

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

**Six Volumes – Volume Number 6**

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**August 2014**

## **Project 5 - *I Fear No Spirits***

DVD of the piece – film accompanied by live recording of the first performance

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#### Timings of pieces in 'I Fear No Spirits' -

1) Sendhon loop, John's song – start – 2.35

2) Sendhon loop, Cathy's song – 2.36 – 3.44

3) Sendhon loop build-up – 3.45 – 5.09

4) Slendro small pieces – 5.14 – 7.15

5) Puja's song – 7.00 – 10.00

6) I Fear No Spirits – 10.25 – 12.00

7) Moon In Pelog – 12.00 – 14.20

8) Slendro unison vocal – 14.20 – 14.27

9) 3 part slendro vocal – 14.59 – 17.54

10) Sendhon loop reprise – 17.57 – 22.03

11) Bedhaya Pangkur – 22.03 - end

#### A note about use of names of pieces

The whole piece is called *I Fear No Spirits*. However, there is also a short piece within the whole piece, which is also called 'I Fear No Spirits'. To

avoid confusion, when discussing the whole piece, I will always refer to it as *I Fear No Spirits* (in italics), and when referring to the individual piece, I will always refer to it as 'I Fear No Spirits' (with quotation marks). I will also refer to all other individual pieces with quotation marks, for example – 'Sendhon Loops', 'Moon in Pelog', etc.

### **1) Introduction -**

*I Fear No Spirits* is a 32-minute piece that consists of a series of shorter pieces, some of which may stand alone, but in this context are connected. My concept of this piece originally had parallels with that of dance drama or opera, in that it would incorporate elements of music, dance, dramatic narrative and, in this case, film. I was influenced in particular by the film (and stage show version) of *Opera Jawa*, directed by Garin Nugroho with music by Rahayu Supanggah, and also (much more indirectly) by the orchestral pieces *The Rite of Spring* by Stravinsky and *Turangalila-Symphonie* by Messiaen. The influence of Messiaen and Stravinsky is not overly evident in *I Fear No Spirits*; it was the emotions and images that I felt and saw, and the broad themes of nature and love, rather than the music itself, which I wanted to use in my show.

My original concept was to include more dramatic elements, similar to that of opera or dance drama. However, the final piece was not so similar to these things. Also, the piece discussed in this commentary is different again from the live performance. The music is the same (it is a live recording of the performance, with very few edits), but there are elements missing, such as the movement of musicians across the stage, and the two other films (there were three projections of three different films in the performance). However, a film of Puja's Bedhaya Pangkur dance does feature in this purely film version, which also pulls together all of the three films.

The individual composition 'I Fear No Spirits' also features in *The Adventures of Prince Achmed*, which is where the name comes from. It is a quotation by a strong female character, the Witch, who declares '*I fear no spirits!*' as she goes into battle with them. This resonates with the

emotional narrative, which is the backbone to this piece. (This piece is also discussed in the commentary on *The Adventures of Prince Achmed*.)

### 1.1) Narrative, transformation and re-contextualisation

Initially I had envisaged a show that used themes and narrative directly from fairy-tales or folktales, and would also bring together elements from my previous collaborations. However, this vision changed when I became ill and was eventually hospitalised with panic disorder and anxiety. After this experience, I found that creating my own music became a way of aiding the recovery from this illness. *I Fear No Spirits* became a very personal show about my own emotional and physical journey. I did not know exactly the form or structure that it would eventually have, and I let it evolve from the musical ideas and films I was making; the creation of which was a way of expressing how I was feeling throughout my illness and recovery.

Although *I Fear No Spirits* is not a traditional fairy-tale and does not directly draw from any known tales, it does have some key features in common, such as transformation, heroic quests and a separate, timeless and magical world. In a way, I was creating my own fairy-tale. I have always loved these kinds of stories and especially the imagery associated with them. I often find the imagery even more magical than the stories, as it conjures up an atmosphere that I can then populate with my own feelings and stories, which is what I have attempted to do here. *I Fear No Spirits* is a separate, timeless and magical world, in which I explore my emotions and life. Fairy-tales and associated magical imagery are also a central theme in my own visual art and photography, and also have strong connections to dreams, which are another source of inspiration.

Transformation and re-contextualisation are key concepts in *I Fear No Spirits*. They are manifested in the music (for example, the re-contextualisation of the traditional pieces *Bedhaya Pangkur* and *Sendhon Tlutur*, which will be discussed below) and the emotional journey of transformation, which is partly portrayed by the music and made more discernable by the films.

*I Fear No Spirits* is intended to portray a 'transformation' from panic and anxiety to healing. The use of *Bedhaya Pangkur* at the end of the piece symbolises the goal of the transformation - female strength and peace (this is discussed in section 3). The films also shift from constantly moving and distracted images to still and peaceful images (from 20.20 onwards), culminating in the ten seconds of silence at the end, which accompanies the final film. The magical world is conveyed with blurred images and dream-like colours. The filters on the app used to make the films utilize 'un-real' colours, which highlight the magical and dream-like atmosphere. Bettelheim suggests:

This is exactly the message that fairy tales get across to the child in manifold form: that a struggle against severe difficulties in life is unavoidable, is an intrinsic part of human existence – but that if one does not shy away, but steadfastly meets unexpected and often unjust hardships, one masters all obstacles and at the end emerges victorious. (1976, p.8)

The pieces of music that make up *I Fear No Spirits* have connections running through them, which are both musical and narrative. The diagram attempts to illustrate some of these connections. There are also connections here with the fairy tale narrative and imagery found in *The Adventures of Prince Achmed*. This will be discussed in the overall commentary, which details the connections between each project.

*I Fear No Spirits* starts and ends with traditional music (Sendhon Tlutur and *Bedhaya Pangkur*). The use here of traditional music to 'frame' the piece is perhaps connected to my experiences of Javanese traditional music as some kind of transformational experience. The traditional pieces perhaps serve as an opening and closing of the narrative of the piece, and there are connections with the use of certain pieces of music that are traditionally used for this function. There are parallels here with Nick

Gray's *Birth of Kala* project for gender wayang ensemble<sup>1</sup>, which uses the traditional Balinese piece *Sudamala*, to finish the performance – this is because it is traditionally used to accompany the ritual at the end of a wayang, while the dhalang is purifying holy water. This piece is connected to the story of the sons of Siwa – Kala, a demon, and Raré Kumara, a vulnerable child, the prey of Kala. Raré Kumara hides from Kala in the resonators of the gender wayang, and Kala pursues him and starts eating the offerings for the performance. 'The dhalang points out that by doing this, Kala is now in his debt, and the dhalang refuses to surrender Raré Kumara. The dhalang states that, in the future, puppeteers will be able to save anyone threatened by Kala through performing *wayang sudamala*, followed by the *sudamala* ritual to create protective holy water' (Gray, 2013). The connection between Raré Kumara and the gender wayang provides another reason to use the piece *Sudamala*, to close the performance, which was an exploration of the nature of the gender wayang. In *I Fear No Spirits*, the use of Bedhaya Pangkur to close the piece, is connected to the function of the ending, which is to symbolise the goal of transformation to a peaceful state of mind.

### 1.2) A description of the musical and visual narrative of the piece, including themes of transformation and healing

The theme of 'transformation' is shown by the mood changing and developing throughout the piece, particularly visually, by changing from repetitive and disjointed images to the dance of Bedhaya Pangkur. The piece starts and ends with traditional pieces. It starts with 'Sendhon Tlutur' (which has been musically transformed into 'Sendhon Loops') and finishes with Bedhaya Pangkur. This shift from the first piece to the last creates a transformation from sad feelings of loss and despair, to a powerful sacred dance.

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<sup>1</sup> Performed in London on the 19<sup>th</sup> March 2012, by the London-based group Segara Madu.

There are moments of 'separateness' in this piece. This is related to the feelings of 'de-personalisation' and 'de-realisation' experienced during panic attacks, where one feels completely disconnected from oneself and the world around. 'Separateness' is shown in *I Fear No Spirits* by the division of Sendhon Tlutur into looped fragments. The piece is separated from its original context and traditional accompaniment. 'Slendro Small Pieces' consists of contrasting separate pieces sandwiched together, creating a disconcerting and disconnected feel. The male and female vocals in 'Moon in Pelog' are separate lines, which come together for the final word 'side', which is the end of the phrase 'we came out the other side', and is a hint towards the 'separateness' becoming healed.

All through the piece, the repetition of short phrases and images symbolises panic and obsessive thoughts, and the feeling of being trapped. This is shown visually with the fragmented and repetitive films, and the repetition of footage showing train journeys. The rebab (featuring in 'Slendro Small Pieces', and towards the end of 'Sendhon Reprise' leading into Bedhaya Pangkur), has a plaintive vocal quality, that represents emotions (as Supanggih suggests the rebab is the 'soul' of karawitan – 2011, p.101). Part of this representation may be connected with a Western audience's perception of the sound of the rebab, and also the sound of the miring used, which relates to music in minor keys heard in Western music.

Puja's Balinese Arja song is a still moment with lots of space, and symbolises the stillness, which I am seeking, but is not yet found. Visually, this stillness is shown with footage of the sea, which also symbolises escape, contemplation and a different perspective on the world. The abrupt entry of the saron solo of 'I Fear No Spirits' disrupts this stillness and contemplation, as the panic attacks disrupt my life. This piece represents my frustration. The mood moves on with 'Moon in Pelog'. For the first time, the vocals are in my own words and explore my feelings. Phrases such as 'owl's flying' and 'we came out the other side' indicate my movement towards recovery. The symbolism of flying to me is of magic, freedom and escape. This theme is also represented in the films with footage of seagulls flying, as well as the view of clouds from an aeroplane. The films also show



footage of elements of fire, air, water and earth, which are important to me as part of an attempt to understand the world. The three parts of '3 Part Slendro Vocal' each have their own journey, which attempts to search towards something. They congregate periodically on unison notes. I envisaged this piece as each voice representing a different path, as I was travelling down different paths seeking recovery. Obsessive and anxious thoughts return with 'Sendhon Loop Reprise', (both visually and musically) and only the plaintive melody of the rebab is left, before Bedhaya Pangkur begins, representing strength and peace at the end of the journey, as discussed extensively in section 3.

### 1.3) The films -

As part of my illness, I was travelling a great deal in an attempt to find somewhere safe to be. I started filming these journeys, which were mainly by train and walking from place to place. This was a way of documenting how I felt, to try to produce something more external and concrete than the feelings and thoughts I was having. The process of making the films and then watching them back created a kind of external world for me, a different way of seeing my behaviour and experiences. I used my iPhone and an app called '8mm' (which imitates various types of old film), as this was something I always carried with me, and was easy to use. The visual aspect of the constant movement, and the lo-fi effects created by this app, along with the jumps and glitches in the film, contribute to the dream-like atmosphere discussed above. I found the process of making the films therapeutic, as I was able to try and turn my illness into something creative that I could also communicate to other people.

### **2) Sendhon Tlutur: its traditional context and use in *I Fear No Spirits*.**

The traditional piece 'Sendhon Tlutur' is used in *I Fear No Spirits* as the source material for two new pieces – 'Sendhon Loops' and 'Sendhon Loop Reprise'.

