

# Waterlily

by Ginevra House, with gendèran devised by John Jacobs

Waterlily was written in memory of my friend, Clive Whitehead. He lived on a boat moored at Fulford Ings on the River Ouse in York. The boat was called The Waterlily. The starting point of the piece was three lines of text:

When we met, my life was full of fire.  
Yours was cool, green water,  
Stillness in motion

# Notes

Waterlily has two distinct sections: Section A (fire) and Section B (water), linked by bridge passage.

Section A should be played exuberantly, with energy and precision. It is Western in its harmonic rhythm, with front-weighted 'bars' in a kind of 12/8 time signature which is divided into 5s and 7s by the balungan instruments (by which I mean peking, saron, and demung, not slenthem), and in 3s by the slenthem. The bonang and kenong play in 4/4 across this, playing three 'bars' to every 4 of the balungan's.

The balungan instruments share a melody between slendro and pelog, which is highlighted in yellow. Highlighted notes should be loud, un-highlighted harmonising notes soft: balungan players should practice the highlighted melody alone, producing a coherent line, making sure the volume and tone is balanced between slendro and pelog. Special caution should be taken when the harmonising note is higher in pitch than the melody note, e.g. a high 6 in pelog over a slendro 2: this will need to be especially quiet so as not to distract from the low slendro melody. Notes with a strike-through (↯) are played muted, holding the key whilst striking. Where this makes damping the previous note difficult (e.g. slendro bar 2), delay damping until the muted note has been struck.

Bonang panerus (slendro and pelog) play the notes specified in the score in their low tessitura, in kotekan-like rhythms: three suggestions are given in this score, and the players can choose which one to play when, or even make up their own (as long as there are no rests in the pattern where neither player has a note). The tone should be very soft but precise and evenly balanced between the two players, providing delicate decorative texture, not overwhelming the other parts.

The bridge and section B are based upon karawitan structures, with end-weighted gatra. For slenthem and voice the notation is fairly straight forwards; for gender and suling, further garap instructions are given below. The main feature of this section is that the gender panerus plays in triple-time dados against a slow duple tanggung in the gender barung, and transposes his/her garap up two notes above the given seleh. As well as devising triple-time cengkok, the gender panerus player will have to adapt them to fit on the limited lower-compass of the instrument with no low 5, 3 or 2 (this piece was originally performed on a custom gender barung with two extra notes at the top). Players may find it helpful to watch a video of the two gender and explore John Jacobs's 3-beat cengkok at [\[URL\]](#)

This piece is for tumbuk 6 gamelan, where  $s5 \approx p4$ , similar to RRI (Radio Republik Indonesia) tuning.

## Form

The following form is a suggestion and can, to a certain extent, be adapted and changed, although the broad features (A, Bridge, B, Bridge, A, Bridge B) should remain the same.

1. Buka peking, joined by other balungan
2. A x 1 balungan only
3. Slenthem joins in and continues playing for the rest of the piece. Cycle A until:
4. Disruption 1
5. A x 1 plus bonang (no balungan)
6. A x (unspecified): balungan (no bonang)
7. Disruption 2
8. A x 1 plus bonang (no balungan)
9. A x (unspecified) bonang plus balungan
10. Disruption 3
11. Everyone apart from slenthem stops
12. A x 1 slenthem only, perhaps slowing down ever so slightly towards the end
13. Gendèr panerus enters at #. Go to:
14. Bridge: tanggung to dados by 3<sup>rd</sup> gatra
15. Gendèr enteres at ##. Go to Section B
16. Ompak x 1 or 2
17. Ngelik x1 (move to ngelik can be signalled by use of cengkok duduk in gendèr, or by high tessitura on suling, but probably easiest to agree form beforehand)
18. Gendèr barung drops out at gong, slenthem and gendèr panerus back to Bridge
19. Gendèr speeds tempo back through tanggung to Tempo 1, stops at end of Bridge (with gong).
20. A x 1, slenthem only
21. A x 1, plus bonang
22. A x (unspecified) plus balungan (with bonang)
23. Disruption 4.
21. A x 1 slenthem only → to bridge
22. Section B (ompak 1 or 2 times, then ngelik)
23. Finish on ngelik with slow down to gong.

