

**whining horses eat more HEY doncha no**

for Javanese gamelan instruments, seven or eight musicians

**Chris Miller**

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### **first section**

for two rebab, two woodblocks (the case of demung, or an empty case for siter, or any other resonant wooden case or box), bonang, kenong, one or two siter.

The woodblocks play throughout the first section, alternating single strokes, and playing with the timing between strokes (usually longer - three to seven seconds, but with the occasional very short pause).

The rebab play glissandi in unison as indicated in the score. The starting pitches (and ending pitches where indicated) are in slendro and slendro miring. Each curved line should be played with one bow, except for the repeated bowing on the last note of the fifth phrase. This is also the only spot where vibrato should be used.

The bonang and kenong play two pencon (pots) at a time, striking with the exposed wooden tip of the mallet off of the knob, and immediately damping on the knob, leaving only the higher partials ringing. For the most part the two parts should, like the woodblocks, alternate strokes (with roughly a third to a fourth the time of interval between). Unlike the woodblocks, there should be the occasional exception to this 'rule'.

The siter is bowed using nylon twine threaded between the strings (over then under adjacent pairs of double courses), which should be tuned to slendro. The effect should be suggestive of radio static.

The score indicates the order of entrances and exits of each part relative to the others. The proportions of each section are only approximately represented. As the pairing of instruments emphasizes interaction between paired players, so should the sense of appropriate proportions between entrances and exits be a matter of interaction between the whole ensemble.

### **second section**

for gender panerus, one or two siter, suling, bonang, gambang, gender barung and kenong.

The 'balungan' (in pelog nem) is played by the gender panerus, which functions as the 'lead' instrument.

The line is doubled by one or two siter, which are detuned slightly flat (one more so than the other, or if only one is used, one string of the two flatter than the other), and do not play exactly with the gender panerus, but stagger their entrances to approximate a delay effect combined with a slight descending shift in pitch.

The kenong plays without delay.

The gender barung functions as a kempul, playing with a slight delay. The key should be damped quickly, but without seeming clipped (one beat at 160 bpm) - like a water-drop.

The suling, bonang and gambang pick out notes from the balungan (indicated by the vertical lines and the s, b and g respectively), to form a counter-melody played in hocket - i.e.. with the suling sustaining up to the entrance of the bonang, etc. The gambang ends each counter-melody with a 'bouncing ball' octave gesture: three or four strokes with the lower pitch acting as a 'grace' note to the upper, speeding up and getting quieter with each repetition.

The gambang also plays the balungan in unison with the gender panerus, indicated by the squiggly line, playing a fast tremolo. A particularly 'jittery' quality of tremolo is achieved by gripping two mallets in one hand, with one placed above the key and the other below.

The tempo should rise and fall, similar to the rise and fall in pitch, though not with any precise correspondence. The tempo should range from 42 to 92 bpm. These changes in tempo are led by the gender panerus. There should be a pseudo-dramatic sense of slowing up to (and perhaps even pausing slightly before) the kenong-marked peaks.

**Transition between sections:**

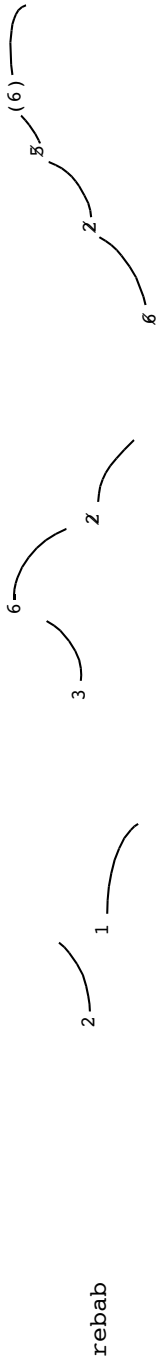
The woodblocks and bowed siter are cut-off by the gender panerus, which begins playing the balungan of the second section. The siter begin to double by the fifth or sixth note of the balungan.

As the effectiveness of this piece, especially the first section, relies heavily on a particular quality of gesture which is not easily represented by notation or verbal description, it is advisable to consult a recording of the work.

Chris Miller, Surakarta, 1994

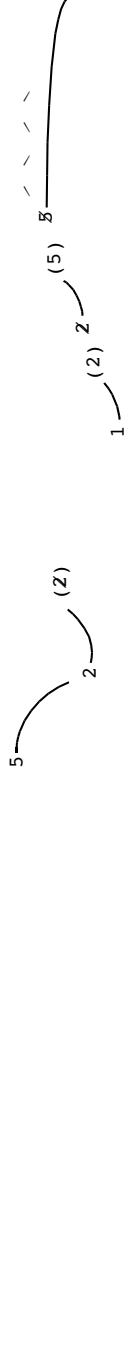
**whining horses eat more HEY doncha no**

(first section)



rebab \_\_\_\_\_  
 bonang \_\_\_\_\_

woodblocks \_\_\_\_\_



—(bonang)— \_\_\_\_\_  
 bonang \_\_\_\_\_  
 siter \_\_\_\_\_  
 —(woodblocks)— \_\_\_\_\_



bonang \_\_\_\_\_  
 siter \_\_\_\_\_  
 —(woodblocks)— \_\_\_\_\_  
 siter and woodblocks are  
 cut off by gender panerus  
 beginning second section

