

## COMPOSING ASIA IN NEW ZEALAND: GAMELAN AND CREATIVITY

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### Introduction

Gamelan is a term that describes various types of music ensemble of Indonesia that usually have metallophones at their core (there are also wooden and bamboo equivalents). Such an ensemble often has an array of these instruments, including gongs, gong chimes, and drums, as well as flutes, string instruments, and male and female singers (Kartomi and Mendonça). Gamelan are prevalent throughout Indonesia (especially Java and Bali) and come in many forms with, for example, different tuning systems, scales, materials, size, and functions. Gamelan are also found in neighbouring Malaysia, and bronze-based percussion is widespread throughout Southeast Asia with various types of ensembles and instruments. Even though some gamelan and related instruments are made of other materials (e.g., iron, wood, or bamboo), what links many gamelan and gamelan-related ensembles is the use of bronze in instrument construction and the use of music structures often consisting of core melodies based on pentatonic (five-note) modes with some instruments decorating and punctuating the melody.

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I am particularly grateful to the composers who have provided valuable time and information for my research, especially Jack Body, Elaine Dobson, Gareth Farr, James Instone, Nigel Keay, Joanie Chung Yee Lee, John Rimmer, Anthony Ritchie, and Joko Susilo. I also thank the two anonymous referees and the guest editor and assistant for their valuable comments on an earlier version of the paper.

Over the last half century or so, especially with increased global flows, gamelan are now found in many countries the world over. Even though some Indonesian gamelan have been imported into other countries for at least a century, their dissemination was especially visible and active in the second half of the twentieth century to the Western world. There are, for instance, over one-hundred active ensembles in the US; over seventy, in the UK; over forty, in Japan; at least ten each in Australia and Canada, six in New Zealand, and many others in such places as Singapore, Mexico, Argentina, Israel, Belgium, the Czech Republic, Italy, Ireland, France, Germany, Switzerland, South America, and elsewhere (see <<http://www.gamelan.org/>>).<sup>2</sup>

I have already described elsewhere the rapid success of gamelan in a global perspective and outlined the phenomenon of gamelan in New Zealand among mainly non-Indonesians (Johnson). Gamelan is nowadays truly entrenched in the musical minds of numerous Western musicians and composers, including those of many New Zealanders, although there is still an indexing to the ensemble's roots in Indonesia that most often accompanies it in its recontextualised or transplanted contexts (cf. Eisentraut). This is probably explained by the fact that the extraordinary interest in gamelan in the Western world increased considerably from the 1950s and beyond, and while the number of gamelan ensembles in countries close to and distant from Indonesia continues to increase, the relative freshness of the music to the Western ear begs questions of origin and locality in explaining its roots. While it can sometimes take many years or generations for places of origin to be lost during processes of acculturation (sometimes they are never lost), gamelan might be compared to other recent world music phenomena, such as djembe drumming (Africa), capoeira dancing (Brazil), samba (Brazil), taiko drumming (Japan), or didgeridoo playing (Australia), which have recognised roots in a home culture but have equally been globalised, recontextualised, and often transformed through the recent and rapid movement of people, ideas, and material culture. In other words, such objects have clear roots in a world that has increasingly faster and complex routes (cf. Clifford). While this may be linked to notions of authenticity in terms of music structures and musicality, there are areas of contestation that are linked with gamelan outside Indonesia that challenge ethnomusicological thought. For instance: Why is Indonesia still considered the cultural home of gamelan when it is the music of many non-Indonesians? What does it mean to Indonesians and non-Indonesians alike when non-Indonesians play the instruments? Do non-Indonesians play gamelan in the same way as Indonesians? How is new

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<sup>2</sup> The extent and influence of gamelan outside Indonesia was shown at the International Gamelan Festival Amsterdam Conference in 2007; the conference focused on new gamelan music from within and outside Indonesia.

music or crossover or hybrid music viewed by players and audiences of any culture? And particularly relevant to this paper are questions regarding how and why gamelan has been used in New Zealand.

The sheer quantity and quality of non-Indonesian gamelan music available from the American Gamelan Institute (AGI; see <<http://www.gamelan.org>>), which provides a hub for world gamelan interest, helps show how this genre has over the last five or six decades become entrenched in the creative lives of many composers, performers, researchers, and enthusiasts who may never have set foot in Indonesia. Also, there are homemade gamelan by such makers as Daniel Schmidt, Barbara Benary, and Michael Zinn, as well as numerous notations (either cipher/number notations or Western staff notation), compact discs, cassette tapes, and videos available for purchase from the AGI. There are works by a hundred or so composers, including well-known figures such as Barbara Benary, John Cage, Philip Corner, Jody Diamond, Lou Harrison, Mantle Hood, Jarrad Powell, and Evan Ziporyn; and several CDs from gamelan in the United Kingdom.<sup>3</sup> There are, of course, many other composers in the US, UK, and other countries writing for gamelan in one way or another, or who have been inspired by gamelan music in their own creative work. In New Zealand, the relative newness of gamelan, which dates from the 1970s, along with the large number of compositions and ensembles (there are five active groups – six different sets of instruments) for a country of little over 4 million people, helps give an indication of the influence gamelan has had in recent decades in helping shape New Zealand music, as well as shaping the lives of many New Zealanders who play or appreciate gamelan.

New Zealand has several gamelan ensembles. Three main types are found: Central Javanese, Balinese gamelan gong kebyar, and Cirebon. A Central Javanese ensemble is based at the University of Otago, Victoria University of Wellington, and in Auckland (formerly at Nelson School of Music). There are two gamelan gong kebyar: one at the University of Canterbury and the other at Massey University. One Cirebon gamelan (from Java) is housed at Victoria University of Wellington, although this set is not as active as the others as a performing ensemble. These groups have been outlined in my other work on gamelan, and I have stressed the importance of several factors that help explain the success of gamelan in New Zealand: key individuals, the discipline of ethnomusicology, and community/social

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<sup>3</sup> At the time of viewing these pages (24 May 2007), there were eight CDs and nine cassette tapes of US gamelan music, and three CDs and one cassette tape of UK gamelan music. There were also several videos of US gamelan. The notations and scores of gamelan music available were from an international line-up of over one hundred composers.

interaction (see Johnson).<sup>4</sup> In my previous study I pointed out the conundrum of gamelan in New Zealand having very clear Indonesian roots and continued indexing of those roots through the re-creation of (near) authentic music, while at the same time creating new music and culture for New Zealand. By building on the idea of creativity, what I intend to do in this paper is to look at the original musical creativity of some New Zealand composers who have been inspired by gamelan in one way or another in their own compositional works, or who have written for gamelan.