'Sendhon Loops' uses loops of phrases and fragments of original recordings of Cathy Eastburn and John Pawson singing their own versions

of the song. Pawson's version is in slendro nem and is the wantah ('standard' and longest) version. Eastburn's version uses her own English translation of the Javanese words, and is performed in slendro manyura and the jugag (shortest) version, which is basically the second half of the wantah version. Both the nem and manyura versions are actually the same.<sup>2</sup> Eastburn and Pawson use different miring notes. In *I Fear No Spirits*, Pawson's version is heard first, followed by Eastburn's. Figure 6.1 (p.159) shows the notation of Pawson's version.

The loops are pre-recorded and played through seven different speakers, which were positioned throughout the gamelan. Some of the loops are only repeated briefly, and some are repeated for a longer period of time. Some of these longer loops are used as a basis for the build-up that follows the live performance of Pawson and Eastburn's versions. Figure 6.2 shows some of these loops.

Figure 6.2) Loops from 'Sendhon Loops'

Figure 6.2a) Longer loops taken from Pawson's version:

<u>3 2</u>	<u>3 . 5 .</u>	<u>6 1 2</u>	<u>1 6 .</u>
ta-	ni,	war-	sâ,

Figure 6.2b) Loop taken from Eastburn's version (but using English words)

<u>6 1 2</u>	<u>1 6 .</u>
war-	sâ,

Other loops taken from Eastburn's version are a sustained 6 and low 5.

<sup>2</sup> Pieces are rarely solely in one pathet, and the distinction between pathets nem and manyura is ambiguous. Many nem pieces use mainly manyura cengkok, although there are a few specific cengkok for nem, and sanga cengkok are also sometimes used. Pieces such as 'Sendhon Tlutur', which are essentially the same in nem and manyura, and other pieces such as Ladrang Moncer, which is also the same in nem and manyura, are pieces that cross over the boundary of pathet - they are considered to be in both pathets.

An extended version of this build-up section also occurs later in *I Fear No Spirits*, as 'Sendhon Loop Reprise' (17.57 – 22.03). In the live performance, Eastburn and Pawson spontaneously improvised vocal parts to add to the texture of both the 'Sendhon Loop' build-up and reprise.

### 2.1) Use of Sendhon Tlutur in traditional contexts –

The piece is the same in slendro nem and manyura and is transposed down one note for slendro sanga. It is used both in wayang and klenengan music. It is similar to pathetan in that the voice leads the other instruments, it is usually sung by a dhalang (when performed in wayang), and the vocal line is relatively rhythmically free. However, it also differs from pathetan, as there is usually no rebab and its dramatic function is different; it is generally used to indicate a sad and melancholic mood. The meaning of the word 'sendhon' stems from the root word 'sendhu', which means 'to nudge', 'to interrupt', or 'to break continuity'.<sup>3</sup> 'Sendhon are used to convey feelings of bewilderment, doubt, hesitation, reluctance, and so forth' (Becker and Feinstein, 1984, p.490). These definitions imply a deeper significance for the piece, as they are broader than just 'melancholy' or 'sad'. This dramatic meaning of the piece is the reason why I have used it to begin *I Fear No Spirits*.

The usual accompanying instruments are gender (the main instrument), gambang and suling. The gender accompaniment is also often different from pathetan, as players can use pipilan technique<sup>4</sup> instead of the usual gender patterns used in sulukan (songs performed by dhalangs). 'Pipilan lends a sort of drippy, 'tear-drop' feel to the sendhon, supporting the melodic feeling that can range from tragedy to simply sad or nostalgic or to only slightly pensive.' (Personal Communication, Kathryn Emerson, 18<sup>th</sup> September, 2013).

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<sup>3</sup> These definitions could also connect to the suspension of reality, or a suspension of belief – to 'break continuity' or 'interrupt' life, in order to explore an experience, or a feeling. This connects with the function of fairy-tales, in which a suspension of belief or of reality is needed, to allow the story to play out (See section 1.1).

<sup>4</sup> Sumarsam defines 'pipilan' as – '...playing technique of bonang and gender in which the player plays single tones, one at a time' (p.257, 1992).

It is considered by some to be a sacred piece and not often used, although it does seem that nowadays, tlutur-type pieces<sup>5</sup> are becoming more popular in wayang (information from gamelan list). There are only five types of sendhon, and apparently, no new versions have emerged 'even in all the innovation going on in wayang' (Personal Communication, Kathryn Emerson, 18<sup>th</sup> September, 2013). It is also used in the dance suite featuring the warrior from the Mahabarata, *Gatutkaca Gandrung*, and his search for love. The dancer himself sings the 'Sendhon Tlutur' to express his sad feelings.

Its use for characters or situations is not necessarily specific and is open to debate. Although it is connected with sad moods, Emerson suggests that 'Tlutur is not identified with any specific character or lakon, but depends on the dhalang's feeling for his role in the moment – is he making a statement as the character or as the messenger for an overall moral message' (Personal Communication, 18<sup>th</sup> September, 2013). For example, some dhalangs would use it for a moment where a Kurawa-allied character (i.e. a 'baddie') feels grief, but others would disagree, as Kurawa related characters are overall seen as bad and should not be sympathised with. This is a deeper interpretation than just using it to illustrate a 'sad' scene, and often these decisions as to its use are made spontaneously, as are many of the dramatic decisions of the dhalang.

Therefore, its use in wayang narratives is flexible and down to the interpretation of individual dhalangs, and the context of the story and the moral message that is being conveyed. I consider my use of it in *I Fear No Spirits* as related to this context, in that it has been used to illustrate the general melancholic mood at the start of my emotional journey, rather than a specific character or situation in wayang. Also, the flexibility of its use in wayang gives it a context in which a wider, or deeper, interpretation is appropriate, which I have given it by its use in *I Fear No Spirits*.

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<sup>5</sup> For example, Gendhing Laler mengeng - inggah Ladrang Tlutur, Gendhing Tlutur, Ayak ayakan Tlutur, Srepegan Tltur in Slendro Sanga and Slendro Manyura (not Nem), Sampak Tlutur in Slendro Sanga and Slendro Manyura.

## 2.2) Differences between the performance of Sendhon Tlutur in traditional contexts and its performance in *I Fear No Spirits*

'Sendhon Loops' uses Eastburn and Pawson's specific interpretations of the piece. As the piece is flexible in interpretation, there is no 'fixed' way of performing it, so the original recorded versions used are specific to these performers (the more so with Eastburn as she created the English version herself and made the necessary changes to the music to fit with the words, and vice versa). In a traditional context, both Pawson and Eastburn would sing the original 'Sendhon Tlutur' differently each time, but for 'Sendhon Loops', as the loops were all pre-recorded, they needed to sing very closely to the original recordings. There are potential issues here with 'fixing' a flexible music, although 'fixing' could be seen as a result of the transformation of a traditional piece. However, I was happy with a certain amount of flexibility, and did not require exact timing for their live version to coincide with the loops. I trusted their musicianship to perform the piece in an effective way.

This is a contrast from how it would be performed traditionally, as the accompanying instruments would also be performed live, and would follow the lead of the voice. So in the context of 'Sendhon Loops', that relationship is exchanged, and the voice is now following the 'accompaniment', i.e. the recorded loop. (See more about this in section 2.4 – Transformation.)

There were also issues with tuning. The tuning of both Eastburn and Pawson's original recordings was fairly similar, although not exactly the same. Where there were discrepancies, I thought they added to the mood of the piece, which features miring notes which are deviations from the slendro scale, and have already started to alter it. The small discrepancies in tuning heard in the live performance reinforce this and add to the uncertain and eerie feeling of the piece. We are not quite sure what the 'home' tuning is, as the notes shift around and the slendro scale becomes elusive. Miring has changed the notes of the slendro scale, and we are no longer sure what each note really is.

2.3) Background to my use of the piece. What does it mean to me, from my cultural background and perspective? How do the traditional meaning and mine overlap?

The melody of this piece creates a mournful mood (as discussed in section 2.1), with which I could identify when I was in the middle of my illness. The first time I came across Sendhon Tlutur was when it was used for the Wayang Lokananta, in April 2012. For the York Sekar Petak performance in the wayang, I wrote a new accompaniment for gender (slendro and pelog) and rebab. I recorded Pawson singing in the gamelan room to give me an idea of the piece for the wayang. This was a rough recording with background noise; however, I liked the spontaneity and energy of it. So I used this recording to create the loops for *I Fear No Spirits*.

I feel an attachment to Pawson's recording, which was the only version I knew. As this was a solo vocal recording without any accompanying instruments, and was the first time I had heard the piece, my knowledge of the piece was in what was becoming an 'untraditional' context, and along with composing a new gender and rebab accompaniment for Wayang Lokananta, I was already treating it as a piece outside of its usual instrumental accompaniment and context. I chose not to listen to the traditional accompaniment, so I could create something of my own, just based on the vocal melody and the fact that I knew the piece was used for a sad scene in the wayang - a character who mourns that the gods are always fighting each other.

I wanted the contrast between Eastburn and Pawson's voices to be an important musical feature of *I Fear No Spirits*, and to start the piece with their unaccompanied singing. I approached Eastburn to ask her to record for me her own version and she suggested using English words, as this was something she was interested in. This stems from her interest in *macapat* (sung Javanese poetry), and the meanings and emotions connected with this music, which she is interested in exploring in her native language.

The aural image of several pre-recorded loops being played from different places in the auditorium was a key feature of *I Fear No Spirits* – it

connects strongly with the mood and theme of nervous breakdown and anxiety, as there are swirling repetitive fragments of melody heard from unexpected directions and obsessively building up in intensity.

The use of miring which features extensively in 'Sendhon Tlutur' was important. Miring notes are taken from outside the slendro scale, and are used to indicate a sad and melancholic mood, which would establish the mood at the beginning of *I Fear No Spirits*.

Miring notes were also an important musical feature for the whole of *I Fear No Spirits*. I also used them in '3 Part Vocal' as a key feature. An extension of miring notes also comes from the slight differences in tuning between Pawson and Eastburn's recordings and live performances, and these were exploited to create an unsettling atmosphere (rather than new versions of the songs being recorded to make sure tuning was exactly consistent between everything – this would have been an option). Miring-type notes were also used in the rebab part for 'Slendro Small Pieces'.

