MUSIC IN JAVA

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MUSIC IN JAVA



N.V. VAN DE GARDE & CO'S DRUKKERIJ, ZALTBOMMEL

MUSIC IN JAVA

ITS HISTORY, ITS THEORY AND ITS TECHNIQUE

BY

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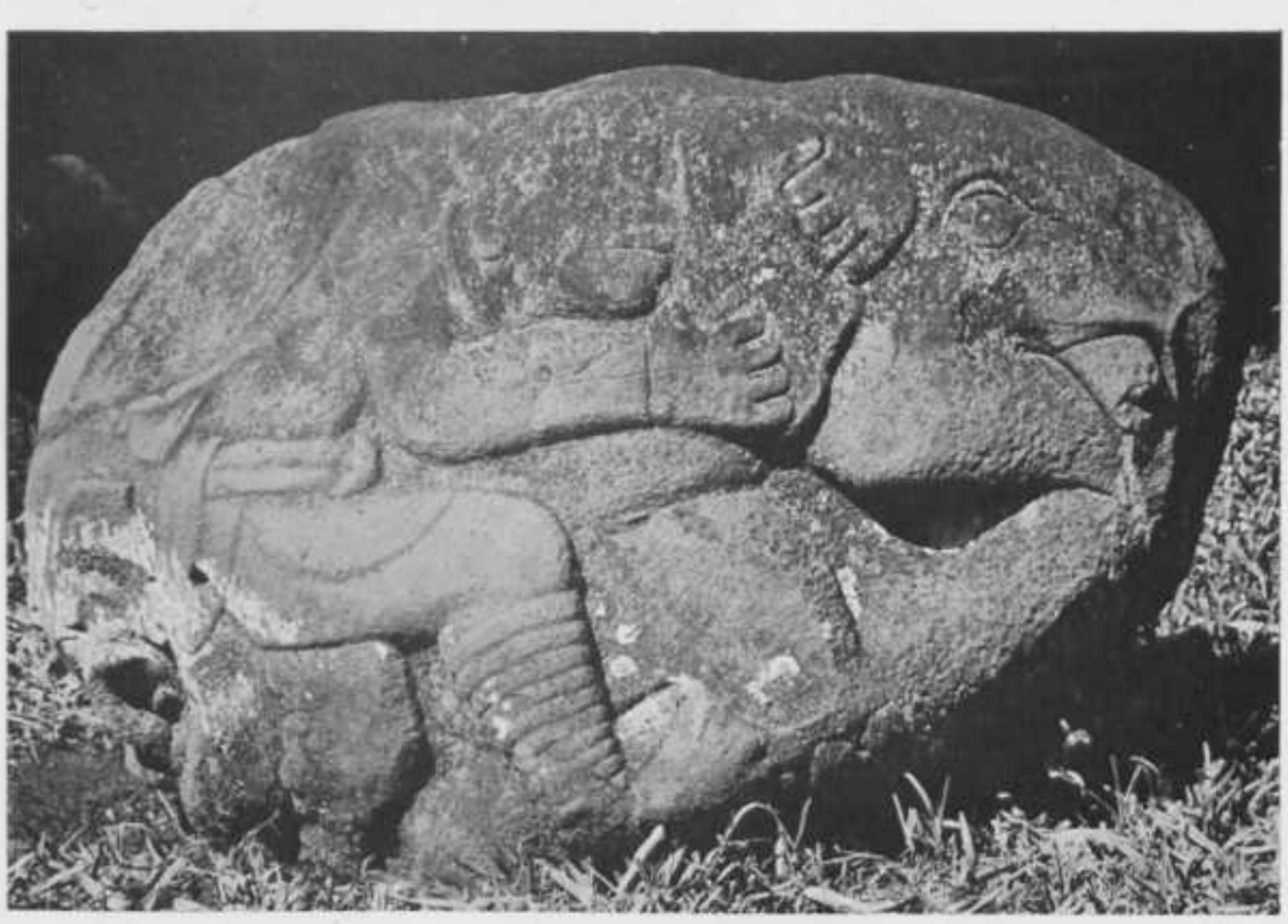
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[1]) For the contents of the Appendices *vide* p. 477. Appendices 58–60 are found at the back of this volume against the cover.

ILLUSTRATIONS

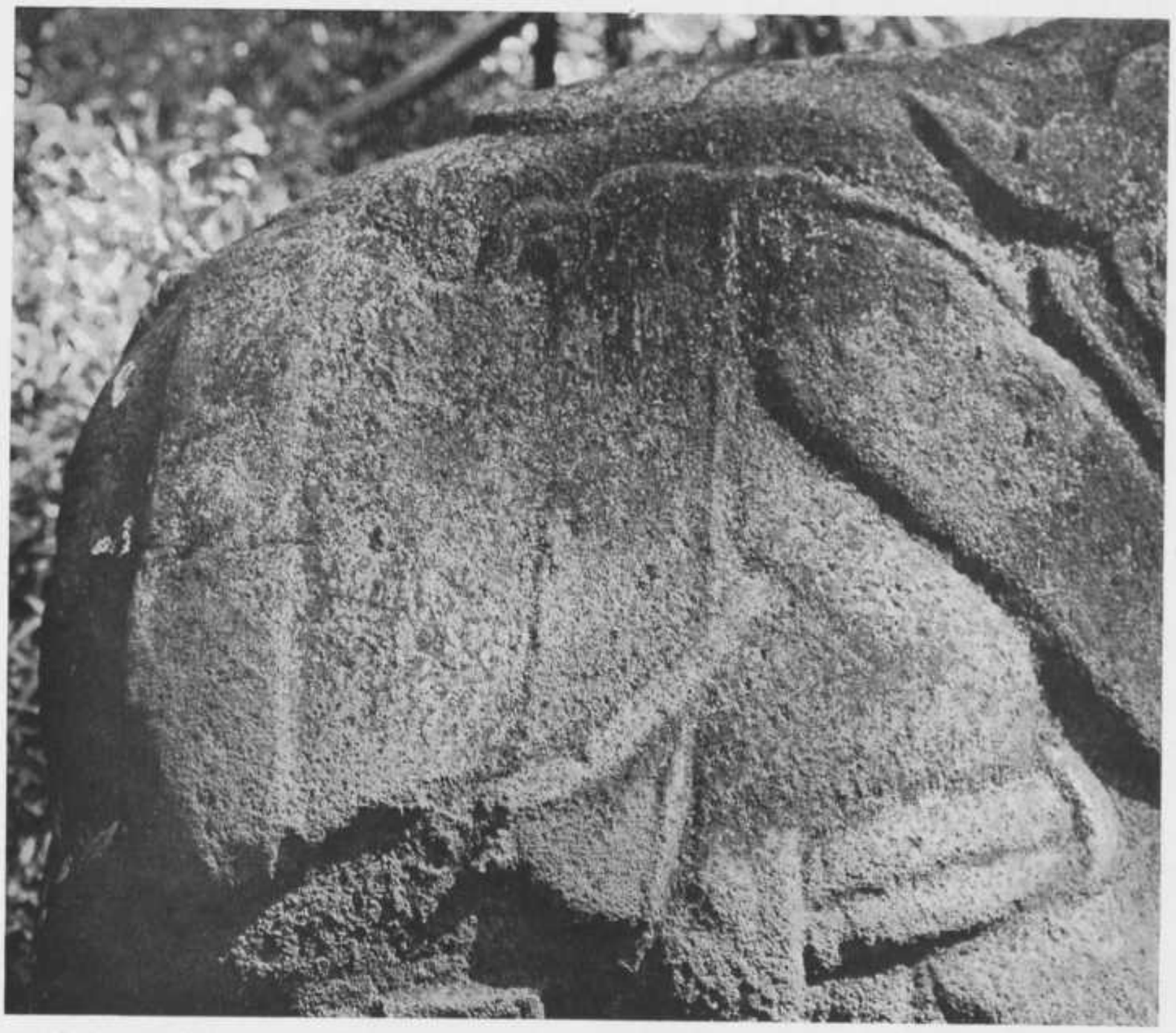


Ill. 1. Prehistoric bronze kettle-drum, found at Semarang (southern part of the town), now in the Museum of the Royal Batavia Society (no. 1071 of the Catalogue) (cf. Vol. I, p. 105 ff.) (Photo Archeol. Department) [1])



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[1]) Illustrations Nos. 1, 4, 6—33, 35—39, 42—47, 50—55, 59, and 60 are taken from photographs in possession of the Netherlands Indies Archeological Department.



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(after Van der Hoop)



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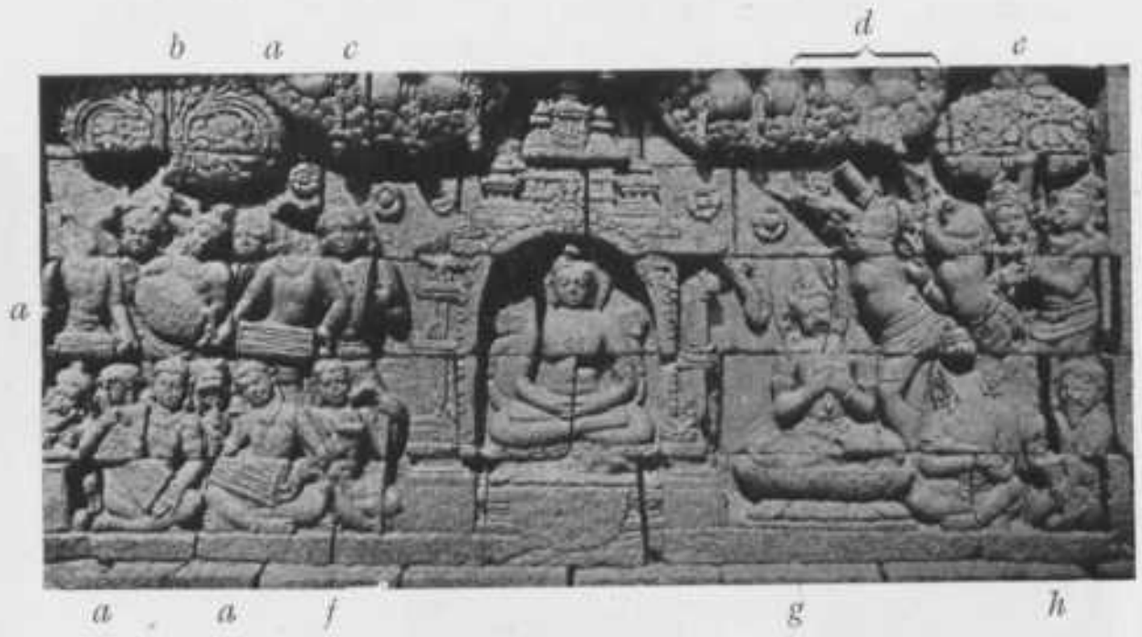
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b

a



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a

b

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a

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Ill. 41. Réyong on a stone carving from the Kadiri-period (photo Moens) (cf. Vol. I, p. 109)