In connection with gamelan's distinct rootedness in Indonesia (its indexed home), in its non-Indonesian context in New Zealand questions are raised regarding the recontextualisation of the instruments or their sounds, either physically through the instruments or audibly through eclectic influence within new gamelan-inspired musical works. That is, composers display a range of variation in connection with their cultural engagement with gamelan: from attempting to re-create in the New Zealand context authentic gamelan forms, to works that show gamelan influence in one way or another but do not attempt any form of cultural reproduction. While the aim of this discussion will not allow in-depth analysis of the intentions of each of the composers or compositions outlined herein, it is important to stress some of the implications of these variations. For example, while notions of authenticity are culturally relative, as gamelan still maintains a clear connection to its Indonesian roots, it is inevitable that New Zealand gamelan or gamelan-influenced musical works might be compared with musical works using the same instruments or musical structures in Indonesia. Composers vary considerably in terms of their own cultural engagement with Indonesian musical culture (some being inspired by the sounds they hear; others, by the cultures they encounter), and this variation is evidence both of the different ways that composers write music and of the relative freshness of gamelan to New Zealand in that it still maintains to some degree a cultural conduit to its country of origin (either through the composer or through knowledge of its place in New Zealand). Still, at whichever end of this imagined continuum the composer is viewed to be operating, the musical sounds produced are examples of culture in the making: creating culture in the New Zealand milieu.

This paper is divided into two interrelated parts: 'Music from Gamelan' and 'Music for Gamelan'. These parts are intended to reflect a continuum that places at one end composers writing music that has been influenced *by* the sounds of gamelan in one way or another, and at the other end composers writing specifically *for* the instruments. The first part

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<sup>4</sup> On these gamelan groups, see <<http://www.garethfarr.com/GTJ.html>>; <<http://homepages.ihug.co.nz/~mdsj/>>; <<http://www.music.canterbury.ac.nz/research/gamelan.shtml>>; <<http://www.mirandaadams.co.nz/#Alternative>>; and <<http://danny.oz.au/gamelan/groups/otago/>>.

provides a brief outline of some of the influences of gamelan on New Zealand in terms of how and why this Indonesian rooted music has inspired the musical soundscape of some representative New Zealand composers, sometimes working outside the medium of a gamelan ensemble, but necessarily being influenced by the music in their own creative output. The second part has the aim of discussing how and why music has been composed primarily for gamelan in the New Zealand context. Issues of authenticity are raised in the context of music written by New Zealand-based Indonesian composers vis-à-vis music written by non-Indonesian New Zealanders. Do the New Zealand-based composers who have been inspired by gamelan attempt to understand the music, instruments, and performance practice from an Indonesian perspective? Or is there merely a superficial knowledge and adaptation of gamelan in the non-Indonesian New Zealand context? While definitive answers to such questions are beyond the scope of this discussion, an exploration of relevant composers and their musical works helps in providing a discourse that problematises and foregrounds some of the issues that underpin the recent phenomenon of gamelan recontextualisations and inspirations. Both parts of this article consist of a series of case studies that have been researched using a mixture of methods, including ethnographic research, interviews, and a critical literary approach drawing on cultural studies.

Whatever style the composers presented in this study are working in, their creative lives have been inspired in one way or another by gamelan. While composing new music with an Asian influence, they are contributing to the multicultural ethnoscape of contemporary New Zealand, which in a somewhat paradoxical way sees influences from world cultures (including Indonesia) in many guises, yet the country is still to witness large-scale immigration from Indonesia in the same way that some other Asian cultures have influenced New Zealand. The 2001 census showed that 2,073 Indonesians were identified in New Zealand (the 1991 and 1996 figures were 861 and 1,662 respectively) (Statistics New Zealand). There are a good handful of visible Indonesian gamelan groups with many non-Indonesian players. One might wonder where the non-Indian and non-Chinese performers of Indian and Chinese music are, and how long it will be before such musicians are visible in the main urban centres (cf. Johnson and Moloughney).

The case studies presented herein have been influenced by an approach using person-centred ethnography (cf. Sapir 509), which focuses on key composers and influential individuals who have inspired creative works on gamelan in the New Zealand context. Even though the ethnomusicologist Bruno Nettl has noted that little 'information about the individual in music' has comprised ethnomusicological studies (278), which is somewhat contradictory since the discipline strives to study people making music, some

researchers have utilised biographical method in their work. Over the last few decades the field of ethnomusicology has seen an explosion of ethnographies utilising person-centred approaches (e.g., Coaldrake, Keister, Ottenberg, Provine, Stock, Sugarman, Tsai, and Vander), although in the present study, rather than concentrating on one specific person or a group of closely related people, the research sees a range of individuals as being key if not pivotal to the influence of gamelan in New Zealand. But what makes the individuals particularly relevant is the way they have inspired others and use gamelan in wider music-making activities that reveal several distinct tropes connected to the genre in New Zealand. One such factor that contributes to the case studies is the social networking emanating from and around these individuals, which helps explain some of the reasons why gamelan has been foregrounded in the creative work of a good number of New Zealand composers.

While drawing on the work of Hoskins and that of Frank, who notes the problem of ‘biography in the shadow’, Tsan-huang Tsai, for example, has stressed power relations in biographical writing, and that any biography is actually imagined or reconstructed by an author, and that the life story of an individual is further re-imagined or re-reconstructed by the reader:

A problem regarding the writing of ethnomusicological biographies is that of the status of the researcher, which thus far has not yet been fully taken into account. Who is speaking? In other words, who actually makes up or imagines the story? Informants, researchers, or both? Where does the researcher stand in relation to the informant? How should one present the personal experience and engagement between the researcher and the individual? (167)

Working from an epistemology grounded in the discipline of ethnomusicology, where the study of people making music is at the core, the question of ‘how [. . .] people historically construct, socially maintain and individually create and experience music’ is one that underpins this paper (Rice 473). The research investigates the ‘how’ question connected with the production of new gamelan music in New Zealand, and seeks to explain the ‘why’ question in this cultural setting. While stressing that the lives of key individuals are one of the underpinning parts of this research, it is biographical only in foregrounding these lives within the case studies, and as a way of answering the how and why questions (cf. Pekacz). However, it must be emphasised that this paper draws on the idea of biography and in no way does it claim to present in-depth biographies. It would be dependent on further research to produce the type of biography so often present in musicological and some ethnomusicological literature.

I am only too aware that the case studies and most of the supplementary information are based on living people, but what makes this

study different is that the subjects are colleagues either in my own university music department or within the wider New Zealand music context. In this setting of writing about people making music, I am reminded of the words of Marjorie Perloff, who notes that

Academics like myself, who write about contemporary poetry and poetics, often have an affiliation problem. On the one hand, our subjects are alive, kicking, and ready to praise but also challenge our interpretations of their work. On the other, our more traditional colleagues regard our area of expertise as ‘soft’ and ‘trivial’. (258)<sup>5</sup>

### Music from Gamelan

The influences of gamelan on the New Zealand musical soundscape take many forms. Whether it is the use of a certain scale (e.g., pelog or slendro [see Fig. 1], or the modes found within these scales), a music structure, or instrumentation, there are several influential composers in New Zealand who acknowledge such influence in one form or another.<sup>6</sup>

Slendro: Db (1), Eb (2), Gb (3), Ab (5), Bb (6)

Pelog: D (1), Eb (2), F (3), G# (4), A (5), Bb (6), C (7)

Fig. 1. Gamelan Scales.

Note: Note names are approximate pitches as it is extremely difficult to ‘fit’ gamelan notes into Western pitches, especially slendro, which divides an octave into five almost equidistant intervals. The note names, therefore, are simply a guide. The numbers correspond to the cipher notation that is often used in gamelan music.