# Section A: Fire

Buka:                    peking                    tutti  
                               7 6 5 7 6 5                    . 7 6 5 4 3 2 1  
                               slendro    . i 6 5 3 2 1 6

bonang	$s\underline{6} + 2 / p\underline{3} + 5$ (see separate sheet)										$s\underline{1} + 2 / p\underline{4} + 3$													
kenong	6 s2										p7 p3													
balun. p.	7	.	6	.	5	3	.	.	.	.	3	5	.	7	.	6	.	4	2	.	.	.	2	.
balun. s.	6	.	.	.	1	.	.	2	.	.	.	.	6	.	.	.	2	.	.	1	.	3	.	.
slen. p.	6	.	.	5	.	.	3	.	.	5	.	.	6	.	.	5	.	.	4	.	.	2	.	.
slen. s.	6	.	.	2	.	.	5	.	.	2	.	.	6	.	.	2	.	.	1	.	.	6	.	.

bonang	(cont.)										$s\underline{1} + 2 / p\underline{5} + 3$													
kenong	p3 s2										p5 s2													
balun. p.	3	.	1	6	.	.	.	5	.	6	.	3	.	1	6	.	5	.	3	5	.	.	.	
balun. s.	5	.	.	2	.	1	.	6	.	1	2	.	5	.	.	2	1	.	2	.	.	3	.	.
slen. p.	1	.	.	4	.	.	3	.	.	4	.	.	1	.	.	4	.	.	3	.	.	5	.	.
slenth. s.	5	.	.	2	.	.	1	.	.	2	.	.	5	.	.	2	.	.	1	.	.	2	.	.

bonang	$s\underline{6} + 2 \rightarrow s\underline{5} + 2 / p\underline{7} + 6$										$s\underline{1} + 2 / p\underline{5} + 6$													
kenong	6 s2										p7 p3													
balun. p.	7	.	6	.	5	3	.	.	.	.	3	5	.	7	.	6*	.	4	2	.	.	.	2	.
balun. s.	6	.	.	.	1	.	.	2	.	.	.	6	.	.	.	2	.	.	1	.	3	.	.	
slen. p.	6	.	.	5	.	.	6	.	.	7	.	.	6	.	.	7	.	.	6	.	.	5	.	.
slen. s.	6	.	.	1	.	.	2	.	.	5	.	.	2	.	.	5	.	.	2	.	.	1	.	.

bonang	(cont.)										$s\underline{6} + 3 / p\underline{2} + 5$													
kenong	s5 s2										s5 s1													
balun. p.	3	.	1	6	.	.	.	5	.	6	.	3	.	1	6	**	.	5	.	3	5	.	.	
balun. s.	5	.	.	2	.	1	.	6	.	1	2	.	5	.	.	2	1	.	2	.	.	3	.	.
slen. p.	4	.	.	5	.	.	6	.	.	5	#	.	2	.	.	3	.	.	6	.	.	5	.	.
slenth. s.	6	.	.	1	.	.	2	.	.	1	.	.	6	.	.	5	.	.	2	.	.	3	.	.

Disruption: Can begin at \*, at the pelog peking player's discretion (let the cycle run a few times before disrupting). Other balungan (not slenthem) join in at \*\*

\*Pelog peking: 1 2 1 2 3 1 2 3 4 1 2 3 4 5 1 2 3 4 5 6 7 6 5 7 6 5 . 7 6 5 4 3 2 1

\*\*Slendro + pelog balungan tutti: . i 6 5 3 2 1 6

# Gender panerus enters playing triple-time cengkok in tanggung, slowing to dados by 3<sup>rd</sup> gatra of bridge

Bridge - Pelog slenthem player switches to share slendro slenthem (upper part)

{ slen. s **6** 5 6 *i* 6 *i* 6 5 3 5 6 5## 3 5 6 5 **6**  
 { slen. s **6** 1 2 3 2 1 2 1 **6** 1 2 1 3 1 2 1 **6**