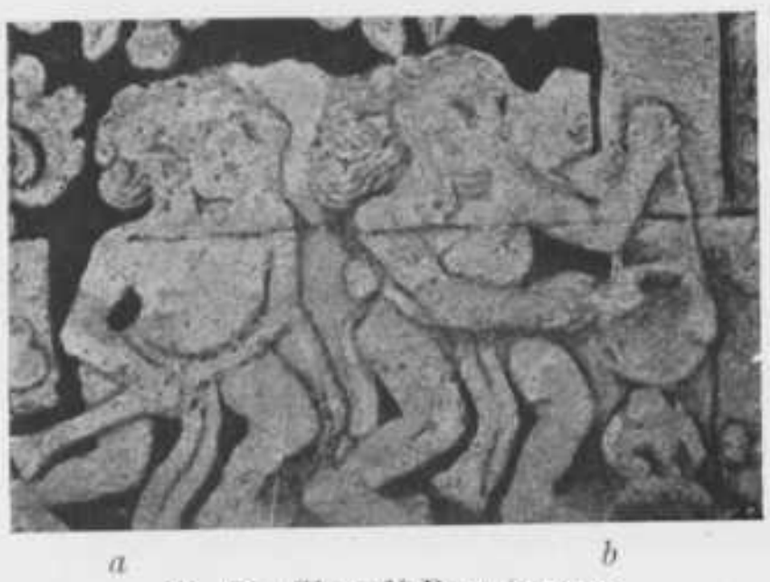
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a *b*

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a *b* *a*



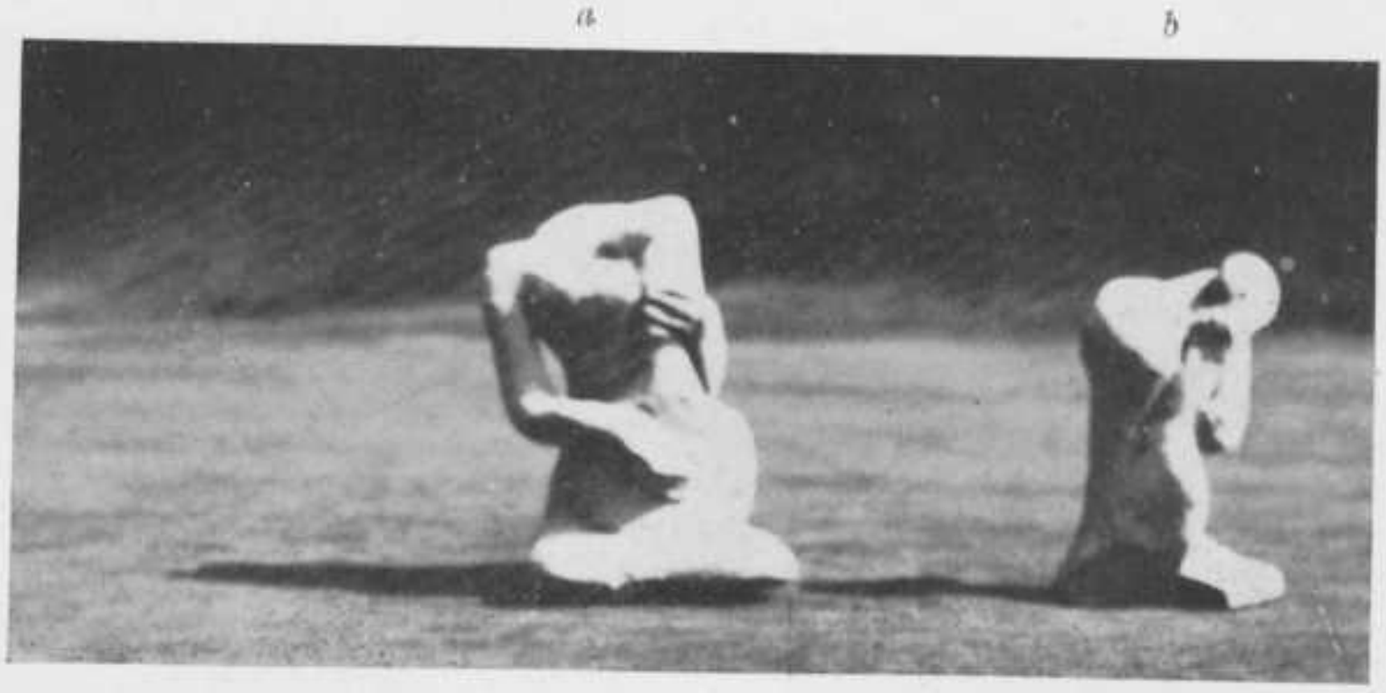
a *a*

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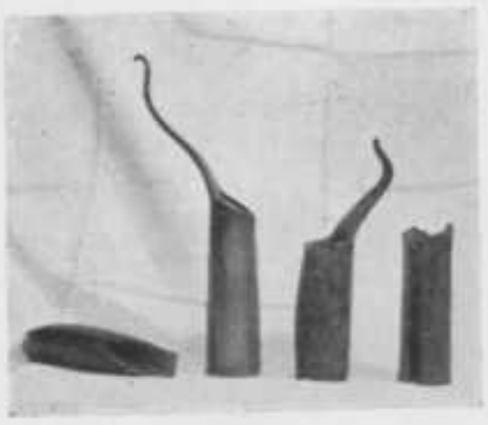


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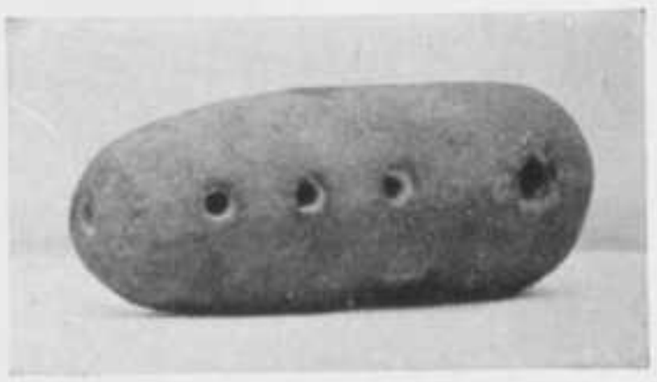