The French composer Claude Debussy (1862–1918) was unique among leading Western composers in that he was inspired by gamelan,

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<sup>5</sup> The research has focused mainly on colleagues working within music studies in New Zealand, many of whom are well known to the author. This study is, therefore, ethnography at home, where home is close, near, and within the nation; where the topic of study is culturally distant in geographical terms, yet culturally at home in the New Zealand context (cf. Barz and Cooley). As Jeff Titon has noted, such field research ‘thrust[s] [the researcher] into thinking about relationships’ (88).

<sup>6</sup> In a survey I undertook among New Zealand composers identifying gamelan influences in their work, the following, in addition to the composers discussed in this paper, stressed such connections: James Instone, who currently works in Brunei Darussalam and uses a gamelan ensemble; Nigel Keay, who lives in Paris and was inspired by gamelan having lived in Java in 1984 (see his *The Dancer Leads the Procession* [1999] and *String Quartet* [1995]); and John Rimmer, who notes gamelan influences in his Symphony *The Feeling of Sound* (1989).

among other Oriental influences, at the end of the nineteenth century (Howat). He first heard gamelan at the 1889 exposition in Paris. In the 1960s, minimalist composers too (e.g., Steve Reich) were sometimes influenced by the sounds of gamelan among other repetitive world music sounds (Mertens). However, in works by such composers, the influence of gamelan is not particularly evident, apart from the use of some pentatonic scales and repetitive structures, each of which is found in many other musics the world over. More recently, and ever since the influx of gamelan ensembles into non-Indonesian cultures, there have been many other composers who have used gamelan in their works or have been influenced by its sounds in more touchable ways. In the US alone, for example, gamelan has been taught in tertiary education and community organisations for more than five decades, and in such contexts there is much creative composition and innovation (Harnish, Solís, and Witzleben; see also Sumarsam; Vetter; Witzleben).

In New Zealand, even though Jack Body is well known in connection with gamelan, especially as the manager of the Victoria University gamelan group, he maintains that the Indonesian and other Asian influences on his creative work are much broader than only gamelan. While Asian musical features are found in many of his works, it is often to Indonesia in general that Body relates on a musical level. After travelling extensively in Asia in the early 1970s, he reached Indonesia and was captivated by the country: 'I'd allowed myself a twenty-four-hour stopover in Jakarta, but that glimpse of Indonesia left me with an image of harmonious sensuality I could not forget' (Body, qtd. in Shieff 99). He soon travelled back for a stay of four months in 1974, and then again for two years from 1976 when he taught in Java at the Akademi Musik Indonesia in Yogyakarta. On his return to New Zealand he brought a gamelan to Wellington.

During his stay in Indonesia (mainly Bali and Java), Body used a Nakamichi tape recorder to make recordings of many of the everyday sounds that filled his life, and he became an avid collector of music/sound. However, it was not until he returned to Wellington that he started to learn gamelan under the instruction of then guest gamelan tutor Midianto: 'gamelan is a second thing, and I've composed very little [for it], but I facilitate other people exploring gamelan and encourage my students, especially composition students, and by default I became the manager of our gamelan' (Body, Interview). Here Body stresses the use of gamelan as an educational tool. He has his composition students at university use the instruments to explore new sounds, music structures, and performance practice. Depending on the exact content of the compositional classes, the use of gamelan instruments in such educational contexts can encourage eclecticism within the creative works of composers that may include an understanding of the instruments as sound-producing tools, Indonesian music structures, and performance practice from an Indonesian perspective. The exact level of



cultural understanding would, of course, depend entirely on the objective of the classes: composing in a pastiche Indonesian style, or composing for the sake of creating new sounds in New Zealand.

The recordings Body made of Indonesian soundscapes in the 1970s, along with some of those made by his colleague at Victoria University, Allan Thomas, have been inspirational for him and a seemingly never ending resource for transcription and creative influence (cf. Body, ‘Musical Transcription’ and ‘Musical Transcription as an Adjunct’). Indeed, Thomas’s recordings of Indonesian street sellers and the local sound environment inspired Body to write the electro-acoustic piece *Musik Dari Jalan* (1975). Even though Body did not study gamelan until the late 1970s, it is interesting that some commentators believe that his work shows a style that was leaning towards a gamelan-like layering texture as early as 1968. For example, his *Turtle Time* (1968) looked ‘backwards towards the capacities of the organ—Body’s own instrument—and forwards towards his involvement with gamelan’ (Sanders, qtd. in Shieff 98).

Body is a pioneer in the use of transcription as a compositional technique, something he has used when ‘unable to focus on original composition’ (Body, qtd. in Shieff 104). ‘In a process he calls “double-transcription” he first tries to capture the “essentials” of a new and often unfamiliar sound phenomenon [which is often based on his own field recordings], and then translates those into a form playable by Western musicians’ (Shieff 104). His first piece using such a method was *Melodies for Orchestra* (1983), which includes a Sumatran flute melody (Shieff 105), and other works have followed, including *Campur Sari* (1996) that mixes Western music with Javanese gamelan instruments (see Body, *Pulse*). Other Asian and other world music influences in his music are epitomised in his *Five Melodies for Piano* (1982). The second movement has the sounds of bagpipe music; the third was inspired by the sounds of the Chinese *guzhen* (seven-string zither); and ‘the fifth movement’s delicate bell sounds evoke the tonal qualities and subtle melodic shifts of the gamelan’ (Shieff 106). Regarding the method of drawing from the musics of others for one’s own creative output, it is interesting to note that ‘Body is not fazed by accusations of exoticism. “I believe one of the functions of art is to be outrageous, to be provocative, to be politically incorrect”’ (Body, qtd. in Shieff 108).<sup>7</sup>

The influences of gamelan on instrumentation can take several forms, with the most influential being the inclusion of a gamelan instrument or the playing of a non-gamelan instrument in a gamelan-like way. Composer Gareth Farr (b. 1968; one of Body’s former students) notes the latter in connection with several of his works where he has ‘tried to recreate the sort

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<sup>7</sup> On issues of orientalism and adaptation in teaching Balinese gamelan, see Harnish.

of sound of the gamelan with harp and celeste and piano' (Farr, Interview).<sup>8</sup> Regarding music influences, he notes that 'there's a lot of pentatonic [. . .], almost slendro-ish stuff in *From the Depths Sound the Great Sea Gongs* [1996]. A lot of that is without a doubt [. . .] influenced by the scales if not literally [by gamelan]. But also they're a little bit influenced by so many other things that it just gets mixed up in there' (Farr, Interview).

Farr notes substantial influences in many of his works. Among his many works that show gamelan influence, his piece for piano, *Sepuluh Jari* (1996), written for New Zealand pianist Michael Houstoun, could almost be transcribed for gamelan. Indeed, Farr notes that 'it almost sounds like a transcription from Balinese gamelan, although it isn't—it's original' (Farr, Interview). He further comments: 'My music is heavily influenced by my extensive study of percussion, both western and non-western. Rhythmic elements of my compositions can be linked to the complex and energetic rhythms of Rarotongan log drum ensembles, Balinese Gamelan [gong kebyar] and other percussion music of the Pacific Rim' (Farr, 'Pembuka-an'). In Farr's gamelan influences, the composer clearly seems to have been inspired by the sounds of Indonesia (especially Bali). As with many other composers, Farr is not trying to compose for Indonesians, nor is he attempting any degree of authenticity with regard to reconstructing gamelan and gamelan knowledge in New Zealand. He is creating new music works.