Figure 6.1) – Pawson’s notation of ‘Sendhon Tlutur’

**Sèndhon Tlutur Wetah - SI 6**

2 . . 3 3 2 . 1 6 5 6 .    2 2 2 2 2 2 2 2    2 3 2 1    i  
 O,                                      Wu- kir sa- mo- drá ka- dyá na- ngis-    i,

i i i i i i i i    1 . 3 5    5 .    2 . . 1 6 5 6 .  
 Mé- gá mé- gá ru- ma- hap mang- an-                      dhap, O,

2 2 2 2 2 2 2    1 . . 2 .  
 Su- me- bar me- tu ri- ris- é,

3 . 5 6    6 6 6 6    6 1 2    1 6 .  
 Té-                      já wang- ká- wá na-                      wung,

3 3 3 3 3 3 3 2    3 . 3 .  
 Lir mè- nget- i kang ki- lat tha- thit,

2 2 2 2 2    2 . 3 6    6 .  
 Bre- má- rá a- li- wer-                      an,

1 . 6 1 3 5 .                      2 . 3 2 . 1 6 5 6 .  
 O,                                      O,

2 2 2 2 2    1 . . 2 .  
 Nèng ta- wang su- mung- sung,

3 . 5 6    6 6 6 6 6    6 1 2    1 6 .  
 Dha-                      wuh ing- kang pus- pá war-                      sá,

3 3 3 3 3 3 3 3 3 3    3 2    3 . 3 .  
 A- rum a- rum su- ma- wur a- ma- ra- ta-                      ni,

2 2 2 2 2    2 . 3    6 .    5 . (ompak: 555. 5352 2523 5616)  
 Me- nuh- i ing pa- prang- an,    O



#### 2.4) Transformation

The pre-recorded loops now provide the ‘accompaniment’, and the role of this accompaniment has changed, with the voices being required to follow rather than lead. Only the vocal part is used, with no other instruments, therefore not only have I taken it out of its traditional Javanese performance context, I have also isolated the vocal melody from its traditional instrumental accompaniment. The loops have now taken the place of an accompaniment, and change the effect of the piece. The loops and the traditional gender accompaniment have several similarities and differences. The traditional accompaniment is continuous throughout the piece and the loops are not. The traditional accompaniment consists of very short phrases repeated many times and each phrase is similar in style to the others. The loops are also repetitive and similar in style to each other. The traditional accompaniment focuses on *seleh* notes and supporting the vocal, while the loop accompaniment does not focus on *seleh* notes, instead it is concerned with vocal lines and phrases (see Figure 6.1– Pawson’s vocal notation of *Sendhon Tlutur*).

The loops create a different kind of atmosphere to the traditional accompaniment. There is a connection with the traditional accompaniment by the use of repetition, but other elements are transformed – for example, the focus on the vocal phrases rather than *seleh* notes (although this is not at the expense of all *seleh* notes).

Figure 6.3 shows the loops which are discussed below, in an attempt to illustrate some connections with the traditional accompaniment. Figure 6.3a. shows the first loop, which is played throughout the first two lines, shown in Figure 6.3b. The repetition of this loop somewhat clouds the repeated 2’s and 1’s and the *seleh* note 5 – but it does emphasise the first *seleh* note 6, and the *seleh* note 6 at the end of the second line, bringing the phrase shown in Figure 6.3c. round in a circle, connecting it to the beginning.

The loop in Figure 6.3d. from the end of the fourth line is played through the next two lines (lines 5 and 6). Again, this loop clouds the repeated 2’s

and the repeated 3's, but does connect with the seleh note 6 at the end of line 6.

The loop in Figure 6.3e. from the first 'O' in line 7, carries on through the next line (line 8), and clouds the repeated 2's slightly, but the 5 also has the effect of a kempyung note with the 2. That loop, and the next one, from the second 'O' in line 7, (shown in Figure 6.3f.), along with the live vocal part from the actual Sendhon (shown in Figure 6.3g), together create a 'chaos' of sound, which would not normally be heard in a traditional rendition. The next loop (shown in Figure 6.3h) is more straightforward and does emphasise the seleh note 6, as it is really a straight echo of that phrase, just played once.

The last loop shown in Figure 6.3i, does cloud the last line, but the last two notes – low 5 and low 6, do emerge through this texture anyway.

Figure 6.3) Loops from 'Sendhon Loops'.

Figure 6.3a)  
2 . . 3 3 2 . 1 6 5 6 .  
 O,

Figure 6.3b)  
2 . . 3 3 2 . 1 6 5 6 . 2 2 2 2 2 2 2 2 2 2 2 3 2 1 1  
 O, Wu- kir sa- mo- drá ka- dyá na- ngis- i,  
 i i i i i i i i i 1 . 5 5 . 2 . . 1 6 5 6 .  
 Mé- gá mé- gá ru- ma- hap mang- an- dhap, O,

Figure 6.3c)  
2 . . 1 6 5 6 .  
 O,

Figure 6.3d)  
 6 6 1 2 1 6 .  
 wá na- wung,

Figure 6.3e)  
6 1 5 .

Figure 6.3f)  
2̣ . 3̣ 2̣ . 3̣ 6 5 6 .  
 O,

Figure 6.3g)  
1̣ . 6 1̣ 5 .      2̣ . 3̣ 2̣ . 3̣ 6 5 6 .  
 O,                                      O,

Figure 6.3h)  
6 3̣ 2̣    3̣ 6 .  
 war-      sã,

Figure 6.3i)  
3 2    3 . 3̣ .  
 ta-      ni,

Another transformation is the element of non-continuous accompaniment rather than continuous. The function of the traditional accompaniment is more in a supporting role with the vocal at the forefront. In this case, the loops do support the vocal, as they still provide a musical line to sing against and consist of notes in the slendro scale, which keep the vocalist provided with notes.<sup>6</sup> As well as this, the loops have the added function of enhancing the vocal, by echoing phrases of it, rather than just supporting it. Traditionally, there is also a short balungan phrase at the end, played on the gender, which I have cut out.

Eastburn’s English translation, and the specific interpretations of the piece by Pawson and Eastburn, has given the new pieces a different interpretation. For example, the English translation has brought the piece from Java to England; it has translated the Javanese words into a language that the audience understands. Therefore, its meaning at the beginning of the piece was obscure, and was conveyed mainly musically (through the melancholy melody), and then, through Eastburn’s translation, has become understandable – the mists have cleared and the meaning of the piece is

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<sup>6</sup> One of the traditional roles of the gender in any gamelan piece is to provide the vocalist with notes and support to help their tuning, particularly in pieces where the gender is the main supporting instrument, i.e. pathetan, ada-ada, sendhon, andhegans, palarans etc.

now clear. Pawson and Eastburn's specific interpretations (which are unique to them, as is each interpretation of a song by an individual), and not only that, but specific recordings, contribute to the work's originality.

There is also a connection to Puja's Arja song. The song that Puja chose for *I Fear No Spirits* is sung by a character that is about to die. There is a connection between this and the words for 'Sendhon Tlutur', which also refers to death. Translation of the Javanese words for 'Sendhon Tlutur' –

Bleakness, the sun is grieving as though kissing one in  
mourning;  
All loveliness fades, its face sombre;  
A gloom and pallor pervades its entire being;  
Suddenly dark crimson like blood, the sky a blazing morning  
red. (Translation by Emerson.)

Translation of the Balinese words for the Arja song –

Alas, my love, please forgive me.  
I must leave you now. Because it is the king's command  
That I should die.  
Please take care of yourself.  
I shall wait for you  
There in the next world.  
(Translation by Ni Made Pujawati.)

Although *I Fear No Spirits* is not directly about death, the sad and melancholy mood that pervades it (especially at the beginning) has a connection to these words. There is also a tradition in Java of using words for pieces which have unconnected meanings, so the use of these songs sits in that context.

As I suggested earlier (section 2), the use of 'Sendhon Tlutur' in a traditional wayang context is not just for a sad situation, it can be more

complex – a ‘bad’ character can still be sympathised with. Therefore, do we look at people’s motives and feelings in detail, or the ‘bigger’ picture? It is important to consider both. The debate amongst dhalangs as to the use of the sendhon reflects a deeper philosophical debate about ‘good and bad’, and ‘right and wrong’, which indicates deeper meanings that go beyond a purely musical and dramatic function. In wayang this makes sense, as moral teaching is one of its primary functions.

Although the sendhon has been taken out of its traditional context (not only by changing certain musical aspects of it, but also using a very different visual context, i.e. my films instead of a wayang), I am still using part of its traditional meaning, which is the illustration of a sad event. However, there is no obvious character or story attached to this illustration. The audience has to know that it is meant to illustrate my situation - if they did not have programme notes, they would not be aware of this.<sup>7</sup> However, musically, I think the sendhon does come across as sad and melancholy, even for a western audience that would not be familiar with the contextual meaning of it. This is partly because miring notes have a similarity to smaller intervals in minor scales, which are connected with sadness and melancholy. I did not want to directly tell the audience too much and I wanted them to find their own interpretation as to the meaning of the piece. I hoped it would strike a chord or resonate in some way with other people, through the images and music rather than a discernible story. (See also section 5a on elusiveness and symbolism)

Therefore, ‘Sendhon Loops’ and ‘Sendhon Reprise’ can be seen as an example of ‘musical transformation’. Changing its visual and musical context transforms it into a new piece with a new name, which illustrates a non-traditional situation, whilst still maintaining a connection with its Javanese roots.

The effect of using ‘Sendhon Tlutur’ in *I Fear No Spirits* can be seen in various ways. It was an inspiration for my own vocal music. For example, I used some of the Javanese words from the sendhon to set to my own

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<sup>7</sup> It would be interesting to find out the interpretation a Javanese audience might have, who would already be familiar with the traditional elements of the music.

music for the 'Slendro Unison Vocal'. The use of mirroring was also an inspiration for other pieces, particularly '3 Part Vocal'. It was also one of many inspirations for my films. The process of making loops from 'Sendhon Tlutur' inspired me to make loops from some parts of the film, or to deliberately emphasise parts of the film that had 'loop-like' elements in it. For example, from the start of the film until around 2.34 (just before Eastburn's version starts) - the footage shot from the train of the pylons that keep appearing at regular intervals has a loop-like effect. There is also a small section at the end of Pawson's version, which has the same pylon footage, which I have looped to emphasise this effect even more, and to emphasise the musical loop of the word 'tani' (this happens from approx. 2.14 until Eastburn's version starts). Loops are a recurring feature of the piece and the diagram shows some of these. Along with Bedhaya Pangkur, it also provided karawitan as a starting point for the rest of the music. It created a connection with Puja's Arja song, and a way to collaborate with Pawson and Eastburn. It was also a basis to create new pieces (such as 'Sendhon Loops' and 'Sendhon Loop Reprise') and providing starting points for new pieces (for example, 'I Fear No Spirits').

### **3) Why Bedaya Pangkur? – Its traditional context and place in *I Fear No Spirits*, and concepts of rasa and mediation**

*I Fear No Spirits* starts with eerie disjointed images and music, creating an atmosphere of panic and nervous breakdown, and then transitions into a traditional dance piece. This transition is a marked contrast and change of mood, and begs the question – why is it used? Not only is Bedhaya Pangkur a traditional piece, it is one of several sacred dances that originated in the courts of central Java, which are perhaps the ultimate example of Javanese 'halus' refinement. How has it found its way into the work of a Western woman, the subject of which is a nervous breakdown?

Bedhaya Pangkur represents my recovery and the object of my journey, which is to seek peace and balance. This piece was chosen because it is one of my favourite Javanese dances and one of my favourite pieces of

music. It was always intended to become the ultimate destination of the whole piece, even before much of the preceding music had been written.

I wanted a symmetrical, ordered and balanced piece of music for this section, to illustrate the harmony and peace that I wanted to arrive at from the chaos of panic attacks. However, I didn't want to write pastiche type music, so I used a traditional piece, as it would perform this function much better than anything I could compose.