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x

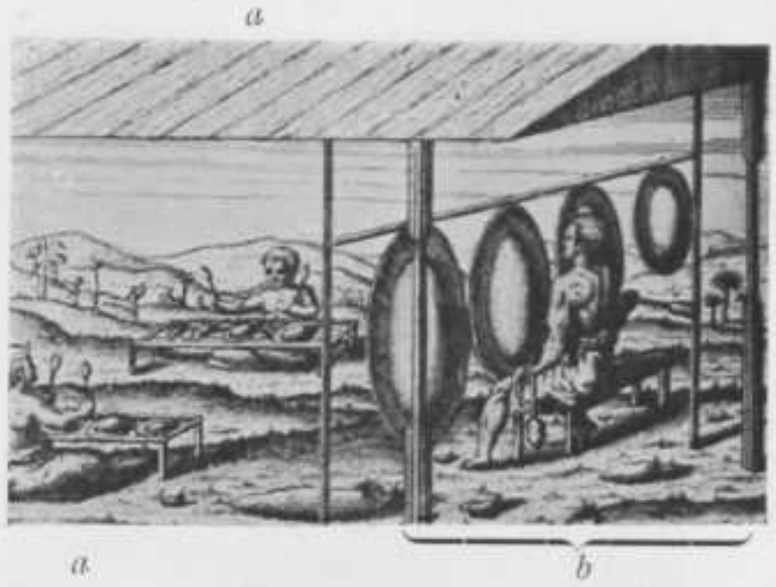
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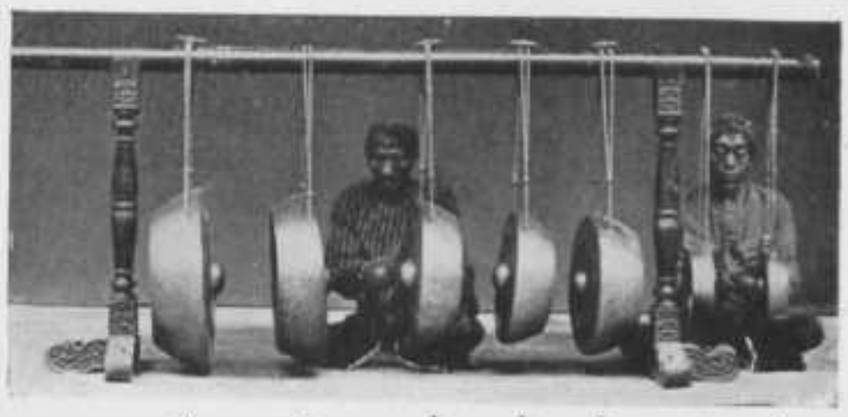
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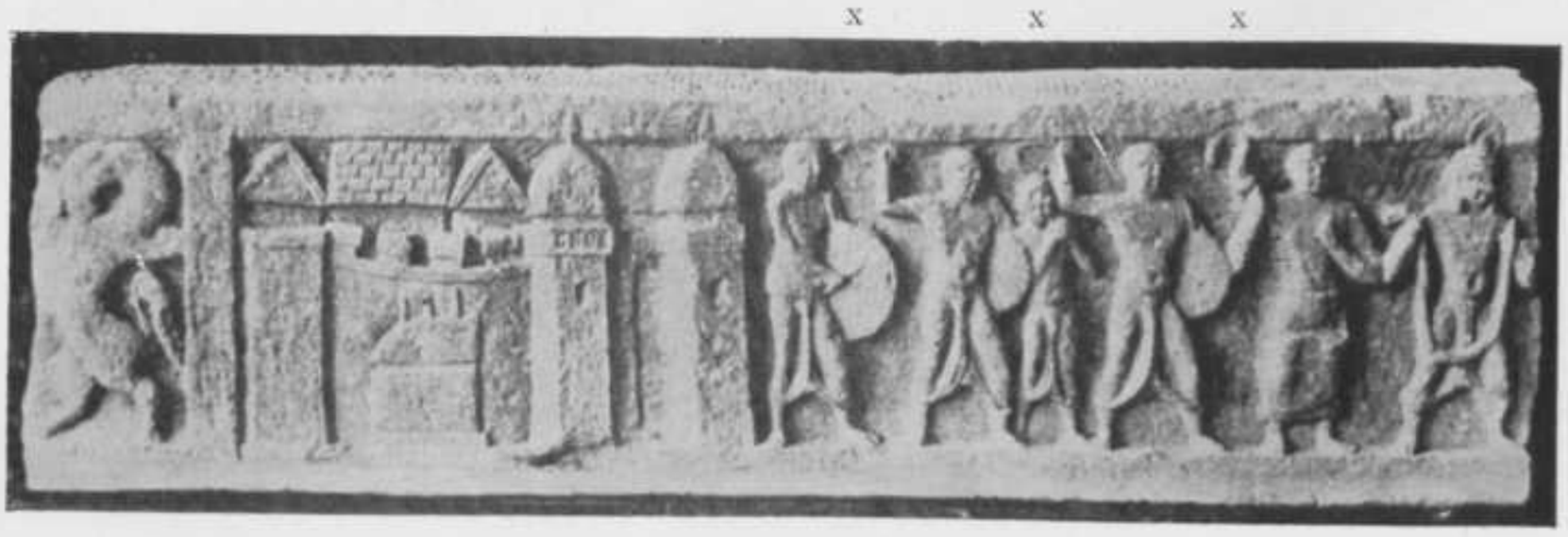
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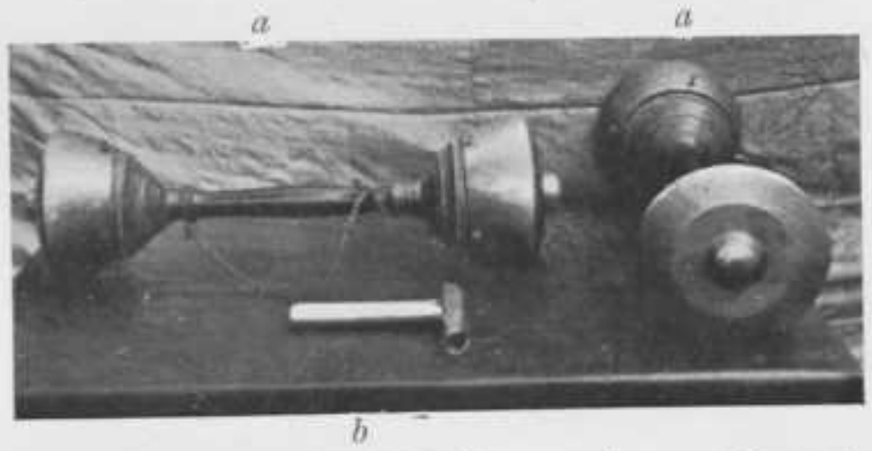
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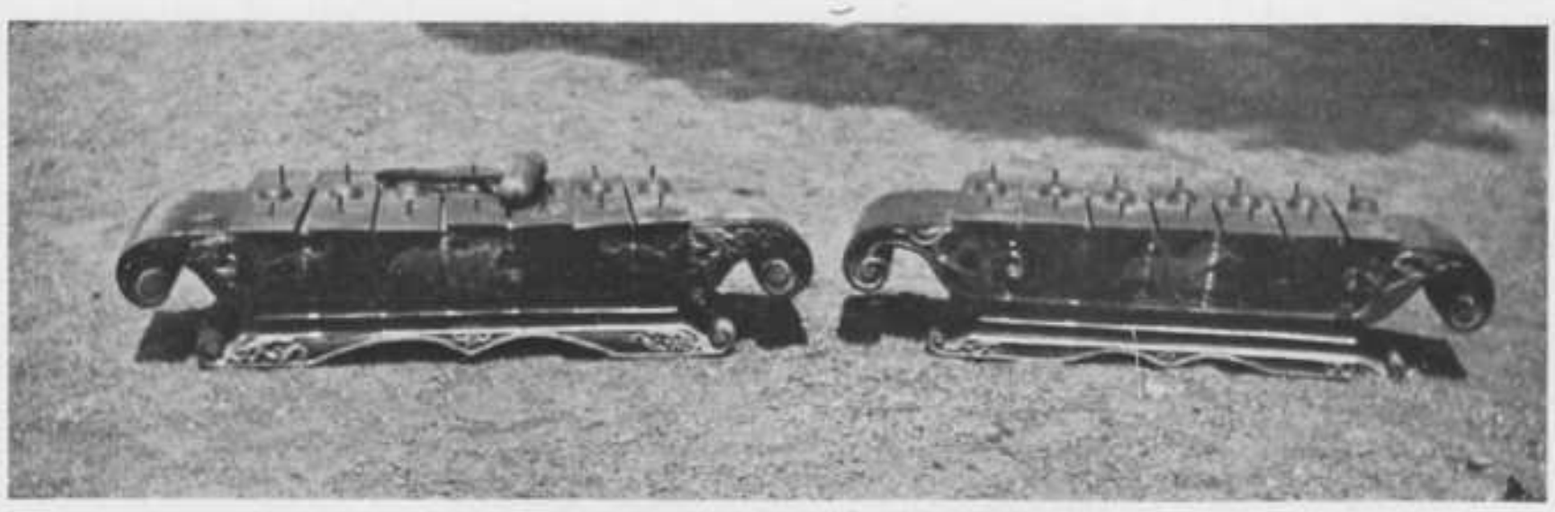
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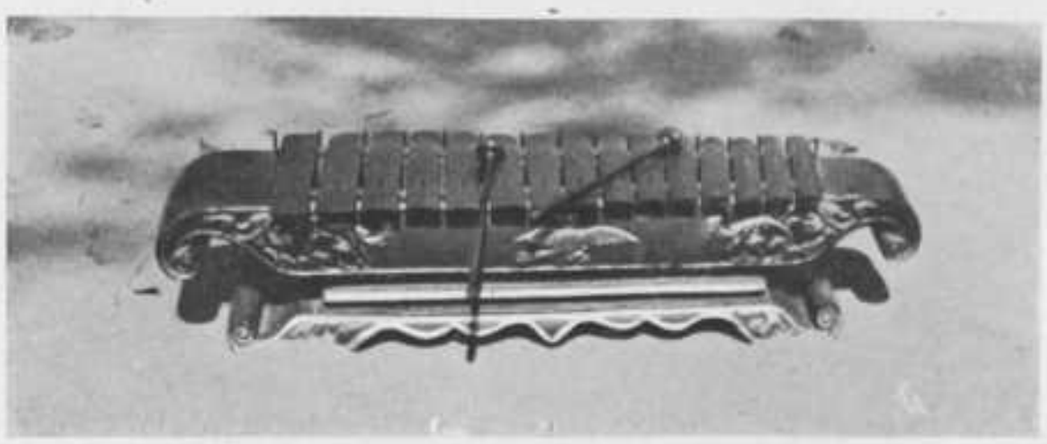
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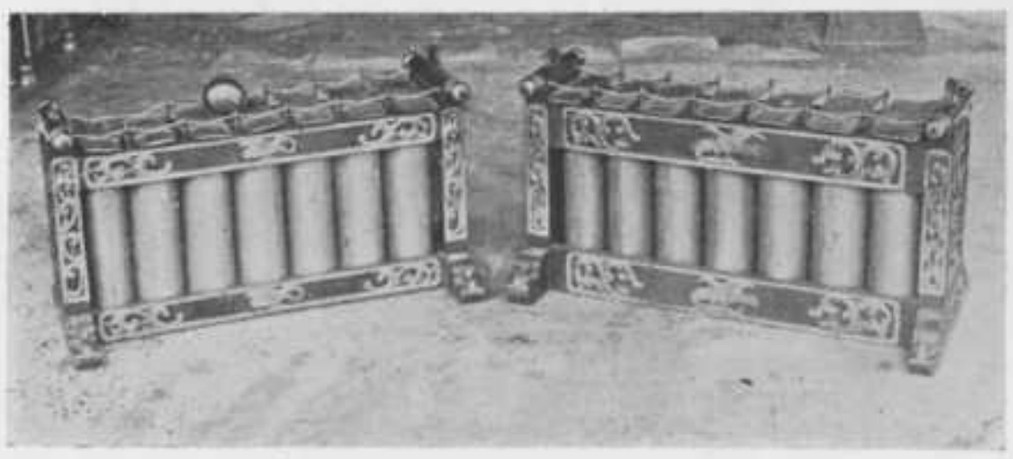


