written for a festival of that name in Jakarta, featuring Evelyn Glennie in 1994. *ROH* is also a Javanese word for 'soul'. The piece featured six different tunings – the ceremonial gamelans Carabalen, Kodhok Ngorek, Monggang, Sekaten, and pelog and slendro.

Notations

Figure 5.5) Notation for *The Fire Mountain Witch*

The Fire Mountain Witch

Demung/slenthem: 5 5 5 5

saron : 3 2 3 • 3 2 3̄2 •

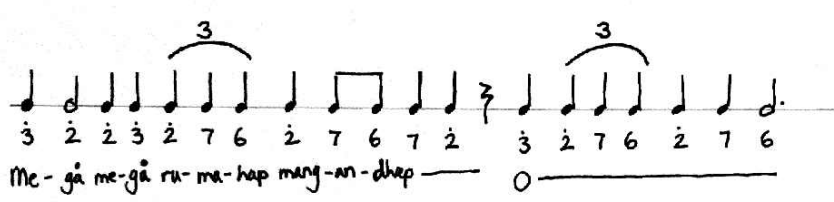
bonang : 2̄1 2̄3 2̄1 2̄3 2̄1 2̄3 2̄1 2̄3

peking : 5̄5 5̄5 5̄5 5̄5 5̄5 5̄5 5̄5 5̄5

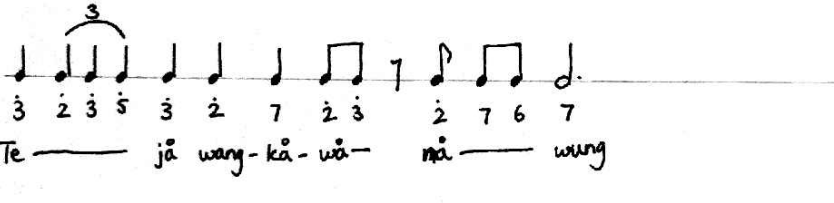
Song for "The Fire Mountain Witch"

3


 3 2 2 3 2 7 6 2 7 6
 Wu-kir sa-mo-dra ka-dya na-ngis-i

3



 3 2 2 3 2 7 6 2 7 6 7 2 3 2 7 6 2 7 6
 Me-ga me-ga ru-ma-hap mang-an-dhep

3


 3 2 3 5 3 2 7 2 3 2 7 6 7
 Te ja wang-ka-wa-na wung

3


 3 5 6 5 3 2 3 5 2 3 2 7 3 2 7 6 7 5 6 7
 Lir me-nget-i kang ki-lat tha tit Bre-ma-ra

3


 3 2 7 6 2 7 6
 a-li wer-an

Figure 5.6) Notation for *Mountain Piece*

"Mountain Piece"

Pelag:
(slenthem,
saron,
demung)

↑ ↑ ↑ ↑ etc

5 5 5 5 6 6 6 6

1 1 1 1 5 5 5 5 6 6 6 6

7 7 7 7 5 5 5 5 4 4 4 4

Slendro:
(slenthem,
saron,
demung)

1 1 1 1 5 5 5 5 6 6 6 6

i i i i 5 5 5 5 3 3 3 3

Peking: improvisation in opposite tuning (e.g. play pelag when the others are playing slendro, and vice versa), at double the speed.

Kempul: play on every note, matching the pitches, except - play a 6 instead of a 3 in the slendro section.

Kenong: plays twice on every note, again matching the pitches.

Bongng: plays normal garap - e.g. gembayang.

Suling: plays in opposite tuning - improvised.

This piece is first played quiet and slow, then when it happens again, it will be fast. It will happen 3 times in total.

Figure 5.7) Notation for *I Fear No Spirits*

Pelag "I Fear No Spirits" by Charlotte Pugh

solo - $\overline{12}$ 4 2 | . . $\overline{12}$ 4 2 | . . $\overline{12}$ 4 5 $\overline{42}$ 4 2 | $\overline{5}$ $\overline{42}$ | 1

solo - $\overline{5}$ $\overline{42}$ 4 $\overline{5}$ $\overline{42}$ 4 $\overline{5}$ $\overline{42}$ | $\overline{5}$ $\overline{42}$ | 2 1 4 5 3 2 3 2 | 1

Others join in - 2 1 4 5 3 2 3 2 | $\overline{3}$ 2 4 $\overline{3}$ 2 5 $\overline{3}$ 2 4 . 2 | 1

$\overline{3}$ 2 4 $\overline{3}$ 2 5 $\overline{3}$ 2 4 . 2 | $\overline{3}$ 2 4 $\overline{3}$ 2 5 $\overline{3}$ 2 4 3 2(1)

2 1 4 5 3 2 3 2(1) 2 1 4 5 3 2 3 2(1) 2 1 4 5 3 2 3 2(1) 2 1 4 5 3 2 3 2(1)

peking doubles speed
2 1 4 5 3 2 3 2(1) 2 1 4 5 3 2 3 2(1)

↓ | | | | | | |
kenang!
kempul!

↙ kenang + kempul play 'random' pl 1

↙ peking plays pl (same speed as n)

} × 2

Figure 5.8) Notation for *Dialogue* for gender and 2 suling

Gender part

Gender: $\frac{2}{1} \quad \frac{3}{6} \times 4 \quad \frac{6}{5} \quad \frac{3}{2} \quad \frac{6}{5} \quad \frac{2}{2} \times 2$

Suling parts

pelog suling: $5 \quad \overline{356} \quad \hat{i} \quad \tilde{s} \quad \overline{35} \quad 6 \quad \tilde{i} \quad \text{etc}$

slendro suling: $\hat{6} \quad \hat{6} \quad \hat{6} \quad 6j \quad \overline{653} \quad 6j \quad \overline{653} \quad \text{etc}$

Both parts improvised and ornamented, using this notation as a starting point.

Figure 5.9) Notation for *Romance for rebab and gender*

Gender part

Gender: $\frac{2}{1}$ $\frac{3}{6} \times 4$ $\frac{6}{5}$ $\frac{3}{2}$ $\frac{6}{5}$ $\frac{2}{2} \times 2$

Rebab part