Are my peace of mind and desire for stability represented by Javanese culture? Is there some kind of 'redemption' through karawitan? There are strong connections here with important elements of *kebatinan* (Javanese mysticism). Warsidiningrat suggests that the bedhaya dance 'provides a guide to meditation (*samadi*)' (see quote from Warsidiningrat later on, in section on meaning of bedhaya in traditional context.) Benamou quotes Mlyowidodo as suggesting that meditation used to be an integral part of playing gamelan.<sup>8</sup> Benamou references Paul Stange's description of *rasa* as a 'faculty of perception' – '...*rasa* is the tool through which we apprehend inner realities' (1984, p110, in Benamou, 2010 p.50). Benamou then goes on to quote Mloyowidodo's description of playing gamelan:

When I play [gamelan], I'm in a state of meditation.  
That's how I'm able to attract ["pull"] those who are listening. Because of my meditation... you are drawn by my meditation. Without realising it you're drawn by my raos [high Javanese for *rasa*]. Let's say you are listening to a klenengan – if you're not listening you won't be drawn in but if you've come just to listen, and the players are all of my generation, you're going to be drawn in. That doesn't necessarily mean that my playing is good though. But you're drawn by my meditation. I've pulled your raos with my raos. That's

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<sup>8</sup> Supanggah also suggests – 'Certain groups of musicians consider playing gamelan as a form of meditation. We can witness this kind of tradition in an event known as Mulyararas or Muryararas or Murihararas, in which certain *gendhing* are performed with full concentration and in complete darkness' (2011, p.234-5).

what you call kebatosan! [high Javanese for kebatinan.] (Benamou, 2010, p.50-51)<sup>9</sup>

Niels Mulder, defines samadi as '...a state of mind that can be described as a world-detached concentration, in which one is open to receive divine guidance and, ultimately, the revelation of the mystery of life, of origin and destination' (Mulder, 1998, p.46).

Although I do not claim (much as I would like to) that my creation of *I Fear No Spirits*, or the act of watching and listening to it, may reveal the 'revelation of the mystery of life', there is something in this to which I have aspired – that is the exploration of possible answers to my own life experiences. Watching a bedhaya dance (or indeed most Javanese dance), and playing gamelan music helps me to relax, to find peace, balance, and to restore order into my life. These are all the things that I was lacking during my illness and desperately sought during it in order to recover. Here is a Javanese context for this kind of exploration of self through karawitan, and perhaps a chance to find my own 'rasa', and explore my 'psychological burden', as Supanggah suggests. Although these practices of meditation may not be so prevalent now (Benamou/Supanggah, 2010, p.50), they have deep roots and inseparable connections with karawitan.

There is also a context for these practices in wayang, as dhalangs traditionally meditate before important performances. In many wayang lakon, the hero will have a period of spiritual crisis and meditation and will typically visit some kind of spiritual teacher, as in the scene 'djedjer pandita', in which one of the most important wayang heroes, Arjuna, is received by a seer in a mountain hermitage, and given blessings or advice. (Brandon, 1970, p.25)

Symmetry, balance and order are integral both to the music and dance of Bedhaya Pangkur. For example, the vocal is a single unison

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<sup>9</sup> Supanggah also discusses rasa, which is intricately connected with mediation and emotional experiences – 'Each person can determine the extremes and groups of rasa according to his or her own perception and interpretation. This may range from the saddest to the happiest or angriest character, or may use other parameters such as the psychological burden borne by the musicians, the weight or lightheartedness of performing a gendhing' (2011, p. 234).



melodic line sung by both male and female singers<sup>10</sup> (rather than the two related but contrasting lines of male *gerongan* and female *pesindhen*, which are heard in many other gamelan pieces), and is sung through the majority of the piece (as opposed to only certain sections). To me, this has a balanced feel, as the male and female voices are performing together. Supanggih suggests, 'The vocal part of a *gendhing bedhayan* has equal status to the other instruments included in the ensemble' (2011, p. 223). Again, this indicates balance, along with the steady musical dynamic. The dance (when performed by seven or nine dancers) has many symmetrical movements. In *Bedhaya Pangkur*, the *garap* is very closely tied to the *balungan* and the song, perhaps more so than many other pieces. For example, Figure 6.4 shows the notation for *Inggah Kinanthi*.

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<sup>10</sup> This is usually called a 'bedhayan' vocal, there are many examples, and also recent composers, such as Ki Nartosabdo used this type of vocal in combination with other pieces (Supanggih, 2011, p.224).

Figure 6.4) Notation for Inggah Kinanthi.<sup>11</sup>

Bedhayan inggah **Kinanthi Juru Demung** laras sléndro pathet manyura (1)

	6	6	$\cdot$ <u><math>\dot{1}</math></u>	$\dot{1}$	$\cdot$	$\dot{2}$	6	3	$\cdot$	<u>1</u>	<u>2</u>	<u>2</u>	
	Pa-	dhang	bu-	lan			ke-	ken		car-		an	
<u>1</u>	$\cdot$	$\cdot$	1	<u>1 2</u>	<u>2 3</u>	3	$\cdot$	<u>1</u>	<u>2</u>	<u>2</u>	$\cdot$ <u>3</u>	<u>1</u>	<u>2</u> <u>1</u> ⑥
			se-	dheng-	ing	pur-		nâ-	mâ		sid-	di	
$\cdot$	$\cdot$	1	$\cdot$	6		6	$\cdot$	1	$\cdot$	6		6	
$\cdot$	$\cdot$	$\cdot$	$\cdot$	$\cdot$	$\cdot$	$\cdot$	$\cdot$	$\cdot$	$\cdot$	$\cdot$	$\cdot$	$\cdot$	
$\cdot$	$\cdot$	2	$\cdot$	$\dot{1}$		6	$\cdot$	3	$\cdot$	$\dot{2}$		2	
			Jru-	de-	mung	i-		nge-	lâ		e-	lâ	
			Pus-	pâ	kres-	nâ		ing	as-		tâ-	nâ	
			De-	lang-	gung	lo-		ro	pa-		ran-	nyâ	
			Mi-	nar-	dâ	ing		pa-	ke-		dhung-	an	
$\cdot$	$\cdot$	3	$\cdot$	<u>1</u>		6	$\cdot$	<u>2</u>		6		6	
			ka-	wi-	let	lang-		lang-	an		la-	lu	
			ka-	la-	bang	si-		nan-	dhung		mu-	rub	
			jang-	krik	gu-	nung		wong	ang-		rang-	kung	
			pa-	ting-	gi	ti-		lar	dhu-		dhu-	kuh	
$\cdot$	$\cdot$	2	$\cdot$	$\dot{1}$		6	$\cdot$	3	$\cdot$	$\dot{2}$		2	
			leng-	leng	ka-	ling-		an	ka-		lung-	lun	
			ka-	re-	nan	ma-		rang	si-		hi-	pun	
			ba-	dhé	tan	nyim-		pang	si-		rèng-	sun	
			kâ-	yâ	ka-	su-		sah-	an		wu-	yun	

<sup>11</sup> From Drummond, Barry. <http://www.gamelanbvg.com/gendhing/index.php>

Bedhayan inggah **Kinanthi Juru Demung**, laras sléndro pathet manyura (9)

• • • 3	• • 1	• 2	• 6
• • • • 3 3 3 2 1 • 2 3 3 5 2 • 3 1 2 1 6	ka- la- ngen la- ngen- ing brân- tá	sa- tri- yâ an- del- ing yu- dá	kra- ma- né pu- las- é wa- yang
wa- lu- lang ri- né- kâ jan- mâ			
• 5 3 • • 6 1 2 2 3 2 • • 3 5 • 6 3 5 2 1	nga- rang mi- rong mi- rong ra- ngu ra- ngu		
su- ra- sa- né sa- né tyas wu- la- ngun			
sâ- tâ wâ- nâ wa- nâ kang ku- ku- cung			
ku- kus gan- tung gan- tung je- bug a- rum			
• • • • 2 2 2 3 1 • • 1 2 • 6 5 3 1 1	ka- rung- rung- an ma- ngi ri- yâ		
wi- la- tung bun- tal so- rot- an			
me- rak a- ti war- nâ ni- rá			
wa- yang- an- é kang si- na- wang			
• • 6 1 2 • • • • 1 2 3 2 1 6	ri- ya- ning tyas lir- ti- nu- tus		
a- gung ka- ti ngal wong a- gung			
ban- dé- rá lit sun le- la- yu			
su- ma- pá- lá po- lah ing- sun			

The balungan matches the vocal line on 17 out of 28 notes, and 3 other notes in which the balungan note anticipates the next vocal note. The garap of instruments such as the gender, bonang and rebab should keep to the balungan line. In the piece that follows, Ladrang Kembang Pepe, the gender plays a pattern called ‘kacaryan’ in the first and 3<sup>rd</sup> gatra, which strongly reinforces the contour of the vocal and the rest of the garap is strongly connected to the balungan. These kinds of connections are of course found in most other gamelan pieces, and the fact that they are marginally stronger here, coupled with the unison male and female vocal line makes the piece more balanced and ordered, especially when compared to the pieces that come before. For example, ‘Sendhon Reprise’ consists of loops, each one of which in itself is ordered and repetitive, and is then layered into an unordered swirl, and sits in opposition to Bedhaya Pangkur.

There is also a musical connection with the piece ‘Slendro Small Pieces’ (5.14 – 7.15), which feature kemanak in a 3/4 rhythm, rather than the usual 4/4 rhythm that the kemanak usually play in traditional pieces. I chose this different rhythm, to create a slightly disorienting feel. The use of the kemanak in this piece creates a musical connection with Bedhaya Pangkur, as the instrument has a close connection to this kind of music.

### 3.1) The meaning behind Bedhaya Pangkur in its traditional context –

The sacred court Bedhaya and Srimpi dances developed in the Yogyanese and Solonese courts from the 16<sup>th</sup> century onwards. They were developed in the Mataram courts, which were Islamic (Sufi Islam, which regards music as being a communication with God), but the dances were also influenced by Hinduism, Buddhism, and the culture from India which accompanied these religions.

Tomioka suggests, ‘The choreography of these dances expresses ideas like the peace and order of the cosmos, the unity of good and evil or of God and man’ (Tomioka, 2006/7, p. 78). According to Sumarsam, the Bedhaya dance and its dancers were ‘the ruler’s emblem of power’. ‘The duty of the Bedhaya dancers was not only to perform the most refined and sacred dances of the court but also to accompany the king when he went off to battle’ (1992, p.7).

In the ‘Wedha Pradangga’, Warsidiningrat suggests that the Bedhaya dance is important because:

- 1) It contributes to an understanding of Javanese culture by providing a guide to meditation (samadi),
- 2) It contributes to an understanding of the following war strategies: emprit neba (“birds alighting simultaneously on a rice field”), grudha nglayang (“the garuda, a mythical bird, glides), cakra byuha (“troops arranged in a wheel formation”)<sup>12</sup>, and so on.
- 3) It contributes to an understanding of karawitan

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<sup>12</sup> A good example of Javanese elusiveness, as further discussed in section 5.

and gendhing that portray deep and noble emotions. For these reasons, the bedhaya was adopted as a symbol of kingship for Javanese rulers. (in Becker and Feinstein, 1984, p. 82)

As well as these deeper meanings, the dances were also an important entertainment for the court.