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a *b*

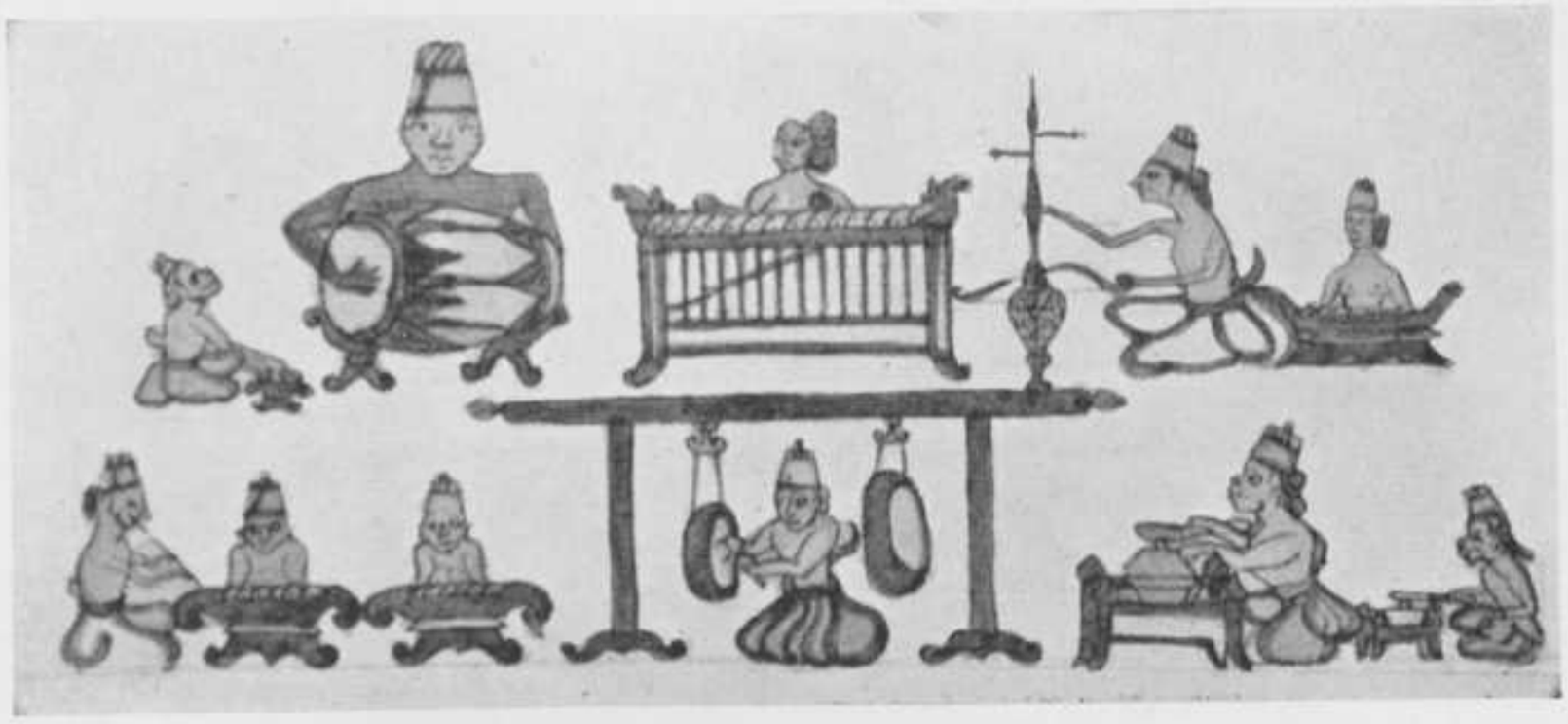
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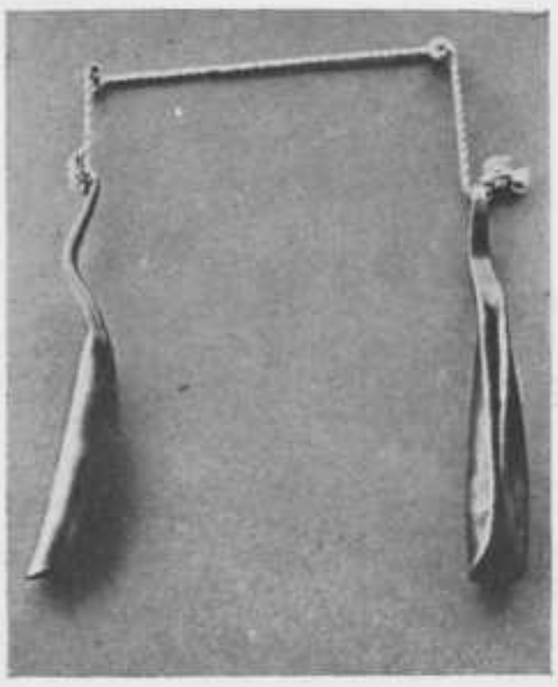
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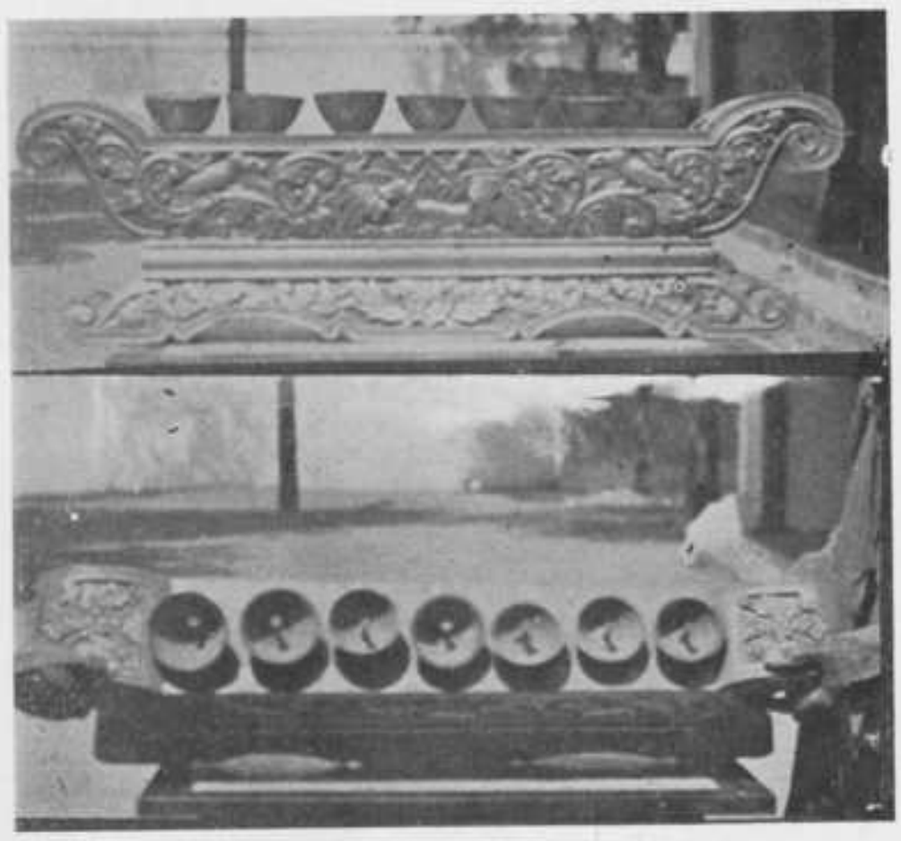
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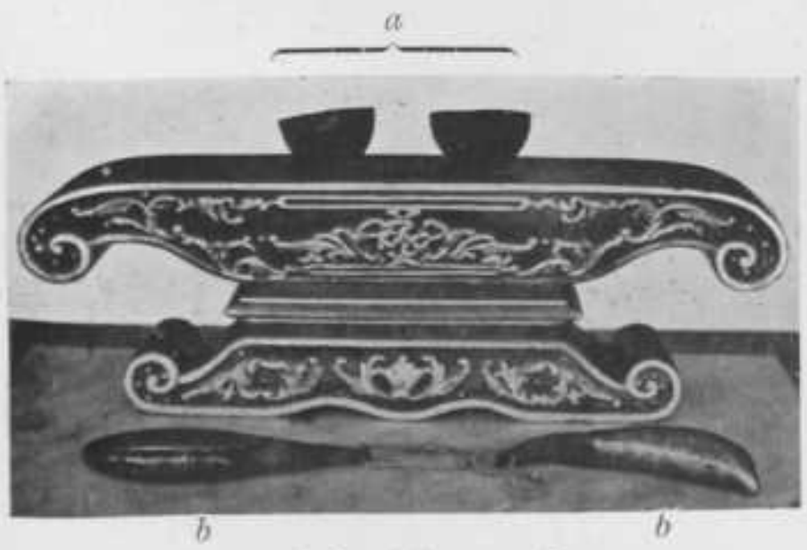
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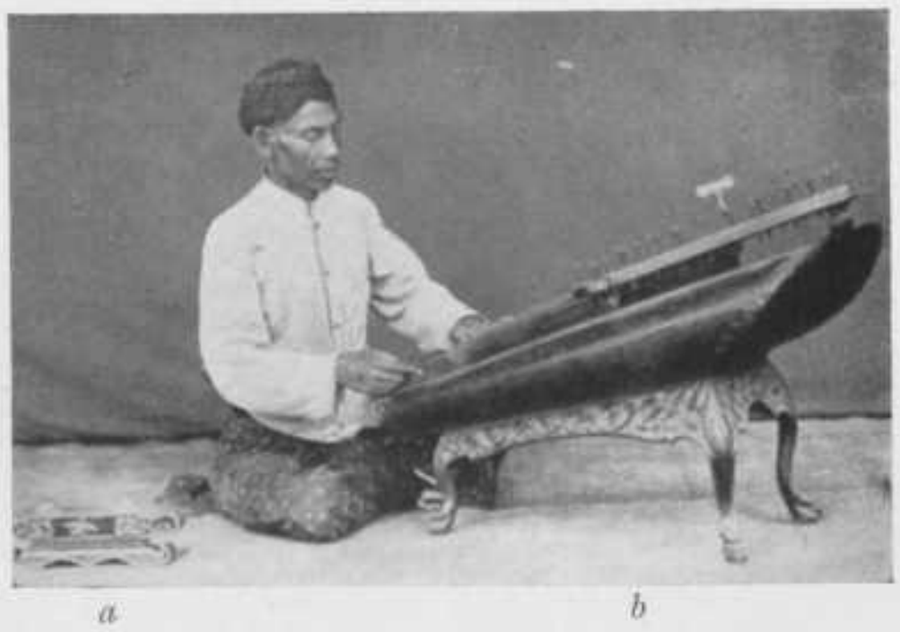
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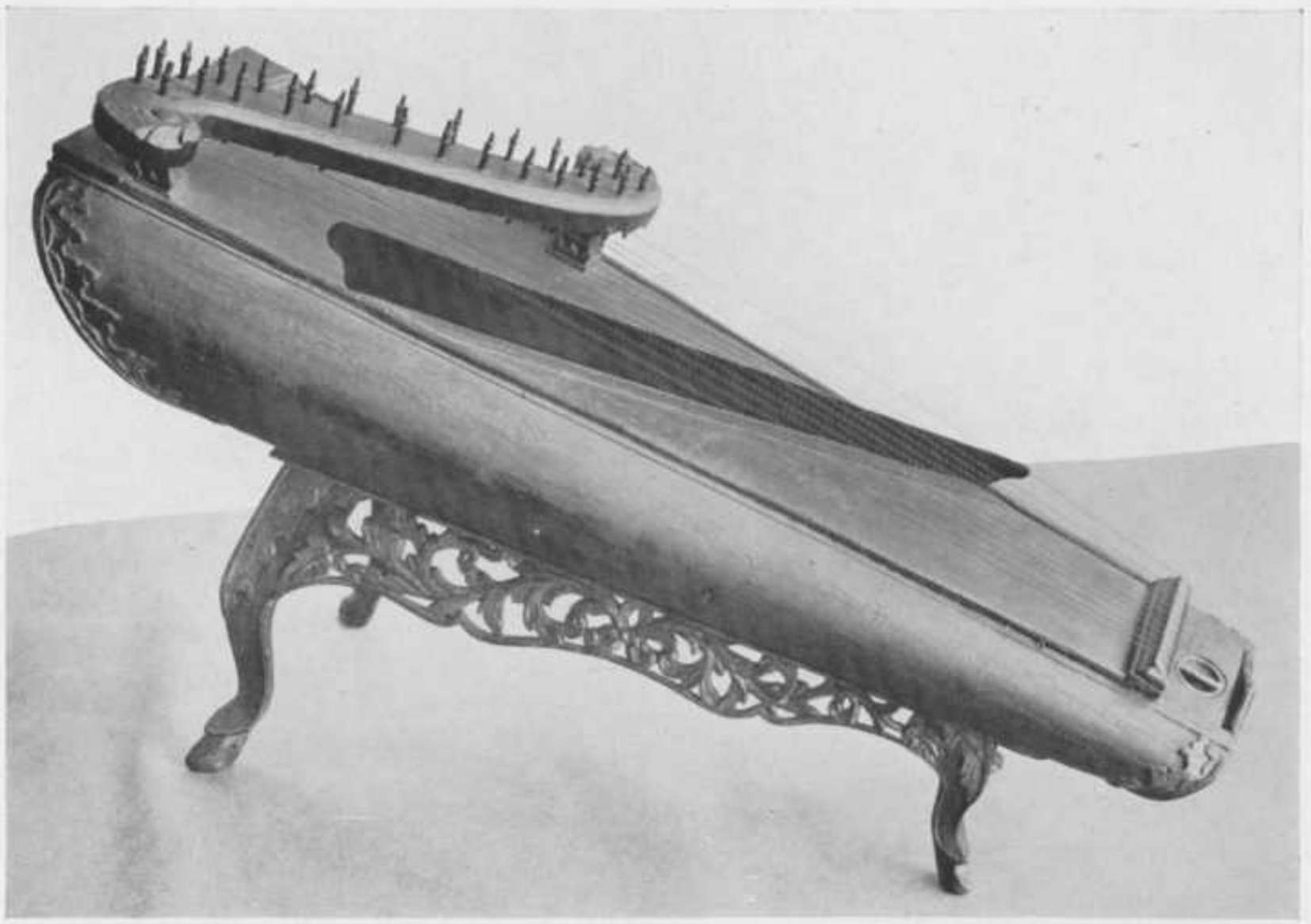
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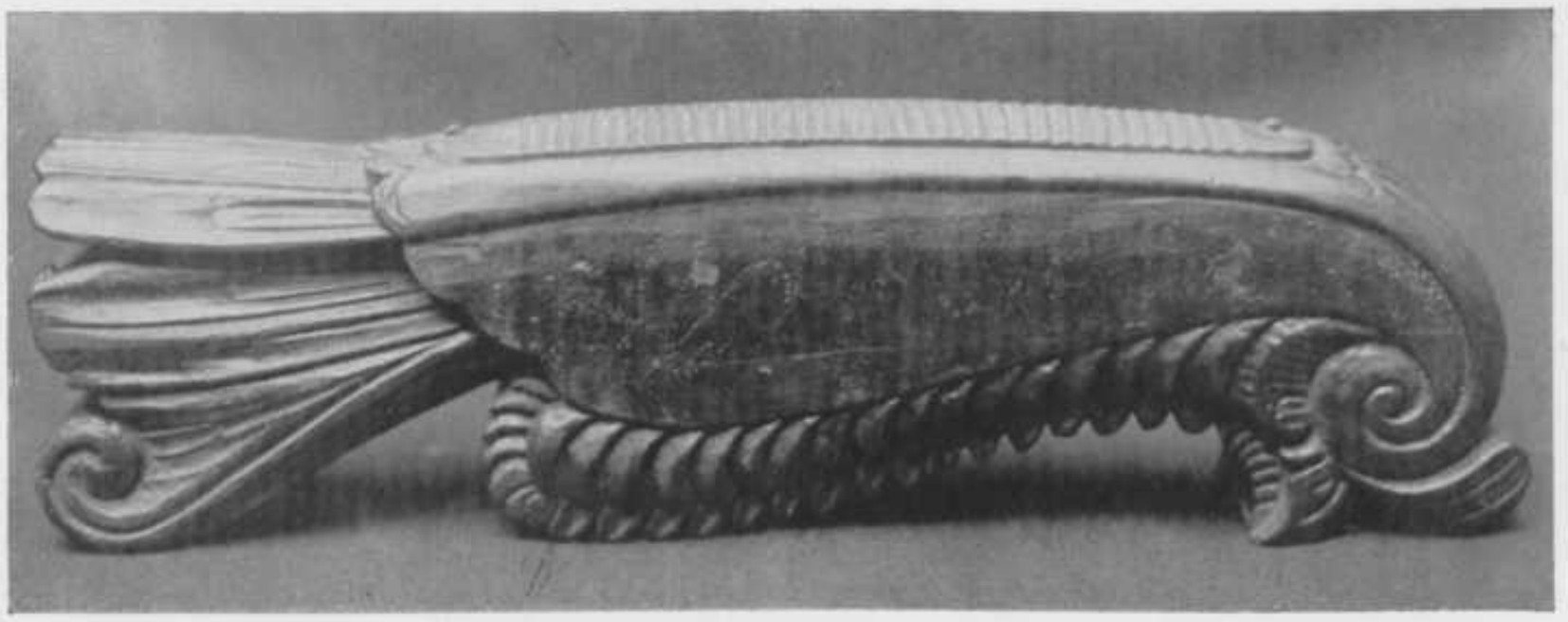
(Photo Ind. Inst).