The Dunedin-based composer Anthony Ritchie acknowledges the influence of gamelan in some of his works. There are several instances in Ritchie's works that show clear influences of gamelan music, although he has never actually played gamelan on a serious level of participation, apart from in the occasional workshop over the years. Ritchie first heard gamelan music in New Zealand at the Asia-Pacific Festival in 1984 when New Zealand hosted the Asian Composers League Festival and Conference, and has always been attracted to it. His first symphony, *Boum* (1993), includes traces of the pelog scale, and the composer himself in the programme note to the work mentions a minimalist influence that relates to the gamelan's repetitive sound structure:

Going back to my first symphony, there are examples of the pelog scale used in that [which is related to the 1:4 pitch cycle], an

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<sup>8</sup> Many of Body's students have written works for the gamelan. While Farr is mentioned here as one of New Zealand's most visible and heard composers, several others are noted in the Appendix. Of these, Helen Bowater is another composer who played in Gamelan Padhang Moncar (the Victoria University gamelan group), studied with Body, and composed for gamelan. Her main piece for gamelan is *Tembang Matjapat* (1999), an eleven-minute composition scored for gamelan, string orchestra, marimba, and tamtam. The piece is written in staff notation with number notation for the gamelan parts written above or below the staff, with some gamelan instruments including staff notation.

alternation of semitones and major thirds, and I think [this] did come from [my] interest in Asian music. But it's so long ago now that I do sort of take it for granted as something that I like using, so I'd say it has really been absorbed into my musical style. [. . .] The main theme of the symphony, which actually recurs through all the movements, starts out as modal and then uses the pelog scale.

[. . .]

The sort of recurring motive behind this work is a sound image from the E. M. Forster novel *A Passage to India*. [. . .] there's a mysterious echo in the cave, well I've incorporated this into the symphony as a stroke on the tamtam, so that keeps coming back through the work, and it symbolises life and death I suppose. So that immediately brings an eastern or Indian quality, to my ears anyway, to the music. (Ritchie, Interview)

While there may be pelog traces, the main theme of Ritchie's first symphony begins with a passage that includes the notes G, Bb, D, Eb, F (based on a G centre).<sup>9</sup> While not exactly pelog, the next part of the phase includes the notes D, Eb, F, A, Bb, which corresponds roughly to a five-note pelog mode on D, as the composer perceives it, although the music oscillates between notes as a way of moving pitch centres. Underpinning the theme is a bi-modal mixture of F minor and G minor triads.<sup>10</sup> This theme rapidly increases in tempo in a similar way to several styles of Indonesian gamelan. While slightly more explicit in terms of gamelan influence than some of the modes and techniques used by composers such as Debussy, Ritchie's exploration of gamelan is clearly at the end of the continuum that shows slight gamelan influences. Composers are inherently eclectic, and Ritchie's excursions into some minor gamelan influences reflect his compositional style as well as a moment in his creative career.

Also, in his *24 Preludes* (2002) for piano, there is a layering effect and pelog element reminiscent of gamelan music found in numbers 9 and 23 (see Vogan). 'Actually this whole set of preludes is based on [the 1:4] cycle: [. . .] So that's the sort of essential underlying feature of the piece' (Ritchie, Interview). *Prelude No. 9* has a layering and blurring of sound using the pedal, and *No. 23* uses the pelog scale. In Ritchie's view, both of these preludes are influenced by his recollection of the sounds of gamelan (Ritchie, Interview).

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<sup>9</sup> Compare Hancock's analysis of the symphony, the theme of which he describes as being in the D locrian mode. However, this mode uses the notes D, Eb, F, G, Ab, Bb, C, D, which are mostly different from the main theme of the symphony.

<sup>10</sup> In Java the mode might be either *pathet nem* or *pathet lima*, and in Bali it would be *selisir*.

For Ritchie, this eclecticism in his creative work may have been influenced by his own musical training as a scholar researching Bartók. As he comments,

When I was a student I studied Bartók and he obviously collected a lot of folk music and did transcriptions of folk music. So that approach is not anything that's new to me, that's quite common, and there's quite a strong eastern element in his music as well that's possibly come through unconsciously to me. (Ritchie, Interview)

### Music for Gamelan

A look at the Centre for New Zealand Music (SOUNZ) and Composers Association of New Zealand (CANZ) website databases reveals a plethora of data on gamelan in New Zealand in connection with original compositions by New Zealand composers.<sup>11</sup> Using a few key search terms, the SOUNZ database showed up a number of gamelan works (see Appendix). However, it should be remembered that these lists form just a glimpse of the published works that have been catalogued. There are surely many more, and even prolific composer and gamelan pioneer Gareth Farr has just a few works shown in the lists when indeed he has many others that have gamelan influences.<sup>12</sup> While space will not allow detailed analysis of each of these works, several case studies are now outlined. I will focus on the active gamelan ensembles in New Zealand and emphasise the key individuals associated with the success of these groups in providing contexts for new music creativity.

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<sup>11</sup> CANZ was even calling for scores for gamelan (Javanese or Balinese) for the 2007 Asia Pacific Festival held in Wellington, New Zealand.

<sup>12</sup> See, for example, Farr's works: *Chèngchèng* (1992) (Gamelan Angklung, 2 Harps and Percussion Quartet); *Kebyar Moncar* (1993) (Javanese Gamelan); *Reong Lenggong* (1995) (Javanese Gamelan); *Reongan* (1994) (for Javanese Gamelan); *Segi Tiga* (1993) (for Gamelan Angklung); *Taikoan* (1993) (for Taiko Drum Ensemble and Javanese Gamelan); and *Tentang Chara Gamelan* (1994) (for Piano). See further <<http://www.promethean-editions.com/>>. The *Beat!* CD of 2000 (see Body, *Beat!*), which was the recording of highlights of the International Festival of Gamelan held in Wellington, includes further compositions not listed in the Appendix. These include *Dremtup* by Naomi Singer; *Ling Tazid* by Steve MacDonald; *The Autonomy of Indecision* by David Sanders; *Ratok Nan Tuo* by Megan Collins; *Not Always Like That: Ora Mesthi Mgono* by Budi Putra; *Red Hills* by Miranda Adams; *Tri Murti (The Cycle of Life)* by Leila Adu, and others; and *Urib* by Joko Susilo. The CD *Tabuh Pacific: New Music For Gamelan* (Body, *Tabuh Pacific*) adds to the list: *Music of Gamelan* by Mark Fletcher; *Imbal Imbalan* by Megan Collins; *March* by Judith Exley; *Procession* by Ross Carey; *Tatas Nembas Bawan* by Di Fairly; and *Kreasi Baru* by Michael Norris.

The creative output for gamelan in New Zealand (by Indonesian and non-Indonesian composers), like that for many gamelan elsewhere, consists of re-creating Indonesian music on the one hand, while creating culture in New Zealand on the other, either in a so-called authentic form that attempts to transplant Indonesian gamelan to a new cultural setting, or in a cross-over or hybrid form that creates new works scored for the instruments. That is, authenticity is stressed in the reproduction of Indonesian music, but that reproduction is also original in rendition and context.