The dancers wear identical costumes<sup>13</sup>, which resemble bridal costumes, as Nyai Loro Kidul wore a bridal costume when she taught the original Bedhaya Gendhing Ketawang to the dancers. This costume is also symbolic of the sexual union between Nyai Loro Kidul and the Sultan Agung in the 16<sup>th</sup> century, and could be seen as an allusion to the role of the female dancers, as ‘potential concubines of the of the king’ (Benamou, 2010, p.23). However, in ‘I Fear No Spirits’, I am more concerned with the symbolism of strength and power found in these dances.

The dancers begin and end each performance with a gesture of prayer (mangenjali). They face either two or four directions in symmetrical formations, and symbolic battle scenes are depicted – ‘...conflict between good and evil, or the process of subduing individual desires (Tomioka, 2006/7, p.79). Tomioka also suggests:

It is said that the number of dancers, either 4 [for a srimpi dance] or 9 [for a bedhaya dance], represents the number of vortices or chakras in the human body, the points of the compass or the classical elements of the cosmos. (2006/7, p.79)

Here follows a description of how Nyai Loro Kidul taught the dance Bedhaya Gendhing Ketawang to the dancers of the court:

It is said that just as the bedhaya dance lessons were about to begin, Kangjeng Ratu Kencana Sari<sup>14</sup>, queen of all spirits, good and evil, suddenly arrived from her palace in the South Sea. She appeared as a human being wearing a kampah [a ceremonial, batik, wrapped garment with a train] with the bangun tulak design and make-up like that worn by a bride. She agreed to teach the bedhaya dance for Gendhing Ketawang. She gave more than just one or two lessons. She appeared daily at sundown for three months and taught the dance until the students had mastered it. [She] ... went to all this trouble because she was attracted by the sound of noble and majestic melodies. She so loved Gendhing Ketawang that every time it was played she appeared. Moreover, she still appears for this gendhing. (Becker and Feinstein, 1984. p.82-83)

In this dance and music, I perceive peace and female strength. This is not necessarily the meaning that a Javanese person would find in the dance, but it is the meaning that I find. I see this in the movements of the dancers – they are very slow and deliberate, and to me this conveys physical control and confidence. I see the walking onto the stage of the dancers as being very self-assured – they walk very slowly, with a straight back, and this appears powerful and strong. (In the film, I have replaced this with footage of my shadow walking slowly, to convey that I am now feeling strong and self-assured and to strengthen my connection to the piece.) The slow and deliberate movements of the dance, as well as conveying strength, also convey to me a sense of peace and meditation. All of these things – peace, strength, stability, are traits that I aspired to during my illness. By finishing *I Fear No Spirits* with Bedhaya Pangkur, I hoped to

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<sup>3</sup> She has many names – Kangjeng Ratu Kencana Sari, Kangjeng Ratu Kidul, Nyai Loro (or Lara) Kidul, etc.

bring the journey through breakdown and panic to a positive and peaceful conclusion.

Nyai Loro Kidul is a strong female spirit, who symbolises good and bad in balance, and to me therefore symbolises a healthy life being in balance. She is an important part of Javanese culture. She is the Queen of the South Seas, the consort of the rulers of the courts, and also protects the kingdom of Mataram in Central Java. Yearly offerings and ceremonies are made to placate her, as well as performances of the sacred dance Bedhaya Gendhing Ketawang. In a successful performance of this, one dancer may fall into trance and be possessed by Loro Kidul herself. (Weiss, p62) She is associated with the waxing and waning of the moon, and the natural cycles of growth. She is also associated with demons and death and the extremely dangerous currents of the South Seas are attributed to her. So there is a balance between good and evil represented by her, which is also found throughout Indonesia (for example, Barong and Rangda in Balinese culture – they fight, but neither wins, there is always a stalemate and a balance between the two is always desired). Weiss suggests, ‘The juxtaposition between order and chaos, although clearly marked in Java, is not one of rigid opposition’ (2006, p.80).

For me, there is a connection between Nyai Loro Kidul and strong female figures found in fairy tales. I have always found these kinds of figures inspiring. I also have personal experience of the surroundings associated with Nyai Loro Kidul, as I have visited the beaches of Parangritis and Pacitan in Central Java and experienced the strength and drama of the South Seas. I also attended a very long and extremely dramatic and intense performance of a Barong and Rangda dance in Bali, where several Balinese men, and also the Barong dancers themselves, went into trance. I was hypnotised by this performance and also by the haunting singing of Rangda<sup>15</sup>. These strongly spiritual characters (Nyai Loro Kidul, Barong and Rangda) and the imagery and music associated with them have been a

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<sup>15</sup> This style of Balinese singing is similar to that performed by Ni Made Pujawati during ‘Slendro Small Pieces’.

strong influence on my own work, along with the wider connections with fairy tales (as discussed in section 1.1).

### 3.2) Editing and alterations of Bedaya Pangkur and the final 'piece'

The dance as performed by Ni Made Pujawati in the concert on the May 22<sup>nd</sup>, 2013, and also featured in the November 2013 DVD, was edited by John Pawson from the original dance, for the Wayang Lokananta, performed in York in April 2012.

The dance was edited again for *I Fear No Spirits* by cutting off the final fast ladrang, the function of which is to take the dancers off the stage. This was for two reasons. Firstly, I didn't want Puja to leave the stage. I wanted her to stand still, because the aim of the whole piece and the end of the journey undertaken is stillness, peace and strength. This would therefore be represented by Puja standing still after all the movement in the piece. (Such as the movement seen in the films, the movement of musicians on and off the stage and the movements of the dance.) Secondly, I wanted to create approximately ten seconds of silence at the end of the piece, to symbolise the peace and stillness that I am seeking; the healing of the panic attacks. The absence of music and the stillness of Puja are the final 'piece' that signals the end of the journey. The whole piece ends with a slow suwuk, which is like the slowing down of my mind, and the final gong hangs in the air as a point of sound in the stillness that follows.

In *I Fear No Spirits*, Bedhaya Pangkur has not only been shortened from approximately one hour to just over ten minutes, and consequently the music has been shortened (pathetans have been left out, the final ladrang cut, the initial gendhing kemanak shortened), but the number of dancers has been reduced from nine to one. This was initially for practical reasons, as only one dancer was available. In order to create the 'illusion' of more than one dancer (I chose the number of seven dancers, as that was the original number of dancers for a bedhaya), I have used overlaying film effects, and I also made a loop of a small section of the dance, to create the illusion of seven dancers appearing one after the other. (This happens from 30.24 until 31.10.) The ghost-like appearance of these dancers echoes the



myth of Nyai Loro Kidul, who appears in sacred performances of Bedhaya Ketawang. Puja also appears in slow motion just before the music for Bedhaya Pangkur starts, to hint at her appearance later on. I chose to make her appear in slow motion and layered that footage with the 'circle lights' film, again to create the illusion of a ghost-like figure.

My alterations of this example of Javanese culture are significant. They are an original expression of my own creativity,<sup>16</sup> and are made in a context of a history of change and development in the Bedhaya and Srimpi dances of Central Java. The most recent and significant of these changes were made by Humardani (the head of ASKI in the 1970s), starting in 1970, as part of President Suharto's plan to revive Indonesian art and culture. These changes consisted of shortening the dances (which originally lasted up to an hour), and changing the movements of dancers from an individual style (*wiletan*), to synchronised movements, as influenced by Western ballet. There is some debate as to the impact these changes have had on traditional Javanese culture, as some suggest that part of the meditative and ritual experience became lost when the dances were altered (Tomioka, 2006/7). Having said this, the project of transformation did allow for new dances to be created, to grow and develop, and to become more accessible to a wider audience. Tomioka suggests:

Artistic values can be limited or changed according to social and cultural context, such as customs, preconceptions, government art policies or influences from foreign countries and so on. It would be effective for cultural communities to revalue and spontaneously reconsider the results of former art projects in search of their own roots, historical memory and cultural identity. (2006/7, p.57)

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<sup>16</sup> There is a precedent for edits made to *gendhing beksan* (music for dance). These are made to fit with the dance whilst preserving the mood and character of the music. These include *garap* such as '*colongan*', which means 'stealing the gong or *balungan gendhing*', which occurs when a *gongan* is edited to fit with dance movements (Supanggah, 2011, p. 327).

Another significant alteration (or addition) in the performance of Bedhaya and Srimpi dances was the use of gendhing mares (which included Western brass instruments and drums) and pistols fired by the dancers, during Dutch colonial times. Sumarsam questions the symbolism of this and the implication of it to the relationship between the Javanese and Dutch. He suggests:

In any event, that pistols were used in the most refined and (at least in the case of Yogyakarta) the most sacred dance suggest, on the one hand, a form of symbolic cultural expression of Java's adjustment to colonial power (i.e. the invasion of foreign elements into Javanese court culture.) On the other hand, it could be thought of as a way for an aristocrat to adopt foreign elements in order to enhance royal power (i.e. the expression of Javanese court culture in the context of colonialism.) (1992, p.78)

*I Fear No Spirits* can be seen in this context, where Bedhaya Pangkur has been altered to reflect the context or society in which it is performed (i.e. my creative world). I consider that my use of Bedhaya Pangkur in this particular version (i.e. Puja's dance, my film, and its place in the whole of *I Fear No Spirits*), can be seen in this context as an example of exploring my own cultural and personal background – i.e. exploring the meaning and importance to me of Javanese music and dance, and linking it with my creative expression and exploration of my emotional and physical journey. In other words, creating something that is 'new' and has elements that are unique to me, whilst still having a grounding and a connection to the traditional culture which I have studied for over fifteen years.

By using Bedhaya Pangkur and making changes and additions to it, particularly in the film of the dance, I am using an important aspect of Javanese traditional culture in a way that is my own. This is also the case with sendhon Tlutur. I have perhaps transformed Sendhon Tlutur more

that Bedhaya Pangkur, so it has merged into my work more. Some people could object to this, they could suggest that it is cultural appropriation, especially as some may argue that Humardani's changes caused a negative impact (i.e. changing elements of traditional culture causing a loss of some important elements of the original dances.) However, these changes were also popular and did have the effect of bringing the dances and traditional music to a wider audience.

In my opinion, there is room for both – a revival of the full-length original versions and a rediscovery of many important aspects of traditional culture, and also for the growth and development of new versions and new music and dance, in the context of the growth and development of Javanese and Indonesian culture in general, and also with its development in collaboration with artists from other parts of the world, as is happening now in Java and Indonesia. Balinese composer I Wayan Sadra suggests:

The instrument or sound or music produced is in the beginning neutral, like a form of wild energy, without shape, function, purpose or values... When culture and civilisation appear in certain communities, this energy is changed by a cultural process – nothing is free. The wild nature of the energy is crystallized by conforming to a rule, such as one of the musical rules that exist in various music traditions. The values, functions, or symbols are turned around and all the behaviour associated with a musical culture has its own parameters for measuring its aesthetical value. Nevertheless, in the spirit of creativity of contemporary gamelan, these rules are always broken and re-questioned. Contemporary gamelan desires change. Change is the highest point of creativity in the effort to revive the repertoire of

traditional music or gamelan as a musical source for contemporary gamelan.' (2009, p.6-7)

This issue of change and flexibility is discussed further in the overall commentary.