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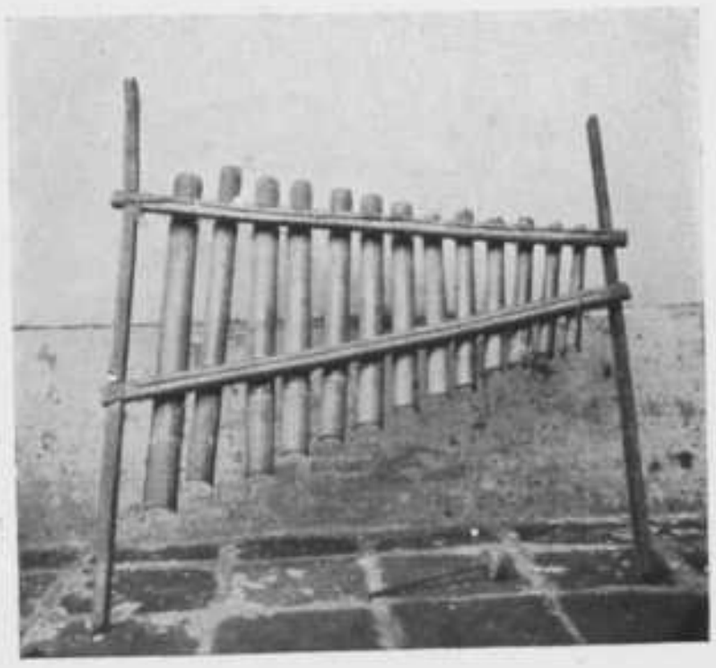
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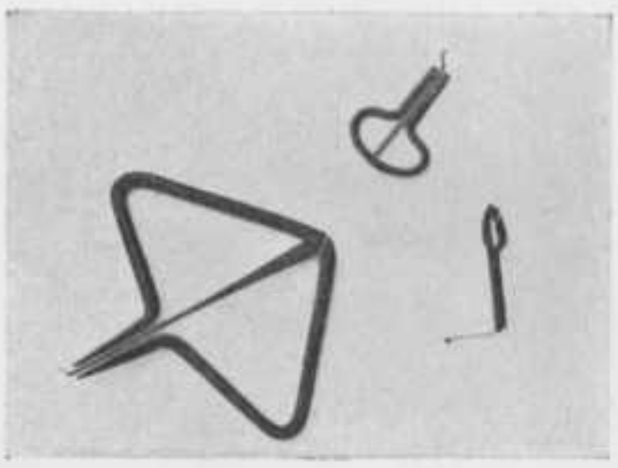


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Photo Ind. Inst.