Gareth Farr, for example, traces his gamelan influences from the time he first heard and saw gamelan being played in 1988. The performance in question was by the Victoria University of Wellington gamelan (Gamelan Padhang Moncar) on tour. The impact that this encounter had on Farr was profound. He transferred universities in 1989, joined the Victoria University gamelan, and his compositional output thereafter was often heavily inspired by gamelan in many ways (Farr, Interview). As he notes, ‘when I heard it I was completely blown away’ (Farr, qtd. in Shieff 195). Such an encounter helps to show how some composers are exploring sounds for creative inspiration no matter where they are from. But for Farr, his musical journey with gamelan has moved through different levels of experience and reproduction. Moreover,

Farr charts an evolution from *Siteran* (1990) for Javanese gamelan and harp, through *Tabuh Pacific* (1995) for Balinese gamelan and symphony orchestra, to *From the Depths Sound the Great Sea Gongs* [1996] for symphony orchestra.<sup>13</sup> ‘By the time I wrote *Sea Gongs* I think I was about half-way through working out my relationship with gamelan. Now I’m quite consciously stopping myself from doing anything that’s too overt. I needed to get away from the all-the-cultures-of-the-South-Pacific-in-one-piece thing. I didn’t want to get typecast’. (Farr, qtd. in Shieff 195)

Other works of Farr that show overt gamelan inspirations include *Chèngchèng* (1992) for Balinese gamelan angklung, two harps and percussion, and *Kebyar Moncar* (1993) for the Victoria University gamelan. In Farr’s *Tabuh Pacific*, for example, there is a mixture of influences, from music structure and instrumentation to actually writing for gamelan:

There’s a bit where the orchestra starts playing gamelan, basically you know it’s like all the celeste and harp and vibes and marimba and various other things come in, making this really sort of gamelany type

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<sup>13</sup> This work was commissioned by the New Zealand Symphony Orchestra to celebrate the orchestra’s 50<sup>th</sup> anniversary and premiered in 1997.

texture, and then the real gamelan actually comes in and joins it so you end up with sort of this real blur and this mixture of the two sounds. Which is a bit weird because that piece has had so many incarnations: it's had a version for Javanese [gamelan] and then anklung, which is a completely different scale, which is kind of a weird version because the orchestra and gamelan scales didn't actually agree. (Farr, Interview)

*Tabuh Pacific*, which is scored for gamelan gong kebyar and orchestra, is one of Farr's main works for gamelan. The piece was recorded by the New Zealand Symphony Orchestra in collaboration with the University of Canterbury gamelan gong kebyar group (Banyu Gunung Salju). In the notes to the score, it is pointed out that the gamelan pitches translate as C#, D, E, G#, A, which is a transposition of the Balinese selisir scale, which itself derives from the pelog scale, although it must be stressed that this is a close translation as gamelan invariably are not tuned to fit the Western notion of pitch (Farr, *Tabuh Pacific*). The texture produced in this work is mainly a juxtaposition of the sound world of two orchestral styles (Western and Indonesian) with the two coming together at the close of the work.

As with Body's *After Bach* (discussed next), the score is written in Western staff notation, a practice that is certainly not mainstream Balinese. Indeed, such a practice shows the recontextualised nature of gamelan performance, creativity, and originality in New Zealand. In Indonesia, while there are many gamelan traditions based on oral tradition where music notation is unheard of, there are other more contemporary practices that include a form of notation (nowadays usually a number or cipher notation but sometimes including Western staff notation). Nevertheless, the notation would simply be a guide to performance and act as a memory aid. It would rarely be used during performance, unless the piece was of a very modern nature and demanded such a practice. Also, gamelan is traditionally learned by rote and some instruments occasionally include improvisation. In New Zealand, however, gamelan seems to be played mainly as an art form that is learned primarily with the help of notation. The amount of improvisation based on Indonesian gamelan performance practice is particularly hard to quantify, but clearly gamelan-inspired compositions and art music using gamelan do not seem to include this culture-specific practice. Instead, new works rely on the music score or the performers' memories, with authentic Indonesian performance practice only being included by New Zealand-based Indonesian gamelan musicians or other accomplished gamelan musicians with in-depth knowledge of gamelan performance practices in Indonesia.

Even though Farr notes that he probably would have taken up gamelan at some stage or another, being a percussionist who loved to play ensemble instruments, the gamelan tour he witnessed helps to foreground certain tropes

regarding the ways gamelan has inspired New Zealand composers. The main tropes here are key individuals, community/public music-making, and hands-on music learning, each of which are outlined below.

As a key individual in terms of his mediating between aspiring composers and the sounds of Asia, especially those of Indonesia, and making music by playing gamelan in Wellington and elsewhere in New Zealand, Jack Body notes that ‘there are lots of people on our CDs, but they tend to be students and some pieces work better than others’ (Body, Interview). Body is a key individual in promoting gamelan in New Zealand and particularly in music education. He has taken the Victoria University gamelan on many tours, including the one Farr witnessed and others to Indonesia, where it was warmly received. In a somewhat ironic way, Farr has been most absorbed with gamelan gong kebyar from Bali, which is quite different from the Central Javanese gamelan he first heard on tour. Even more ironically but reflecting the global flows of gamelan in contemporary culture, Farr actually had most of his hands-on experience of Balinese gamelan while living in the US and not in Bali, even though he has visited the island on many occasions.

Body’s own compositions include *After Bach* (2001) for gamelan and massed violas, which was commissioned for the International Viola Congress held in Wellington in 2001. The work actually comes in several versions: (1) for gamelan and massed violas; (2) shorter version for 20 violas and no gamelan; and (3) shorter version for 8 violins, 8 violas, 4 cellos, and no gamelan. The gamelan part of the score is written in Western five-line staff notation, something that is extremely rare in Indonesian gamelan music, but a way of writing for the instruments that is often found in contemporary non-Indonesian composition for gamelan. Even though the pitches do not match the notes on the score exactly, the reader simply has to remember this when analysing the music. In the score, the main melody for the gamelan balungan instruments (i.e., the core melody instruments: peking, saron, and demung) is written on one staff but three octaves apart. Other instruments in the ensemble are labelled accordingly by writing their names into the score as a way of showing when they play (i.e., the gong) or the type of instrument to be used. Mid-way through (section ‘C’), the piece introduces other gamelan instruments (rebab, gender, slentem, gambang, and gong). Here, the notation shows a core melody in staff notation but with cipher notation below. The melody moves in six-beat phrases: 2, 6, 1, 5, 4, 1. The pelog notes used in the piece are 1 (D), 2 (Eb), 3 (F), 4 (G), 5 (A), 6 (Bb) (C or ‘7’ being omitted).