I see my work as sitting in the context of this growth, development and change. Many Indonesian artists and musicians applaud and show interest in how Westerners or non-Indonesians learn and interpret their music and culture. Again, Sadra suggests:

If we recognise the development of gamelan today, which has spread a long way from its original Indonesian habitat, we must acknowledge that gamelan has now become a world ensemble, and we must be willing to see that people from outside Indonesia look at gamelan as a set of musical instruments which are free from the burdens of the cultural tradition. (2009, p.7)

#### **4) Context -**

##### 4.1) Rahayu Supanggah

The main influence from Supanggah's work has come from listening to and playing his music. For example, the use of multiple rebabs in *Keli* (from *Kurmat pada Tradisi – Homage to Tradition*). The piece starts with a simple repeated riff, which is characteristic of the various types of ceremonial gamelan that Supanggah is concerned with here. From the sleeve notes:

Keli, meaning washed away, is an expression of R Supanggah's concern about the phenomenon of the number of traditional musical/gamelan ensembles, such as santi swara, monggang, kodok ngorek and so on, which are disappearing due to the dominance of pop music, including pop music using Javanese

gamelan ensembles. This composition aims to show the potential of these disappearing musical genres. (Sleeve notes, Kurmat Pada Tradisi)

To begin with, the rebabs are used uncharacteristically, playing a regular pulse on one note. They then break out into more melodic phrases, which are then accompanied by vocals. The piece ends with a frenetic looping phrase, again characteristic of ceremonial gamelan. The sound here of the multiple rebabs inspired my use of them in 'Slendro Small Pieces', and also 'Sendhon Reprise'.

My main influences from Supanggah come from working with him only indirectly, by playing and performing his music in the collaboration with Plaid and Southbank Gamelan Players. I was not involved in the initial collaboration, when they all worked together to create the music, but I was involved later when we revived the music to take on tour around the country, with Plaid, but without Supanggah. So my influence from him came from working with people who had worked with him – they talked about how he would approach writing the pieces, performing them, making up different parts. The group spent some time working out what had been played before – as it had been created in a way that constantly changed right up until performance (as is very common with Indonesian musician and composers), and not everything was comprehensively notated. For this tour, we also played separate pieces by him, and John Pawson created new arrangements, whereby the pieces were joined together with traditional pieces and new compositions and arrangements created by the group.

When I compose and I get stuck, I often think 'what would Pak Panggah do?' I have only worked with him a handful of times, and that only with traditional music, so of course I do not know exactly what he would do. But I think about his music that I have played and listened to and the feelings that it inspires in me, and that helps to give me an idea of a direction in which to go.

#### 4.2) Opera Jawa

Opera Jawa is packed full of symbolism. The film uses many examples of traditional Javanese culture such as the rice steam basket (kukusan), which features throughout the film. They are used alternately for their normal purpose (to cook rice) and enlarged and menacing, hiding the faces of people who seem to be enticing her to be unfaithful with Ludiro.

The use of the red scarf (slendhang) which Ludiro uses to lure Siti is very symbolic, as is the use of blood to symbolise Ludiro. The element of earth is crucial to the whole film, it is represented in different ways by the fact that Setio is a potter, pots get broken, Setio covers Siti in clay while she is seated on a potter's wheel. Earth and clay is a symbol of how Setio feels about and treats Siti. She sings – 'I'm not mere earth, but earth quickened with human life'. It seems that Setio is trying to sculpt her, to make her into something he can control. The director, Garin Nugruho comments that 'The two males' [Rama and Rahwana, aka Setio and Ludiro] struggle over the female character Sinta [aka Siti] is also a struggle over earth. That's what Sinta means in Javanese: "earth".' (p.4 – [www.globalfilm.org/guides/opera\\_jawa\\_DG.pdf](http://www.globalfilm.org/guides/opera_jawa_DG.pdf)) This struggle is also symbolised and echoed in the twin narrative of the film – the struggle between Ludiro as the greedy local businessman, and Setio as representing and leading the impoverished villagers.

Nugruho suggests that Rama (aka Setio) 'doesn't know how to develop'. This is symbolised by Setio periodically wearing masks, including a half-finished mask, perhaps in a search for his identity.

The filmmakers were challenged to draw their inspiration from themes in Mozart's late works: "magic and transformation, truth and reconciliation, and ceremonies for the dead." Garin Nugruho sets the theme of requiem – ceremonies for the dead – in the uniquely Indonesian context of Javanese dance opera, blending visual arts, music, dance and cinema to tell a

modern version of an old and familiar tale.”

([www.globalfilm.org/guides/opera\\_jawa\\_DG.pdf](http://www.globalfilm.org/guides/opera_jawa_DG.pdf))

This quotation illustrates the influence Opera Jawa has had on my work, and *I Fear No Spirits* in particular. The themes of magic and transformation are seen throughout the film by motifs such as the transformation of a domestic tool (the rice basket) into a snake, something alive, and the final transformation of Siti’s body into a patch of grass, which sums up so much of the film’s narrative, of Siti’s representation of fertile earth. *I Fear No Spirits* contains symbolism and themes of magic and transformation, as have been discussed in section 1.1.

#### 4.3) The work of Good Vibrations

This piece of work also sits in the context of the use of gamelan in Britain to create positive change and transformation in prisons. In her 2010 article, Maria Mendonça suggests that ‘Good Vibrations can be viewed as developing from initiatives related to a set of cultural and historical circumstances specific to the development of gamelan in Britain’ (2010, p.372). In this context, the work of Good Vibrations is seen as a ‘natural’ or ‘likely’ development of gamelan in Britain, and therefore my work can be seen in the same context. It is a natural development of my involvement and background in gamelan, both in Java and Britain. Mendonça also discusses the ‘reinterpretation’ of gamelan in Britain, and there are also significant elements of reinterpretation (or re-contextualisation) in *I Fear No Spirits*.

Mendonça also suggests that Good Vibrations incorporates ‘Concepts of emancipation and empowerment, where creativity and heuristic learning enable personal transformation’ (2010, p.375). The words ‘emancipation’ and ‘empowerment’ are very relevant to this particular piece, the creative process of which gave me creative freedom, personal and musical strength and confidence. *I Fear No Spirits* is a culmination of the creative journey documented by this PhD.

## **5) Connections between the film and music – elusiveness and symbolism –**

From the beginning, my aim was to make the connection between the music and film elusive, in an attempt to communicate more on an emotional than intellectual level.

The film provides a visual platform for the music and gives it 'meaning'. This 'meaning' is partially provided by the way the film anchors the music (which is fairly abstract) to something referential. It portrays something rooted in the real world, such as events that people can relate to, for example, train journeys, walking, watching the sea and looking at clouds from an aeroplane. This 'meaning' also often consists of symbols, many of which are personal to my cultural background, my understanding of Javanese culture and my emotional and physical experiences. Although much of the symbolism is personal to me, or at least originates from deeply personal experiences, it is also intended to be accessible to others, even if interpretations made by others may be different to the ones I intended. There is enough of a narrative to convey the general gist of the journey. Some key examples of symbolism in *I Fear No Spirits* –

1. 'Circle lights' – (1<sup>st</sup> appearance at 5.10, then at 12.34, 12.53, 13.12, 17.05, 20.18 etc) This film recurs throughout the piece, is the final image seen, and is a symbol of life emerging out of darkness. It appears more frequently towards the end, accompanying Puja in *Bedhaya Pangkur*, as this section concerns the life emerging. This also reflects an idea I had had to surround Puja with light reflected by mirrors, which (for a variety of reasons) proved impractical in the performance.
2. Train journeys/walking – symbol of symptom of panic disorder, constantly trying to escape and being trapped in a vicious circle of panic. These films occur at the very start of the piece and recur throughout, particularly in *sendhon reprise* (17.57 – 22.03), which is the peak of anxiety and panic.
3. Flying seagulls – (at 8.16 and 23.10) Flight is symbolic of freedom and escape, and is also a recurring image in my dreams (which are always a source of inspiration.)



4. There is much symbolism and meaning connected to Bedhaya Pangkur, which is discussed in the section headed 'Why Bedhaya Pangkur?'

The film and the music explain each other. They are inseparable, and were conceived together. Although many parts of the film can be viewed individually, as they were also created as short films in their own right, and some parts of the music can be played on its own (e.g. 'I Fear No Spirits', which was used in the music for Prince Achmed), taking them out of this context changes their meaning.

The music is not conventional 'film music'. For example, the accompanying music for the film at the beginning (black and white footage from a train window with trees and pylons passing by), does not illustrate what is going on, it does not convey any kind of sonic experience of a typical train journey. The music is eerie – it is a traditional Javanese song (Sendhon Tlutur) which has been transformed and recontextualised. Part of this 'recontextualisation' is achieved through the combination of the transformed piece<sup>17</sup> and the film. Visually it is different from the setting in which it would be used in a wayang – there are no shadow puppets, no dhalang, and no screen. Instead, there is a view of a black and white landscape seen from a train window. The piece is not illustrating the melancholy mood of a character or situation (as it would do in a traditional context), but it does establish that mood for the whole piece, which then imbues the film with an eeriness, which connects with the traditional context of Sendhon Tlutur. Rather than concerning a named character and their feelings about a situation that is being described verbally by the dhalang, the meaning here is conveyed by apparently unconnected images, and therefore becomes more impersonal or ambiguous.

The images and music in *I Fear No Spirits* are not meant to connect fully (although I do see a connection with the anxiety that I hear in the music with how anxious I felt on train journeys, which is a very personal connection). The fact of the disconnection brings something new to what is

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<sup>17</sup> See section 2 on Sendhon Tlutur which discusses how this musical transformation has been achieved.

happening – a sense of being disjointed. This all connects to the central theme of the piece, which is a journey from a nervous breakdown towards recovery. Panic attacks are irrational – a fear of irrational things and events and a feeling of being disconnected from the world (the psychological terms for this are depersonalisation and derealisation). I have attempted to illustrate some of these feelings in this piece.

This concept of disconnection between the images and music shares a context with Javanese culture, which has an oblique, understated, elusive quality, where the meanings of things are not always obvious. For example, in ‘wangsalan’ poetry (often used in pesindhen or gerongan texts), the meaning of the words are often hidden in riddles. This elusiveness is a general quality found in Javanese culture.

For these reasons, although this piece is very personal, I decided not to have any film footage of myself in it. The only time my face is glimpsed is briefly in a reflection in a train window, which also connects with the concept of the piece being a reflection of my experiences, not a direct narrative of it.

My words for Moon in Pelog also share this elusive quality. They are oblique, being derived from writing about a dream, but not directly describing the dream, or any concrete events.