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a *b*

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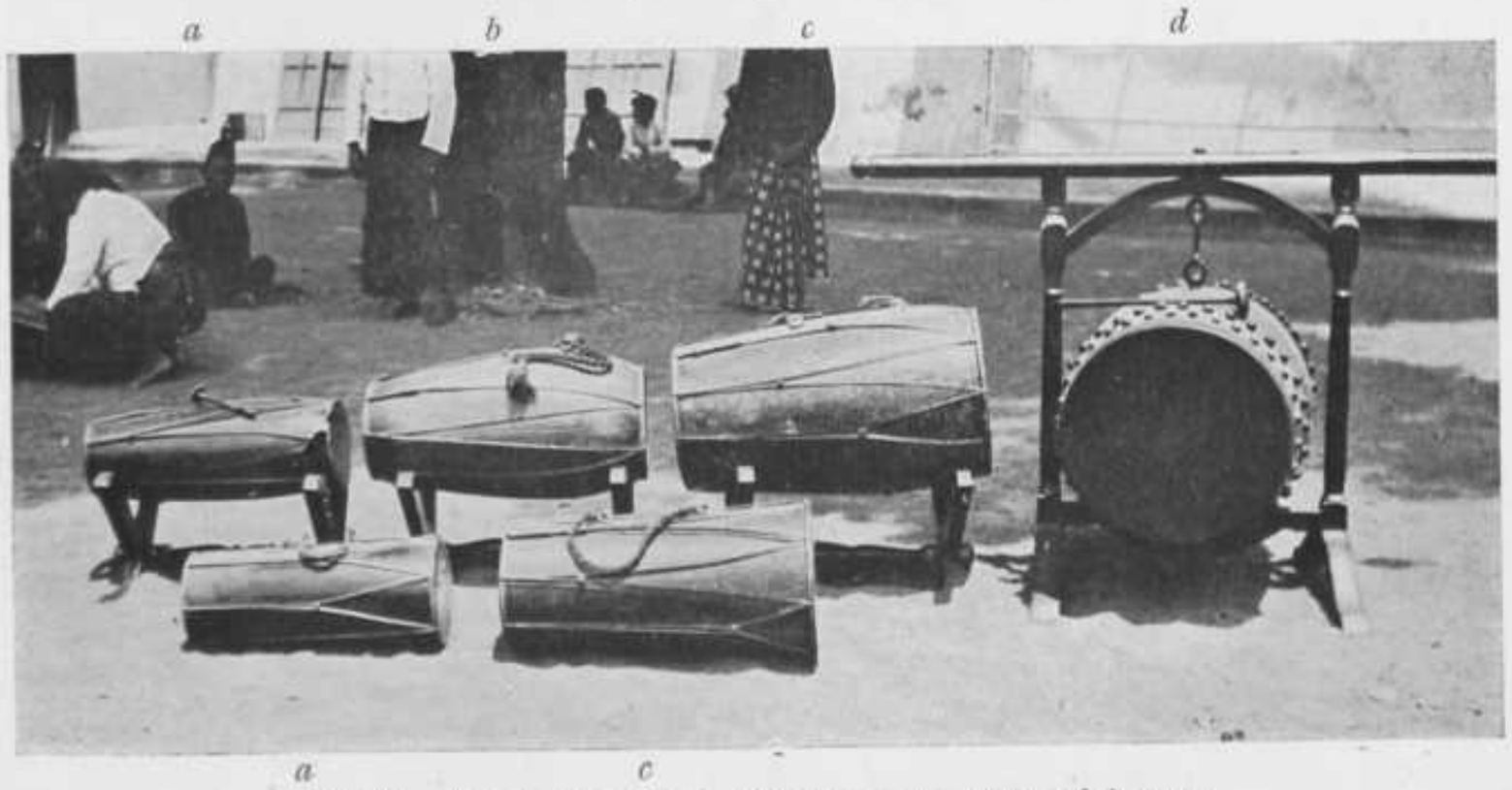
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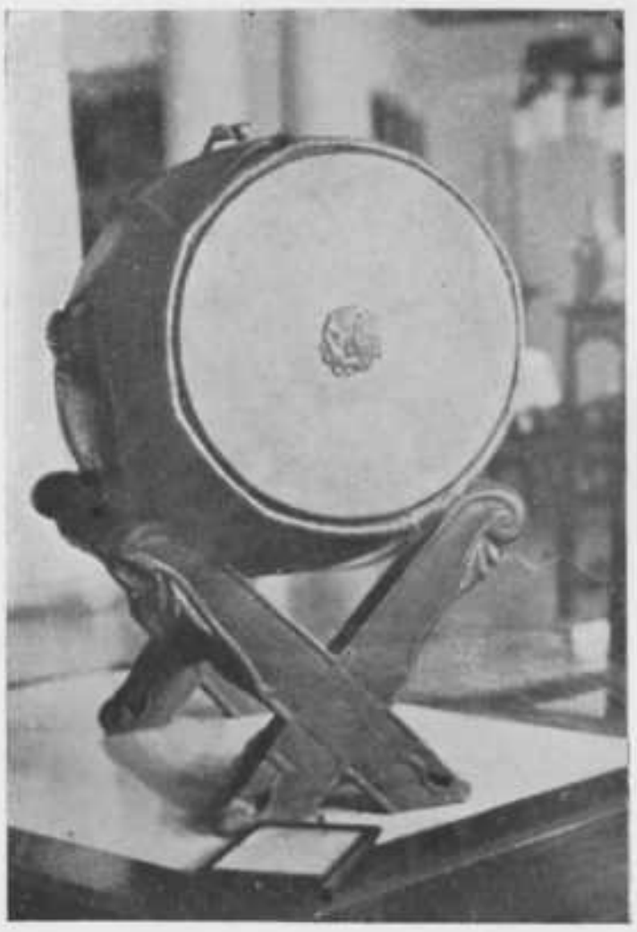
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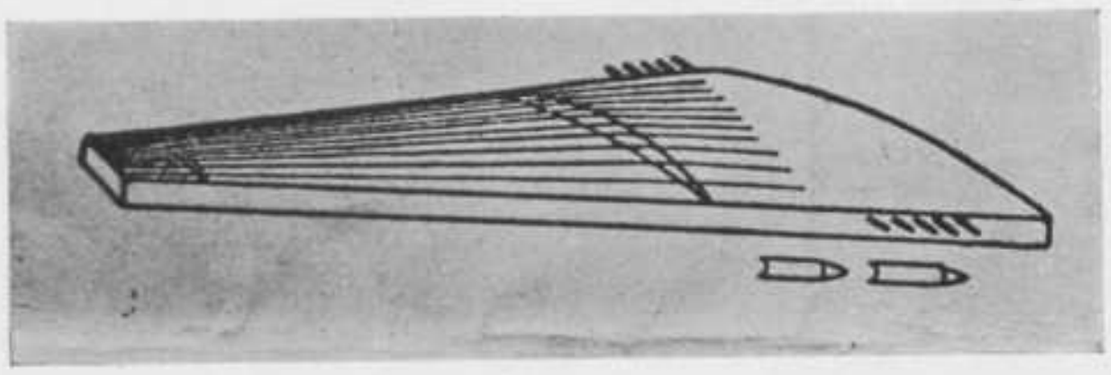


Ill. 96. Kelonṭong (cf. Vol. I, p. 218 ff.)



a *a* *b* *c*

Ill. 97. Mangku Nagaran, Solo: *a*. suling, *b*. rebab, *c*. rebab stand (cf. Vol. I, pp. 233 ff. and 220 ff.) (after Kats)

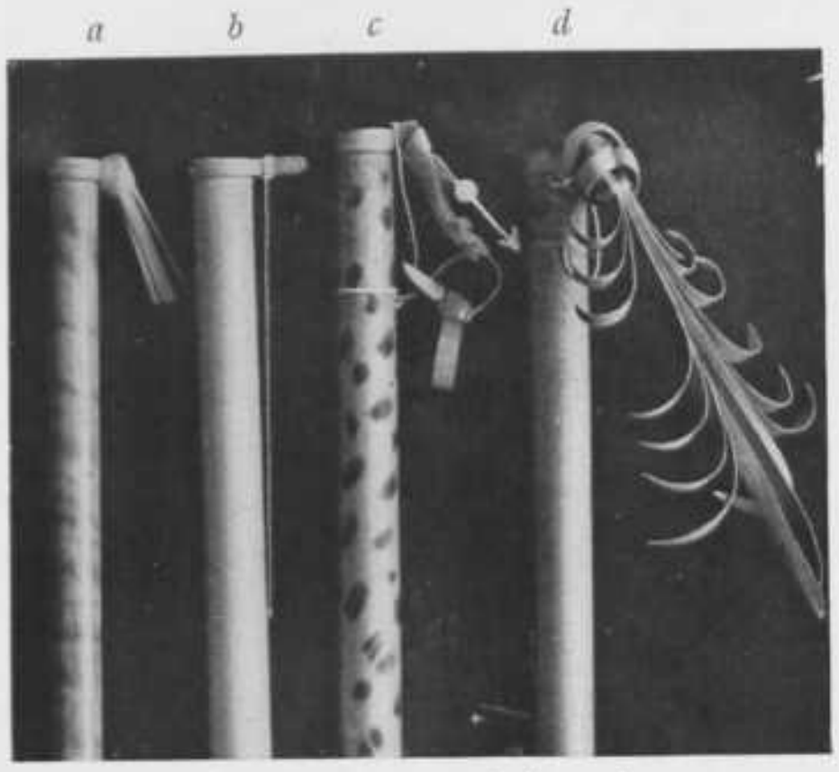


Ill. 98. Chelempung (cf. Vol. I, p. 229 ff.)
(after Crawfurd)



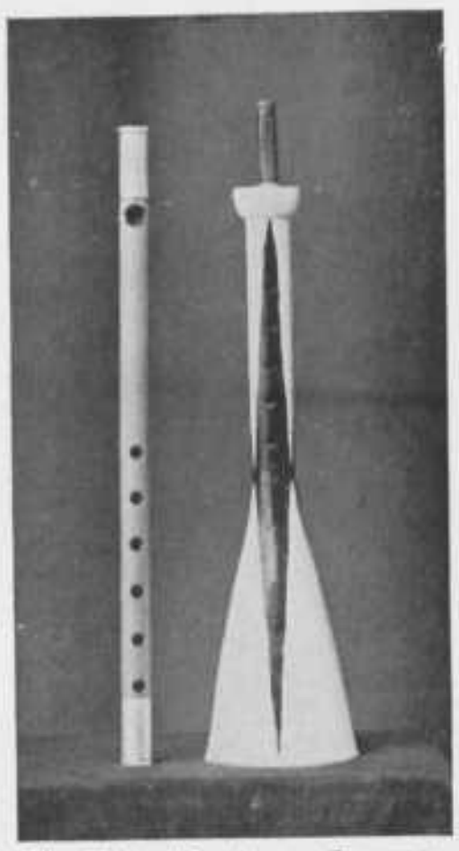
Ill. 99. Melody playing instrument (bamboo idiochord) from the gamelan Gumbeng in the désa Sumpyuh (East Banyumas)
(cf. Vol. I, p. 231 ff.)