Regarding community/public music-making, just as Gareth Farr’s first experience of gamelan was through a group seeking a wider audience, as will be seen later on, Anthony Ritchie points out that his first recollections of gamelan music are of the Asia-Pacific festival in 1984, when he heard the Victoria University gamelan play (Interview). He comments that ‘one of the attractions of the gamelan is the haze of sound’ (Interview). Indeed, just like

Farr, gamelan has influenced the sound world of Ritchie's creative work. The emphasis on the community or sociable qualities of gamelan are aspects of the ensemble that are especially attractive to educators (hence the large number of ensembles in educational institutions), as is the relative speed with which learners can make music with others on the instruments. As Body comments,

They are instruments that people come to and can sit down and in an hour they could be playing something fairly close to the genuine music. [. . .] it's communal, so that's something very nice. I mean, can you imagine establishing a Western style orchestra and giving people instruments to play and within one hour playing anything? It's impossible! [. . .] 'it's a social thing'. (Body, Interview)

The relative ease with which gamelan might be learned is, however, something of a paradox. Unlike many other instruments or ensembles that have been globalised by the world music industry (e.g., sitar, samba, djembe, and digeridoo), gamelan is relatively easy and quick to learn (not to master). Students can sit down in front of an instrument and play music in an ensemble almost immediately. The ensemble has an instant musical and social attraction. But such immediacy might encourage a degree of superficiality in that some composers might have only a basic musical knowledge of the ensemble and not a cultural understanding of music theory and performance practice from an Indonesian perspective. When gamelan is used in new musical works, there is on the one hand clearly a creation of culture that shows a recontextualisation (i.e., new music in a New Zealand setting), but when compared to gamelan in Indonesia, there is on the other hand sometimes a clear lack of cultural knowledge that could contribute to a truly global gamelan tradition. Like many other global musical traditions, there are clearly localised simulacra that take on new meanings and functions, yet also, somewhat paradoxically, often attempt to emulate an authentic home cultural setting.

The idea of music-making through gamelan can be extended to creating community around the ensemble (Harnish; cf. Cowan 29). The notion of the group as a collection of instruments with a group of players creates a context for socialisation and creativity. This concept permeates much gamelan playing the world over and provides a context to which many are attracted, where music can be played in an ensemble context relatively quickly, where socialisation around an ensemble of instruments that are often viewed as a kind of 'other' creates a sense of community, and where identity is forged in a unique sense, in that the identity is around the music and instruments of what is usually and originally a culture other than one's own.



Related to community music-making is hands-on music learning, and Ted Solís has provided a text that stresses the importance of teaching the world's music through performance. During field research, the instrumental or ensemble context is part of the ethnomusicologist's practice of participant observation, and instrument learning often provides a window into a culture in terms of understanding that culture's music-making through an insider's perspective. Farr points out that one of the attractive things about his studies in Wellington was the emphasis on hands-on learning:

When you do have the opportunity to have that hands-on contact [. . .] it makes such a difference to the way it affects you. And I think the Balinese thing has that show off aspect to it which I particularly liked [. . .] because I mean percussionists are trained performers and we enjoy [. . .] showing off and playing really fast on stage. (Farr, Interview)

Another aspect of learning gamelan is that for the players who already study Western or another music (whatever style), by playing gamelan they are developing a sense of bimusicality (or multimusicality), where they become proficient in two (or more) music systems (Hood; Rasmussen).

In New Zealand there are several gamelan tutors/performers from Indonesia who provide professional guidance for several of the ensembles. There are tutors at Otago, Canterbury, Victoria, and Massey, and the very nature of re-creating an authentic piece of Indonesian gamelan music necessarily includes a degree of originality, just like any musical performance anywhere else. However, in comparison to Western music (art or otherwise), which is probably the style that most non-Indonesian New Zealand gamelan players know as their first music style, with gamelan there is a greater degree of flexibility in terms of what can be played, depending on the number of players, their level of competence, and the availability of instruments.

The degree of originality in gamelan's New Zealand cultural diaspora setting sometimes sees the music transformed because of its new context. For example, such transformation of culture due to diaspora processes was articulated during an interview with Dunedin-based Indonesian puppeteer and gamelan maestro Joko Susilo:

Short and loud music is enjoyed in Java today, which is good for a New Zealand audience today. I have performed in many places in New Zealand. I have to be clever to check to see what type of music and jokes New Zealanders like. [. . .] The Javanese audience would not like my style I use in New Zealand. I have to switch off my Indonesian style to a certain extent. It is very difficult not to perform in an

authentic Indonesian style because it is in my blood. I feel sometimes that I am going against my culture. I have to adapt my style; it is still Javanese, but the message is different. There is a fine balance. I have done Maori puppets too. (Susilo, qtd. in Johnson 199)

This same performer is not only active in re-creating traditional Javanese music for the University of Otago gamelan, but creative in writing original music for gamelan, either in an authentic style or in a hybrid way. In his own wayang kulit (puppetry), for instance, he often composes new music for this highly traditional art form. But he also writes hybrid music, such as his *Urib* (see *Body, Beat!*), which is written in a contemporary style and includes cello. ‘This work’, as the liner notes point out, ‘searches for change and represents confusion, sorrow and joy. Included are mantras from Javanese ritual, because ritual can change one’s fate, even though the mantra is mere words if it is not also accompanied by fasting and meditation’ (*Body, Beat!*).

I have used this example as a way of stressing the musical creativity within a small part of New Zealand’s Indonesian diaspora community. Yet this creative work occupies a space where culture is produced by mostly non-Indonesians, and has multiculturalism at its core. That is, through new music on New Zealand-based Javanese instruments, the composer/performer brings New Zealanders together, within either the ensemble or the audience, in a space that celebrates diversity and multiculturalism. *Urib* was actually played at the 1999 gamelan festival held in Wellington, an event that included many other original pieces played by New Zealanders and non-New Zealanders alike.

I Wayan Gde Yudane, a Balinese-born composer and gamelan gong kebyar musician, currently lives in Wellington and works with Gareth Farr’s gamelan gong kebyar group, Gamelan Taniwha Jaya, based at Massey University in Wellington.<sup>14</sup> Jack Body notes that Yudane was an accomplished gamelan performer and composer in Bali before his move to New Zealand: ‘Every time he made a piece he won [a competition]’ (Body, Interview). As one biography describes him,

He has produced works for concert performance, theatre, sound installations and for film. His score for the 2000 Adelaide Festival production of *The Theft of Sita* (in collaboration with Paul Gabrowsky) won the Melbourne Age Critics Award for Creative Excellence and the Helpmann Award for Best Original Music. The *New York Times* described his work as ‘dazzling’. Among other honours, he has been the recipient of the annual award for the Best Composition (*Kreasi Baru*) for Balinese Gamelan on nine separate

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<sup>14</sup> See <<http://hey-joe369.tripod.com/yudane/>> for further details.

occasions. In Europe he has worked with the Temps Fort Theatre, France and Cara Bali Group, Munich and has had work commissioned by La Batie Festival. Yudane has recently returned to New Zealand from his residency with the Institut International de Musique Electroacoustique in Bourges, France. ('Spinning Mountain')

Yudane has been collaborating with Farr in Wellington on a show called *Spinning Mountain* (2007), which is a Balinese-inspired story for children and their families. The music includes some of the instruments from the gamelan gong kebyar played by Yudane and Farr, as well as several Western instruments. As the publicity for the show notes,

Enter the magical world of Mount Mandara, a fiery volcano whose sides glow with red embers and whose crater top is a dazzling source of brilliant light reaching to all corners of the sky. It is an old world where dragons fly, giant turtles carry mountains on their backs, demons battle immortals and beautiful goddesses rise from the sea. Artists from New Zealand and Bali have combined their talents to create this new innovative work especially for children and families. ('Spinning Mountain')

The show's website includes a resource for children and details about it that help show the nature of the collaboration:

Spinning Mountain is a fusion of traditional Balinese performance styles with their contemporary equivalents. The performance brings the music of a *gamelan* (Indonesian percussion orchestra) together with the *walang kulit* (shadow puppetry) of the *dalang* (puppet masters of Bali and Java). While the majority of Indonesia holds to the Moslem religion, there is also a substantial Hindu population. The *wayang kulit* are based upon retellings of tales from the *Mahabharata*, a Hindu epic originating in India. This production brings together the Balinese expertise of Wayan Gde Yudane, Kadek Budi Setiawan and Ketut Yuliarsa with more contemporary percussion and shadow puppetry from some of New Zealand's leading artists, Gareth Farr, Peter Wilson and Rebekah Wild. ('Spinning Mountain Resource')

The relationship between Yudane and Farr has a further connection to New Zealand; that is, with Jack Body, who has also collaborated with the Balinese/New Zealand composer. Yudane and Body have co-written a piece for gansa and piano (Body, Interview). The piece, *Paradise Regained*, features on Yudane's album *Arak: Balinese Intoxication*, and was specifically written for Indonesian pianist Anandda Sukarlan and to remember those who died in the 2002 Bali bombings.

In terms of key individuals, Body has a remarkable connection with several of New Zealand's gamelan. While the links between Body, Farr, and Yudane have been noted, Body, or at least the Victoria gamelan, was inspirational for Mirana Adams, who attended Victoria University in the early 1980s, studying violin performance and Javanese gamelan. She furthered her studies in gamelan at Akademi Seni Karawitan Indonesia Padang Panjang (ASKI) Surakarta on an Indonesian Government Cultural Scholarship, focusing on rebab, gender, and kendhang. From 1989 to 1992 she was leader of the Nelson Gamelan Group, which from 1993 became the Auckland Gamelan Group when she relocated to that city. Her album *Music for Peace* (Bravura and Friends) is replete with gamelan music (Central Javanese) with crossovers of an array of other instruments including Adams's own violin playing.

Elaine Dobson of the University of Canterbury coordinates their gamelan gong kebyar ensemble from Bali, which was purchased in 1995. The group is tutored by Balinese musician/dancer Wayan Sadra, who has been in Christchurch since 1997. Dobson first learned Balinese gamelan at the Dartington College Summer School, UK, in 1991 from Gordon Jones, and later at a gamelan festival in Australia. As a composer and ethnomusicologist, Dobson has written several pieces for the Canterbury group, including *Ancient Moon* (2001) and *Banten* (1997). Dobson found gamelan when she was introduced to the sounds by professor of ethnomusicology William Malm when he visited Australia. Just like some of the other composers discussed above, she is particularly attracted to the

Timbre and the shimmering effects created by the tuning of each instrument in their pairs, slightly apart. The microtonal tuning, difference tones and general evocative shimmering of the sound, I can't resist. Then there are the gongs which have such fantastically complex sound structures and power. Rhythmically too the kotekan patterns are great to write. The gamelan is also very evocative of the warmth and beauty of Bali that I want to share. At the moment I am looking towards using these effects with non-gamelan instruments too, and I hope soon to complete a piece for Burmese harp and gamelan. (Dobson)

*Ancient Moon* and *Banten* show an eclecticism that is driven by crossing over music styles from different cultures. *Ancient Moon* is written for Japanese koto, riyong, and gong; and *Banten*, for trompong, gong, and Tibetan ting sha. *Banten* uses cipher notation, while *Ancient Moon* uses a mixture of graphic notation, cipher notation, and Western five-line staff notation. Gamelan pitches, of course, do not fit into Western notation, and cipher notation is much more suited to gamelan music in that it does not misrepresent the pitches of the instruments. As a composer, Dobson uses the

gamelan in her teaching, encouraging students to write for the instruments and play in the group. On the one hand, she is attempting cultural authenticity by reconstructing gamelan music on gamelan instruments in New Zealand. She is helped in this attempt by a Christchurch-based Balinese gamelan tutor at the University of Canterbury; their reconstructive work places this ensemble's practice towards the authentic end of the authentic–inauthentic continuum. But on the other hand, the instruments and their sounds become tools through which Dobson and her students create new music in New Zealand, either for the gamelan instruments or for other instruments from other cultures.

## Conclusion

This paper has provided a study of several selected composers in New Zealand who have either created new music for non-gamelan instruments as a result of being influenced by gamelan, or who have written new music specifically for gamelan, mostly for the various gamelan in New Zealand (i.e., Central Javanese gamelan or Balinese gamelan gong kebyar). The discussion has focused on the main ensembles at Auckland (formerly Nelson), Massey University, Victoria University of Wellington, Canterbury University, and Otago University, and has given an account of some of the creative activities of people directly connected with these groups.

One of the main conclusions of the discussion is that there are several tropes connected with the recontextualisation or transplantation of gamelan in New Zealand. These are key individuals, community/public music-making, hands-on music learning, and authenticity versus originality in music reproduction. The first of these tropes has shown how the composers and gamelan players—Adams (Victoria/Auckland), Body (Victoria), Farr (Victoria/Massey), Yudane (Massey), Dobson (Canterbury), and Susilo (Otago)—have helped create culture in New Zealand. With the exception of Adams, each works primarily in a tertiary educational context. Their new compositions for gamelan have mostly recontextualised the instruments to New Zealand and used the instruments as sound-producing media for the realisation of music pertinent to their artistic expression. While space has not allowed music analysis of each of their and other gamelan-oriented works, it will suffice to say that they have drawn on gamelan for their inspiration and that each has been important in helping to establish gamelan as a New Zealand genre.

Community/public music-making has helped in the dissemination of gamelan and in creating a sub-culture around the ensembles. Gamelan is performed in groups, and groups of people must learn how to play together. They may then perform to the wider community. Hands-on music learning

goes hand in hand with community/public music-making. The gamelan outlined in this discussion are used primarily in educational contexts, mostly at tertiary educational institutions, but also in public workshops for adults and/or children.<sup>15</sup> In these contexts, the instruments provide a medium in which ensemble music-making can be achieved relatively quickly, albeit often in a superficial way, and this, together with the social links that are formed in such contexts, helps facilitate an understanding of the music and its culture (either in New Zealand or that rooted in Indonesia).

In connection with authenticity versus originality, several themes are apparent in gamelan works made in New Zealand. Some composers are unquestionably using gamelan or gamelan sounds purely for their sonic properties. In other words, the composers are drawn by the sonic environment of gamelan and may not look to the cultural roots of the instruments and their contexts of music production in their 'home' culture. Composers, of course, are not and cannot be creative in a bubble. They are artistically inspired by the sounds they hear; they reproduce, transform, and adapt sound in their creative endeavours. But the degree to which a composer looks to Indonesian meaning in gamelan varies significantly between individuals; furthermore, the reproduction of music that is at the authentic end of a continuum of cultural meaning must also depend on the producers of the music. That is, even if the music is written in a so-called authentic way for gamelan instruments, the composer must rely on the musical knowledge of the performers to reproduce the sounds in an authentic way. Even if the composer is deeply engaged in Indonesian culture, are the players? While space and time cannot allow a closer examination of the intentions of the composers of some works, nor provide a study of the knowledge and ability of gamelan players, further research might reveal whether or not attempts have been made to replicate the Indonesian 'home' environment. Moreover, can the performance contexts in New Zealand ever reproduce authentically music that is often heard and appreciated in contrasting Indonesian settings?