I can taste the earth, in the air  
Something has happened here  
I can't let myself imagine what.  
I have to stop and breathe, and the air is thick.  
There is a line of trees, touching each other, crushing  
As we go through.  
Three snakes came first, and the owls came next.  
Hundreds flying.  
Twisted branches, pale cracked earth, fears.  
I came out the other side.

Owls fly  
Hundreds flying.  
Sound like nausea  
Crushing, crushing.  
Lean together.  
Climb to the top, high.  
I was scared, standing alone and together.  
What would there be to say?  
Where is this life coming from?  
Cracks running all through the trees and branches.  
We came out the other side.

Notations

Figure 6.5) Notation for 'Slendro Small Pieces'

Slendro Small Pieces				
kemanak:	o x o	x o x	o x o	x o x etc
Slendro slenthem:	2 . .	3 . .	2 . .	. . .
pelog saron:	. . .	. . 1	2̄ 2 1	. . .
pelog/slendro saron:	. . .	. . .	. . .	. . .
	2 . .	3 . .	6 . .	. . .
	. . 1	2̄ 2 5	. . .	. . .
	. . .	. . .	. . .	. 2̄ 2̄
	2 . .	3 . .	2 . .	. . .
	. . .	. . 1	2̄ 2 1	. . .
	4̄5 6̄5 7̄6	5̄6 2̄1 2̄1	4̄5 6̄5 7̄6	5̄6 5̄7 6̄7
	2 . .	3 . .	6 . .	. . .
	. . 1	2̄ 2 5	. . .	. . .
	6̄5 4̄5 3̄4	3̄4 2̄1 2̄1	3̄5 6̄5 1̄6	1̄6 3̄5 6̄1
	2 . .	3 . .	2 . .	. . .
	. . 1	2̄ 2 1	. . .	. . 1
	6̄5 6̄5 2̄3	5̄3 . .	. . .	. . .
	2 . .	3 . .	6 . .	. . .
	2̄ 2 5	. . .	. . .	. . .
	. . .	. . .	. . .	. 2̄ 2̄
	2 . .	3 . .	2 . .	. . .
	. . .	. . .	. . .	. . .
	4̄5 6̄5 7̄6	5̄6 2̄1 2̄1	4̄5 6̄5 7̄6	5̄6 5̄7 6̄7
	2 . .	3 . .	6 . .	. . .
	. . .	. . .	. . .	. . .
	6̄5 4̄5 3̄4	3̄4 2̄1 2̄1	3̄5 6̄5 1̄6	1̄6 3̄5 6̄1
	. . .	. . .	. . .	. . .
	. . .	. . .	. . .	. . .
	6̄5 6̄5 2̄3	1̄3 . .	. . .	. . .

Figure 6.6) Notation for rebab parts for 'Slendro Small Pieces'

Slendro Small Pieces - Rebab Piece

Rebab: Loop	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .
Rebab 1:	. . .	. . .	. . .	1 3 .	$\hat{2}1 . .$	1 3 $\overline{23}$	$\hat{2}1 . \overline{2} 3$	1 3 $\overline{232}$	$\hat{2}1 . 6$
Rebab 2:	. . .	. . .	. . .	. . .	. . .	. 6 .	6 . .	6 . .	6 . 6
//									
Rebab: Loop	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .
Rebab 1:	1 2 3	3 . .	3 . .	1 3 .	$\hat{2}1 . \overline{2}$	$\hat{2}1 . 2$	$\overline{23} . .$	1 3 $\overline{232}$	$\hat{2}1 . 6$
Rebab 2:	1 . $\hat{i}$	6 6 i	i 6 i	$\hat{2} \hat{i} 6$	6 . 6	i 6 6	i 6 6	i $\hat{2} 6$	1 2 3
//									
Rebab: Loop	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .
Rebab 1:	1 2 3	3 . .	. 3 $\overline{232}$	$\overline{2}1 . 2$	$\overline{12} 3 .$	3 . 2	$\hat{2} 1 3$	$\hat{2} 1 6$	1 2 3
Rebab 2:	$\hat{3} . .$	. . 6	i $\overline{6} i$	$\hat{2} . \overline{1} \hat{2}$	$\overline{6} \hat{1} \hat{2} . \hat{3}$	$\hat{3} . 6$	i $\overline{6} i$	$\hat{2} 6 i$	$\hat{2} \hat{3} .$
//									
Rebab: Loop	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .
Rebab 1:	3 . .	1 3 $\overline{232}$	$\overline{2}1 . 2$	$\overline{12} 3 .$	3 . .	1 3 $\overline{232}$	$\hat{2}1 . 2$	$\overline{16} 1 2$	3 . .
Rebab 2:	$\hat{3} \hat{3} 6$	i $\overline{6} i$	$\hat{2} . \overline{1} \hat{2}$	$\hat{3} . \hat{3}$	$\hat{3} \hat{3} 6$	i $\overline{6} i$	$\hat{2} . \overline{1} \hat{2}$	$\overline{23} . .$	3 . .
//									
Rebab: Loop	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .	6 6 .
Rebab 1:	. . .	. . .	. . .	. . .	. . .	. . .	. . .	. . .	. . .
Rebab 2:	$\hat{3} . 6$	i $\overline{6} i$	$\hat{2} . \overline{1} \hat{2}$	$\hat{3} . .$	$\hat{3} . 6$	i . $\hat{2}$	$\hat{3} . .$	$\hat{3} . .$	. . .

↳ gender riff starts:  $\overline{15} . \overline{5} . \overline{5} | \overline{15} . \overline{5} . \overline{5} | \overline{15} . \overline{3} . \overline{5} | \overline{15} . \overline{3} . \overline{5}$  etc

Figure 6.7) Notation for 'I Fear No Spirits'

I Fear No Spirits

solo saron:  $\cdot \bar{1} \bar{2} 4 2 | \cdot \cdot \bar{1} \bar{2} 4 2 | \cdot \cdot \bar{1} \bar{2} 4 5 \bar{4} 2 | \bar{3} \bar{4} 2 |$

$\bar{5} \bar{4} 2 4 \bar{5} \bar{4} 2 4 \bar{5} \bar{4} 2 | \bar{5} \bar{4} 2 | 2 1 4 5 3 2 3 2 |$

$2 1 4 5 3 2 3 2 | ] \times 2$

2nd saron joins in. Slenthem plays underlined notes.

$\bar{3} 2 \underline{4} \bar{3} 2 \underline{5} \bar{3} 2 \underline{4} \cdot 2 \underline{1} \bar{3} 2 \underline{4} \bar{3} 2 \underline{5}$

Demung joins in.

kenongs and kempuls play random pelog 1's.

$\bar{3} 2 \underline{4} \underline{3} \underline{2} \textcircled{1} 2 1 \underline{4} \underline{5} \underline{3} \underline{2} \underline{3} \underline{2} \textcircled{1} 2 1 \underline{4} \underline{5} \underline{3} \underline{2} \underline{3} \underline{2} \textcircled{1}$

Peking plays  $\frac{2}{6}$  at same speed as melody.

Peking doubles speed here.

$2 1 \underline{4} \underline{5} \underline{3} \underline{2} \underline{3} \underline{2} \textcircled{1} 2 1 \underline{4} \underline{5} \underline{3} \underline{2} \underline{3} \underline{2} \textcircled{1} 2 1 \underline{4} \underline{5} \underline{3} \underline{2} \underline{3} \underline{2} \textcircled{1}$

kempul and kenong pelog 1

$\hat{\cup} \hat{\cup} \hat{\cup} \hat{\cup} \hat{\cup} \hat{\cup} \hat{\cup}$  etc

$2 1 \underline{4} \underline{5} \underline{3} \underline{2} \underline{3} \underline{2} \textcircled{1} 2 1 \underline{4} \underline{5} \underline{3} \underline{2} \underline{3} \underline{2} \textcircled{1} 2 1 \underline{4} \underline{5} \underline{3} \underline{2} \underline{3} \underline{2} \textcircled{1}$

↳ bonangs join in.

kenong and kempul start playing slendro 2 as well as pelog 1.

$2 1 \underline{4} \underline{5} \underline{3} \underline{2} \underline{3} \underline{2} \textcircled{1} 2 1 \underline{4} \underline{5} \underline{3} \underline{2} \underline{3} \underline{2} \textcircled{1} 2 1 \underline{4} \underline{5} \underline{3} \underline{2} \underline{3} \underline{2} \textcircled{1}$

big slow down.

$\bar{1} \bar{3} \bar{5} \bar{6}$

↳ Bonangs start "Moon in Pelog."

Figure 6.8) Notations for 'Moon in Pelog'

Figure 6.8.a) Instrumental parts

Moon In Pelog - Instrumental Parts

Saron 1:  $\bar{1}3 \bar{5}1 \bar{3}5 \bar{1} \bar{3}5 \bar{6}1 \bar{5}3 \bar{1} \bar{3}6 \mid \bar{5}3 \bar{6} \bar{5}3 \mid 3 \mid$   
 $\bar{1}3 \bar{5}1 \bar{3}5 \bar{1} \bar{3}5 \bar{6}1 \bar{5}3 \bar{1} \bar{3}5 \bar{6}1 \bar{5}3 \bar{6} \bar{5}3 \mid 2 \mid$   
 $\bar{6}5 \bar{6}4 \bar{6} \bar{5}6 \bar{5}6 \bar{4}6 \bar{7} \bar{2} \bar{7} \bar{2}7 \mid 3$   
 $\bar{6} \bar{5}6 \mid 4 \bar{6}5 \bar{6}5 \bar{6}4 \mid 6 \mid 7 \mid 2 \mid 72 \mid 73 \cdot$  Repeat until fade out

Demung:  $\cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \bar{6} \bar{5}3 \mid \bar{6}5 \bar{3}1 \bar{6}5 \bar{3}1 \bar{6} \bar{5}3 \mid$  }  
 Saron 2:  $\bar{1}3 \mid 5 \mid \bar{3}5 \mid \bar{1}3 \mid 5 \mid \bar{3}5 \mid \bar{1}3 \mid 5 \mid \bar{3}5 \mid \bar{1}3 \mid 5 \mid \bar{6} \bar{5}3 \mid \bar{6}5 \bar{3}1 \mid \bar{6} \bar{5}3 \mid$  }  
 Demung:  $\cdot \cdot \bar{1} \bar{3}5 \bar{6}5 \bar{5}3 \bar{5}6 \bar{5}5 \mid \bar{1}3 \bar{5}6 \bar{5}5 \bar{3}5 \bar{6}5 \mid 5 \cdot \cdot \cdot \cdot \bar{7} \bar{2}7 \bar{3}7 \bar{2}7$  }  
 Saron 2:  $\bar{1} \bar{3}5 \bar{3} \bar{5}1 \bar{3}5 \bar{3} \bar{5}1 \bar{3}5 \bar{3} \bar{5}1 \bar{3}5 \mid \bar{1}3 \mid 5 \mid \bar{6} \bar{5}6 \mid 4 \bar{6}5 \bar{6}4 \mid \bar{6} \bar{5}6 \mid 4 \bar{6}5 \bar{6}4$  }  
 Demung:  $3 \bar{7} \bar{2}7 \bar{3}7 \bar{2}7 \mid 3 \cdot \bar{3} \bar{2}3 \bar{3}3 \cdot$  } Repeat until fade out  
 Saron 2:  $\bar{6} \bar{5}6 \mid 4 \bar{7}2 \bar{7}3 \bar{7} \bar{2}7 \mid 3 \mid 3 \mid 3 \cdot$  }