a b c d

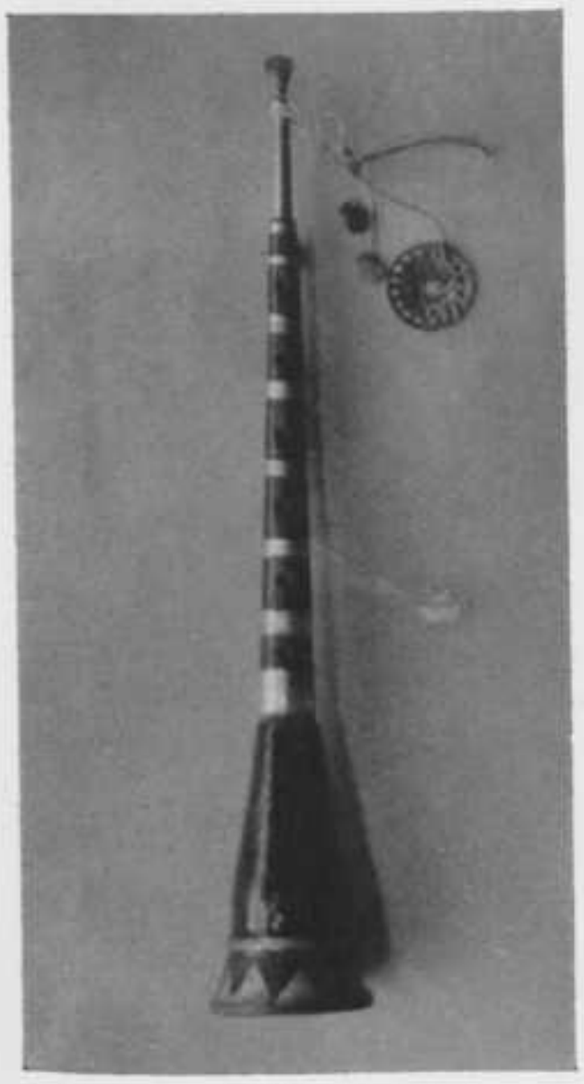


Ill. 100. Suling-mouthpieces from:
a. Sunda, *b*. Central Java, *c*. Madura, and *d*. Bali
(cf. Vol. I, p. 233 ff.)

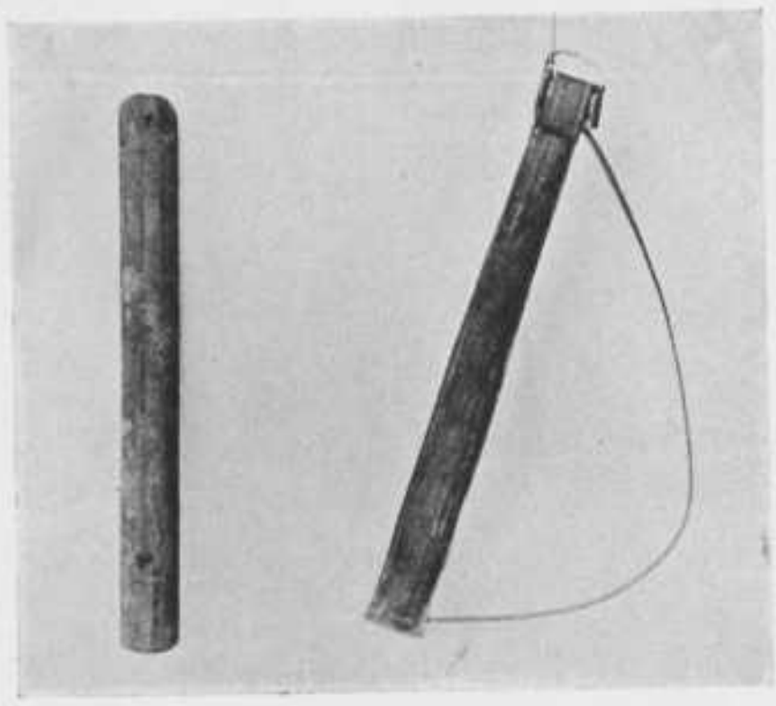
a b



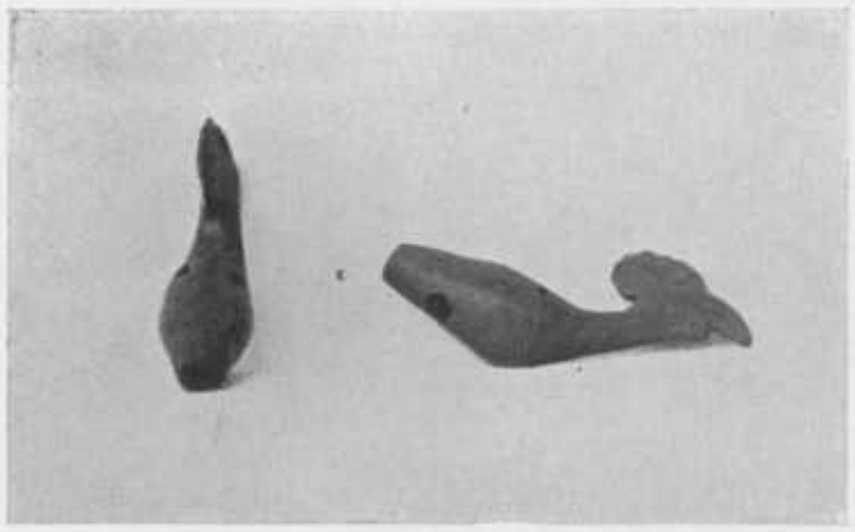
Ill. 101. Kraton, Jogya:
prajurit-instruments:
a. transverse flute (suling)
b. puwi-puwi (clarinet)
(cf. pp. 239 ff. and 238 ff.)



Ill. 102. Madurese saronèn
(Musicol. Archives, Batavia no. 559) (cf. Vol. I, p. 238)



Ill. 103. *a*. bull-roarer, *b*. whizzing-bow
(cf. Vol. I, p. 240 ff.)



Ill. 104 Susurilitan (ocarina's) shaped like birds (cf. Vol. I, p. 241)



Ill. 105. Sawangan (pigeon tail feather flutes) (cf. Vol. I, p. 241 ff.)



Ill. 106. Gangsingan (bamboo spinning top) (cf. Vol. I, p. 243)



Ill. 107. Tituit (cf. Vol. I, p. 243)



Ill. 108. Kraton, Jogya: the gamelan *Kyahi Bremara* (old photo, taken at the time when the ranchakan bonang—extreme right and left—were still curved) (cf. Vol. I, p. 245)



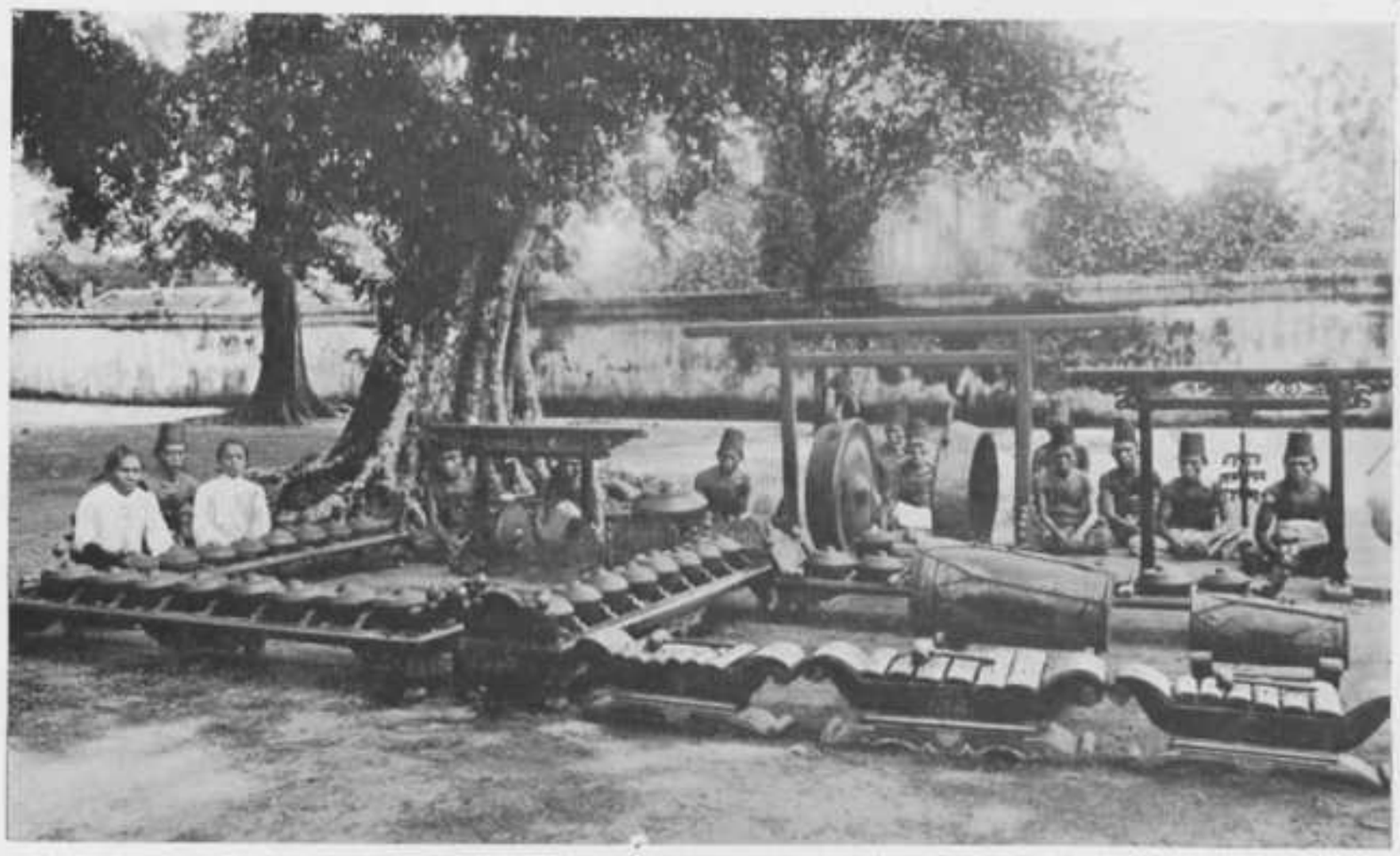
Ill. 109. Paku Alaman, Jogya: the gamelan sléndro P.B. X, which hails from Solo (presented by the Susuhunan Paku Buwana X) together with a few instruments (e.g., on the right in the foreground, the kempyang) belonging to its counterpart, the gamelan pélog P.B. X
(cf. Vol. I, p. 245)
(Photo Messrs. Cornelis Weers, Jogya).