This paper has focused on some New Zealand composers who have been inspired by gamelan. Space has limited the discussion, and each of the composers could be given considerably more time and depth. There are indeed other composers who have not been mentioned, but who in one way

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<sup>15</sup> See the two-page discussion of gamelan and the piece *Imbal Imbalan* by New Zealand composer Megan Collins in Rohan, New Zealand Learning Media et al., which is included (with no notation) for music in the New Zealand school curriculum for years 4–6 (age 8–10). This example is based around developing students' listening skills. Also, Camm and SOUNZ New Zealand provide a secondary school music resource that includes several pieces by New Zealand composers that were either influenced by gamelan or written for the instruments: Gareth Farr's orchestral work *Ruaumoko*, which has some rhythmic influences from Balinese gamelan; and Ross Carey's *Procession*, which combines Central Javanese gamelan with Western instruments.

or another have contributed to New Zealand's gamelan or gamelan-inspired soundscape. The resources on SOUNZ provide information on many of these composers, and future research will uncover further reasons as to how and why gamelan features in the contemporary soundscape of many creative New Zealanders.

The lives of several New Zealand composers have been touched upon in a biographical way. To understand how gamelan has influenced composers and why they have used it in their works, one must ask questions about their contact with the instruments. This paper has shown that composers can often pinpoint their gamelan or Indonesian influences, and that a social network emanates from and around some of the key individuals who have helped create music culture with Indonesian links in New Zealand. The composers and works discussed in this paper show varying degrees of encounter with Indonesian music culture. For audiences of their music, there is an interesting paradox: as New Zealanders become more aware of the increasingly diverse music soundscapes that inspire the nation's composers, and while the explicit use of gamelan ensembles as a means of creative expression does much to show cultural influences and global flows, this does not ensure cultural understanding of another culture's music. Gamelan does, however, provide both a tool for creativity and community and a vehicle that might nurture cultural understanding. Gamelan, therefore, is increasingly becoming a medium for creativity in contemporary New Zealand, and the artists who have been inspired by or are composing for the instruments are not only creating culture with gamelan, Indonesian or Asian influences or roots, but they are helping create contemporary New Zealand.

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## Appendix: SOUNZ Lists of Gamelan Compositions

### 'Gamelan' (23 works):

#### Armstrong, Gabriel

*Voices of Welcome* (1992)

For various ethnic instruments and gamelan

**Body, Jack***After Bach* (2001)

For massed violas and gamelan

**Bowater, Helen***Tembang matjapat* (11 min.) (1999)

For gamelan, string orchestra, marimba, and tam-tam

**Carey, Ross***Medicine Bundle (No. 1)* (2002)

For solo piano, degung gamelan, or unspecified instrumentalists/vocalists

*Procession* (20 min.) (1994)

For solo piano and gamelan

**Carle, Emma***Each of Two* (5 min.) (2002)

For chromatic gamelan and saxophone quartet

*gam.org* (12 min.) (2003)

For organ and Javanese gamelan ensemble

*Go Go Gadget Arms* (5 min.) (1999)

For three violins and Javanese gamelan instrument (bonang)

**Dadson, Philip***Pagodadagap* (12 min.) (1987)

For VUW gamelan orchestra

**Exley, Judith***A Song of Marigolds* (10 min.) (1990)

For soprano and gamelan orchestra

*Floating* (1996)

For gamelan and orchestra

*Manifestations* (10 min.) (1995)

For gamelan

**Farquhar, David***Ostinato* (2 min.) (1975)

For gamelan

**Farr, Gareth**

*Acid Euphoria* (6 min.) (1999)

For gamelan and three percussionists

*Siteran* (25 min.) (1990)

For Javanese gamelan orchestra and harp

*Tabuh Pacific (Pacific Percussion)* (17 min.) (1995)

A concerto-style work for gamelan and orchestra

*Uri Taniwha* (5 min.) (2002)

For high voice, taonga puoru, and gamelan

**Langford, Mark**

*... But It only Makes a Small Shadow* (6 min.) (1987)

For gamelan, male choirs, and percussion

*The Sycamore Tree* (1981)

For gamelan and percussion

**Norris, Michael**

*Mandala* (5 min.) (1999)

For gamelan

**Patterson, Andra**

*Maju Terus* (15 min.) (1987)

For choir, gamelan, and orchestra

*Membisiki* (12 min.) (1986)

For gamelan

**Watson, Chris**

*Jangeran* (2005)

For orchestra and gamelan

**‘Java’ (5 works):**

**Body, Jack**

*Campur Sari* (14 min.) (1996)

For string quartet with Javanese musician

**Carle, Emma***gam.org* (12 min.) (2003)

For organ and Javanese gamelan ensemble

*Go Go Gadget Arms* (5 min.) (1999)

For three violins and Javanese gamelan instrument (bonang)

**Farr, Gareth***Siteran* (25 min.) (1990)

For Javanese gamelan orchestra and harp

**Keay, Nigel***Adagio for Strings* (6 min.) (1989)

Second movement from 'Symphony for Strings—Three Images of Java'

**'Gong' (7 works):****Beban, Daniel***Playback* (4 min.) (2001)

For tape and 3 knobbed gongs

**Bolley, Richard***Full Moon/Brimming Water* (1975–86)

For soprano, vibraphone, 3 suspended cymbals, and 3 gongs

*One Way of Reflecting the Moon* (1992)

For alto flute, bass clarinet, vibraphone, 3 suspended cymbals, and 3 gongs

**Carey, Ross***Lyric Suite* (22 min.) (1989)

For violin and piano (optional bell and gongs)

**Farr, Gareth***Tuatara* (9 min.) (1998)

For percussion (marimba, unpitched percussion, and gong) and piano

**Lockwood, Annea***World Rhythms* (60 min.) (1975)

10 channels of tape and large gong

**Smythe, Mark**

*Music for 'Gold'* (45 min.) (1997)

For one performer (piano, mandolin, electric guitar, piano accordion, and gong)

**'Javanese' (4 works):**

**Body, Jack**

*Campur Sari* (14 min.) (1996)

For string quartet with Javanese musician

**Carle, Emma**

*gam.org* (12 min.) (2003)

For organ and Javanese gamelan ensemble

*Go Go Gadget Arms* (5 min.) (1999)

For three violins and Javanese gamelan instrument (bonang)

**Farr, Gareth**

*Siteran* (25 min.) (1990)

For Javanese gamelan orchestra and harp

**'Indonesia' (2 works):**

**Harsono, William**

*Gelora* (10 min.) (2003)

One movement work for chamber ensemble and Indonesian zither

*Music for Agus* (10 min.) (2000)

One movement work for violin and Indonesian Zither

But see also:

*Musik Dari Jalan* (Music from the Street) (9 min.) (1975) Jack Body  
for tape

*Melodies for Orchestra* (13 min.) (1983) Jack Body

**'Saron' (1 work):****Carey, Ross***Two Pieces for Three Gamelan Players* (6 min.) (1999)

For two sarons and one demung

**'Demung' (1 work):****Carey, Ross***Two Pieces for Three Gamelan Players* (6 min.) (1999)

For two sarons and one demung