Section B: 'Water'

**ompak** (numbers in bold are the 'balungan' line but need not be played in any special way)

{ slen. s 5 3 **53** 5 3 5 **.5** 6 *i* 5 *i* 6  
 { slen. s 1 **6** 1 2 **6** 1 2 3 . 2 1 **6**

{ slen. s . . 6 6 3 5 3 5  
 { slen. s 3 3 . . . 1 **6** 2

{ slen. s . **6** *i* 6 6 *i* 6 5 6 5 *i* **6**  
 { slen. s 1 2 5 3 2 5 3 2 3 2 1 **6**

**nglik** 6 6*i* 2 2 *i* 6 3 6 5 5  
 In be-tween the burn-ing sky  
 { slen. s . **6** 6 . *i* 6 3 5 6 *i* 6 **i**  
 { slen. s . . 2 2 3 2 1 2 . 5 3 **5**

6 6*i* 5 6 5*i* 6 3 2 5  
 and the cool - green ri -  
 { slen. s 3 5 6 5 . 6 *i* **6**  
 { slen. s **.2** 1 3 . 2 3 5 **3**

3 6 5 2 3 2 1 6 2 1 3 2 1 6 5 1 6 6  
 ~ ver Floats the wa - ter - li - - ly  
 { slen. s . 6 6 . 6 5 3 . . 5 *i* **6**  
 { slen. s . . 3 3 . 2 **6** 2 3 2 1 **6** 1<sup>st</sup> time to bridge  
 2<sup>nd</sup> time end

## gendèr barung player enters playing duple time cengkok in slow tanggung

## Section B: gendèr and suling garap

Gendèr panerus enters at # after the 3<sup>rd</sup> disruption, with a triple-time version of the typical gendèr lead-in for gendhing such as Ladrang Wilujeng, buka rebab. Garap to the upper line of the bridge until the gong, where you switch to playing 2 notes above the balungan, so garap to 2 (two notes above seleh 6) but with a tumurun 6 transposed up, not kkp2. It is your job to slow the slenthem players down to dados by the third gatra of the bridge (although they may slow down slightly before you come in if they wish, on their final time around A).

Gendèr barang enters in a similar manner just before the end of the bridge, playing in a slow tanggung (standard duple cengkok). The core melodic line (balungan) to which both gendèr garap is given below. This line is shared between the two slenthem players. Both gendèr should note the double-length kacaryan in the ngelik: gendèr barung plays a dados-length cengkok, gendèr panerus a wilet version.

Suling should also garap to this balungan, but in the ngelik should feel free to respond to the melodic contours of the singer rather than just playing standard cengkok. Such improvisation should nevertheless be stylistically in keeping with traditional sulingan.

### Balungan: ompak

kkp2	kkp3	tum 6
5 3 1 2	3 5 2 3	. 2 1 6
-----pg-----		
3 3 . .	3 5 3 2	
-----db db-----		tum 6/ duduk to ngelik
5 6 5 3	6 5 3 2	3 2 1 (6)
ngelik		
gt 6	-----kc-----→	
. 6 6 .	i 6 i 2	6 5 3 5
kc (cont.)-----		
3 5 6 5	2 3 5 3	
gt 3	kkp2	tum 6
. . 3 3	6 5 3 2	3 2 1 (6)

# Bonang rhythmic patterns

To be played in the lower octave of both bonang panerus

Bonang pan. pelog

Bonang pan. slendro

Pelog

Slendro

Pelog

Slendro

- |                                 |             |
|---------------------------------|-------------|
| 1. slendro <u>6</u> + 2         | pelog 3 + 5 |
| 2. slendro 1 + 2                | pelog 4 + 3 |
| 3. slendro 1 + 2                | pelog 5 + 3 |
| 4. slendro <u>6</u> + 2 → 5 + 2 | pelog 7 + 6 |
| 5. slendro 1 + 2                | pelog 5 + 6 |
| 6. slendro 6 + 3                | pelog 2 + 5 |