Kempul:  
 (plus slither  
 doubling from  
 second time)  
 $\mid \mid \mid \bar{6} \bar{6} \bar{6} \cdot 5 \mid 5 \mid 5 \mid \bar{7} \cdot \cdot \cdot$   
 $\mid \mid \mid \bar{6} \bar{6} \bar{6} \cdot 5 \mid 5 \mid 5 \mid \bar{7} \cdot \cdot \cdot$   
 $\mid \mid \mid \bar{6} \bar{6} \bar{6} \bar{5} \bar{5} \cdot 5 \mid \bar{7} \cdot \cdot \cdot$

Peking:  $\bar{1}3 \mid \bar{1}3 \mid \bar{1}3 \mid$  etc - then improvise on this - repeat until fade out

Bonang Barung:  $[\bar{1}3 \bar{5}6 \mid \bar{1}3 \bar{5}6 \mid \bar{1}3 \bar{5}6 \mid \bar{1}3 \bar{5}6] \times 2$   
 $\textcircled{a}[\bar{1}6 \bar{3}5 \mid \bar{1}6 \bar{3}5 \mid \bar{1}6 \bar{3}5 \mid \bar{1}6 \bar{3}5] \times 1 \mid \textcircled{b}[\bar{1}3 \bar{5}6 \mid \bar{1}3 \bar{5}6 \mid \bar{1}3 \bar{5}6 \mid \bar{1}3 \bar{5}6] \times 1$   
 Then repeat  $\textcircled{a}/\textcircled{b}/\textcircled{a}/\textcircled{b}$  etc, until fade out

Bonang Panerus:  $\bar{1}3 \bar{5}6 \mid \bar{1}3 \bar{5}1 \mid \bar{3}5 \bar{6}1 \mid \bar{3}5 \bar{1}3 \mid \bar{5}6 \bar{1}3 \mid \bar{5}1 \bar{3}5 \mid \bar{6}1 \bar{3}5 \mid \bar{1}3 \bar{5}6$  etc  
 Repeat until fade out

Two Sulings: One Suling follows each vocal part and improvises on the vocal melody.

Figure 6.8.b) Vocal parts for 'Moon in Pelog'

Vocal part - female

Vocal for "Moon in Pelog" (for Cathy Eastburn) - Female Vocal

6 6 5 6 i—' 5 6 i 3 2 i—' 3 2 i 5 6— 5 6 5—'  
I can taste the earth in the air, in the air— something has happened—, happened here—

2 3 2 1- 2 2- 2- 1- 1—'  
I can't let my- self im- ag- ine what—

6 6 6 5 6 i—' 5 6 3 2 i—' 3 2 i 5— 5 6—' 6 6 5—'  
I have to stop and breathe - and the air is thick - There is a line - of trees - touching each -

5 6 5 3' 6 5 3- 6 5 2—' 3- 2- 1—  
oth-er crush-ing as we go, - as we go - through—

5 6— 3 2 i—' 5 6— 5 6 2' 5 6 5 2- 3—'  
Three snakes - came - first - and the - owls came next hundreds fly-ing—

2 3 2 i—' 3 2 i 2—' 5 6 5 6 5 3 i 2 3 2—  
Twist-ed bran-ches - pale cracked earth, fears - I come out the oth-er side—

↳  
In unison with male vocal



Vocal part - male

Vocal for "Moon in Pelog" (for John Pawson) - Male Vocal

2 3 — 5̇ 6̇ 5̇ 3̇ —————' 5̇ — 5̇ — 6̇ 5̇ 1̇ —————'  
 Oads fly — hun-dreds fly-ing ————— Sound — like — nau-se-a —

6̇ 5̇ — 6̇ 5̇ —————' 5̇ 6̇ 1̇ 2̇ 1̇ —————' 6̇ 5̇ 6̇ 1̇ — 5̇ 3̇ —————'  
 Crush-ing, — crush-ing ————— lean to-ge-ther ————— Climb to the top, — high —

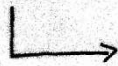
5 6 5 ————— 5 6 5 5 ————— 2 3-2-1 —————'  
 I was scared — stand-ing a-lone ————— and to-ge-ther —

3 2 ————— 2 3 ————— 5 6 —————'  
 What would — there be ————— to say? —

5̇ 6̇ i ————— 6̇ 5̇-6̇ 6̇ 5̇ 3̇ —————'  
 Where is this — life com-ing from —————?

5 3 5 ————— 2 2 ————— 3 5 5 3 2 1 —————  
 Cracks run-ning — all through ————— the trees and branches —

5 6 5 6 5 3 ————— i 2 3̇ 2̇ —————  
 We come out the oth-er — side —



In unison with female vocal

Figure 6.9) Notation for '3 Part Slendro Vocal', page 1

Three part Slendro Vocal (page 1)

(a) 6 i ··· 6 i 2̇ 2̇ ··· 2̇ 6 i 2̇ 6 5 6 ··· 2̇ 6 5̇ 3̇ · 2̇ 6 5̇ 3̇ 5̇ 2̇ ··· 5̇ 3̇ 5̇ 6̇ —  
 Par-wa- ka-ni-reng — pang-ngrip — ta kang ti-ne-ngran kar-sa da — len sang-a-ji —

(b) ··· 6 i 6 i 2̇ 2̇ ————— 2̇ 6 i 3̇ 2̇ 6̇ ————— 2̇ 6 3̇ 3̇ 2̇ 6̇ 5̇ 3̇ 6̇ 3̇ 2̇ 5̇ 5̇ 6̇ —  
 Par-wa ka-ni-reng ————— pang-ngrip — ta kang ti-ne-ngran kar-sa-da — len sang-a-ji —

(c) ··· 6 i 6̇ 1 2̇ 2̇ ————— 2̇ 2̇ 2̇ 3̇ 2̇ ————— 6̇ 1 6̇ 2̇ 2̇ 2̇ 1 3̇ 1 2̇ ————— 6̇ 6̇ —  
 Par-wa ka-ni-reng ————— pang-ngrip — ta kang ti-ne-ngran kar-sa da — len — sang-a-ji —

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(a) 6 6 6 6̇ i 6̇ 2̇ 2̇ ————— 6̇ i ————— 6̇ i 2̇ 2̇ 6̇ 5̇ 6̇ 5̇ 3̇ ————— 5̇ 6̇ 6̇ — 5̇ —  
 Ang-ka se-wu-pi-tung a tus ————— la-wan wo — lung — da-sa sap-ta —

(b) 2̇ 2̇ 2̇ 3̇ 2̇ 6̇ 3̇ 2̇ 5̇ 3̇ 5̇ 6̇ 5̇ i ————— 5̇ 6̇ 5̇ 3̇ 5̇ 6̇ ————— 3̇ 2̇ 5̇ 3̇ 5̇ 6̇ 5̇ 6̇ 5̇ —  
 Ang-ka se-wu-pi-tung a tus ————— la-wan wo — lung — da-sa sap — ta —

(c) 6̇ 1 6̇ 2̇ ————— 5̇ 5̇ 5̇ 6̇ 5̇ i ————— 1 1 3̇ 3̇ 5̇ 1 1 ————— 6̇ 5̇ 1 5̇ —  
 Ang-ka se-wu ————— pi-tung — a — tus ————— la-wan wo — lung — da-sa sap — ta —

Notation for '3 Part Slendro Vocal', page 2

Three part Slendro Vocal (page 2)

(a)  $5 \text{ ————— } ' \quad 2 \quad \bar{2} \bar{1} \quad \bar{6} \bar{3} \quad \bar{2} \bar{2} \bar{2} \quad \bar{5} \bar{1} \quad 6 \quad ' \quad 2 \quad \bar{5} \quad \bar{6} \bar{1} \quad \bar{6} \bar{5} \quad 6 \quad 6 \quad \bar{6} \bar{1} \quad \bar{2} \bar{2} \bar{2} \quad 6 \quad \bar{3} \bar{5} \quad ' \quad 0 \text{ ————— } |$   
 Si-neng-ka-lan mu-lat ba-dan sab-deng Ra-tu Ga-yuh seng sem mrih—

(b)  $6 \quad 5 \quad 1 \quad 5 \quad ' \quad \bar{6} \bar{5} \quad 2 \quad 2 \quad \bar{2} \bar{2} \quad 2 \quad \text{—} \quad 5 \quad 6 \quad ' \quad 2 \quad \bar{5} \bar{6} \quad 2 \quad \bar{5} \bar{6} \quad 6 \quad \text{—} \quad 2 \quad \bar{5} \bar{6} \quad 5 \quad 3 \quad \text{—} \quad |$   
 Si-neng-ka-lan mu-lat ba-dan sab-deng Ra-tu Ga-yuh seng sem mrih— ker-tar-ta—

(c)  $\bar{6} \bar{5} \quad \bar{3} \bar{5} \quad ' \quad 2 \quad 2 \quad 2 \quad \bar{2} \bar{3} \quad \bar{3} \bar{5} \quad 5 \quad \bar{6} \bar{5} \quad 6 \quad \text{—} \quad 5 \quad 3 \quad 5 \quad 6 \quad 2 \quad 3 \quad 5 \quad 6 \quad ' \quad 6 \quad \bar{2} \bar{3} \quad \bar{6} \bar{5} \quad \text{—} \quad |$   
 Si-neng-ka-lan mu-lat ba-dan-sab deng Ra-tu Ga-yuh sengsem mrih ker-tar-ta Dwi-jas-ta—

(a)  $6 \quad 5 \quad 6 \quad \text{—} \quad \bar{5} \bar{3} \quad 5 \quad ' \quad \bar{6} \bar{1} \quad 6 \quad 2 \quad \text{—} \quad \bar{6} \bar{1} \quad 6 \quad 3 \quad \bar{6} \bar{1} \quad 6 \quad \text{—} \quad 5 \quad \text{—} \quad |$   
 ker-tar-ta— Dwi-jas— mu-ji sang-a— ji—

(b)  $\bar{2} \bar{3} \quad 5 \quad \bar{2} \bar{3} \quad 5 \quad \bar{6} \bar{1} \quad 5 \quad ' \quad \bar{1} \bar{3} \quad 5 \quad 1 \quad \bar{2} \bar{3} \bar{1} \quad 6 \quad ' \quad 6 \quad 5 \quad \bar{2} \bar{2} \quad 5 \quad \text{—} \quad |$   
 Dwi-jas ta— mu-ji— Sang— a— ji Sang— a— ji—

(c)  $\text{—} \quad \text{—} \quad ' \quad 6 \quad 1 \quad 6 \quad 3 \quad \text{—} \quad 6 \quad 5 \quad \bar{2} \bar{2} \quad 5 \quad \text{—} \quad |$   
 mu— ji— Sang— a— ji—