Ill. 110. The gamelan of R. T. DANUREJA, the Rijksbestuurder (Prime Minister) of Jogya. Note the three chelempungs, and the three European chord-zithers in the front row of instruments, as well as the large number of kenongs, typical of modern Jogya (extreme left at back)



Ill. 111. Kraton, Jogya: the gamelan *Kyahi Munggang*:
a. rojèh, *b*. gong ageng, *c*. penontong, *d*. penunṭung, *e*. keṭuk, *f*. kenḍang, *g*. bonang munggang lanang (jaler); *h*. bonang mungang wèdokan (setrèn, istri) (cf. Vol. I, p. 257 ff.)



Ill. 112. Kraton, Jogya: the gamelan *Kyahi Koḍok ngorèk*, enlarged with two saron barung, and one saron demung sléndro (as for playing the genḍing *Koḍok ngorèk ayam sepènang*) (cf. Vol. I, p. 260 ff.)



Ill. 113. The gamelans Munggang en Kodok ngorèk in the Jogya kraton, during Garebeg besar
(cf. Vol. I, p. 257 ff.)



Ill. 114. Instruments of a gamelan talu (East Javanese charebalèn)
a. ponggang (on curved ranchakan), *b*. gong, *c*. penontong, *d*. jidor (cf. Vol. I, p. 264)



Ill. 115. Mangku Nagaran, Solo:
gamelan charabalèn
(cf. Vol. I, p. 264)



Ill. 117. The interpunctuating instruments from the gamelan bumbung belonging to P. Harjakusuma, Regent Kota at Jogya
(cf. Vol. I, p. 281 ff.)

i



a—d *e* *f* *g* *h*

Ill. 116. Tulungagung (res. Kediri): gamelan bumbung, consisting of: *a-d*. gong gedé, kempuls, kenongs and ketuk, *e*. saron, *f*. bonang, *g*. kendang, *h*. gambang. Also, in the background, a wooden kentongan (under *i*) (cf. Vol. I, p. 281 ff.)
(Photo Jhr. Mr. W. W. Feith).

a *b*



c *d*

Ill. 118. Some of the other instruments from the gamelan bumbung of P. Harjakusuma:
a. gambang kayu; *b*. kendang; *c*. bonang; *d*. saron
(cf. Vol. I, p. 281 ff.)



a *b* *b* *c* *d* *a* *e* *c* *c* *a*

Ill. 119. Two gandrung's at Banyuwangi (with their small orchestra's: *a*. kendang, *b*. ketuk, *c*. biola, *d*. gong, *e*. klon(ch)engor klun(ch)ing (triangle) (cf. Vol. I, p. 282)



Ill. 120. Désa Sumberdawisari near Pasuruan: gamelan saronèn (cf. Vol. I, p. 283)



Ill. 121. Kuda képang players, accompanied by: *a*. angklungs, *b*. terbang, *c*. kendang (cf. Vol. I, p. 284 ff.)



Ill. 122. Désa Sumpyuh, Banyumas: gamelan jemblung:
a. gong bumbung (goöng awi, gumbang), *b*. gong suwukan, *c*. kempul, *d*. keṭuk, *e*. kenong, *f*. demung, *g*. kenḍang, *h*. saron (cf. Vol. I, p. 291)



Ill. 124. Prajurit-instruments in the Jogya kraton: *a*. kenḍang, *b*. kechèr, *c*. ketipung, *d*. gong, *e*. kenḍang geḍé, *f*. benḍé, *g*. suling (transverse flute), *h*. puwi-puwi (clarinet) (cf. Vol. I, p. 293 ff.)



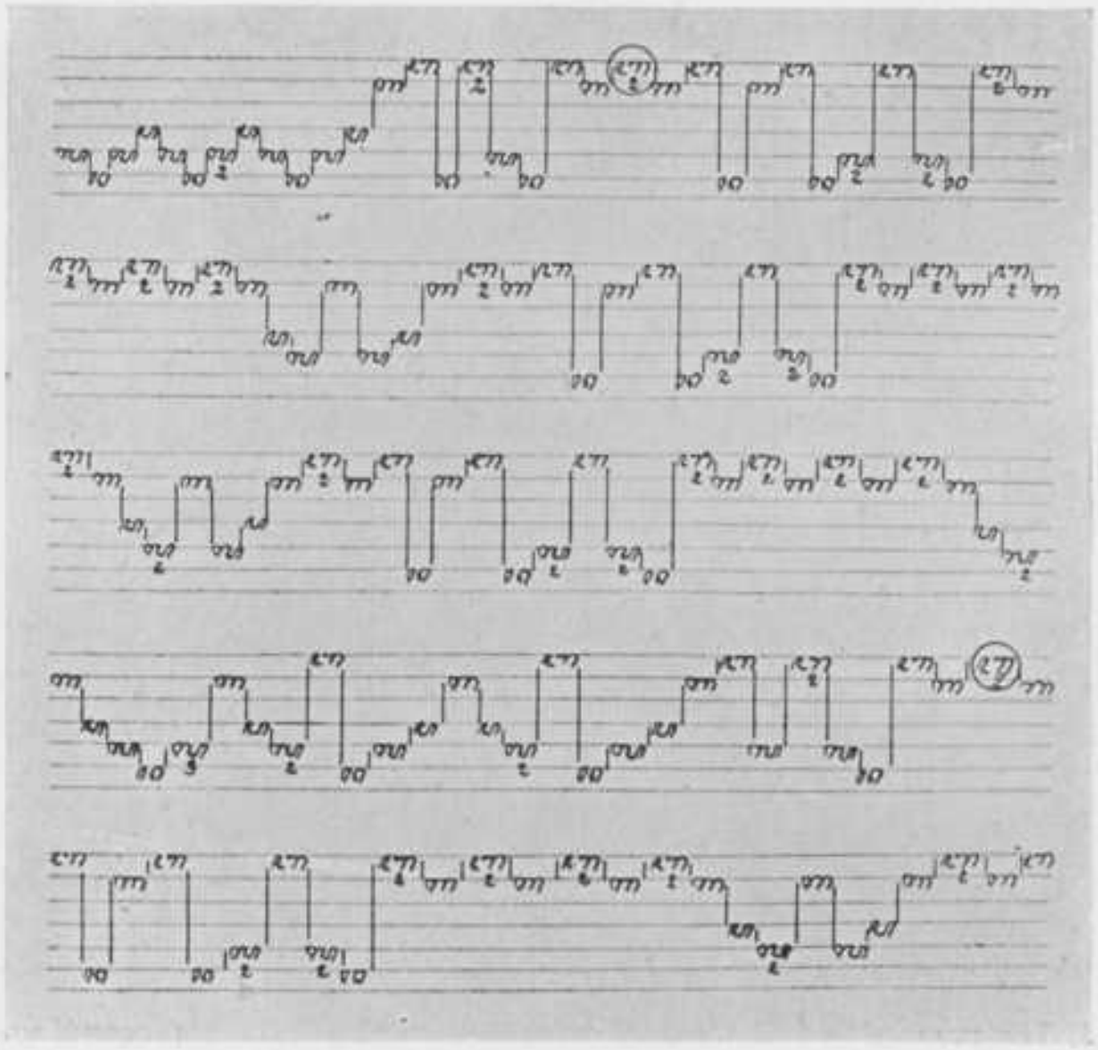
Ill. 123. Instruments of the gamelan chalung: *a*. chalung (according to function: demung, pembabar or penitir), *b*. kenḍang, *c*. fragment of the set of colotomic instruments, *d*. bamboo blowing-gong (cf. Vol. I, p. 292 ff.)



Ill. 125. Désa Pakem near Jogya: Réog-dance: fighting dance of the „mistir" (cf. Vol. I, p. 284 ff.)

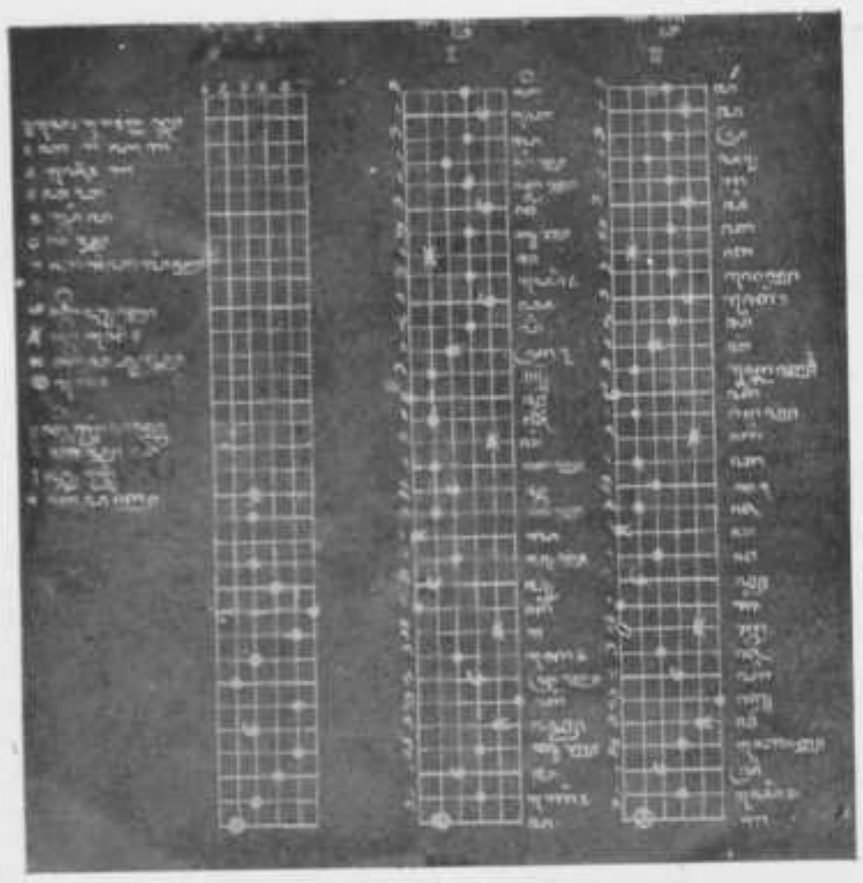


Ill. 126. Prajurit music in the Jogya kraton: soldiers of the corps Panyutra with: *a*. kendang gedé, *b*. selomprèt (made of metal, Europ. manufacture) (cf. Vol. I, p. 293 ff.)

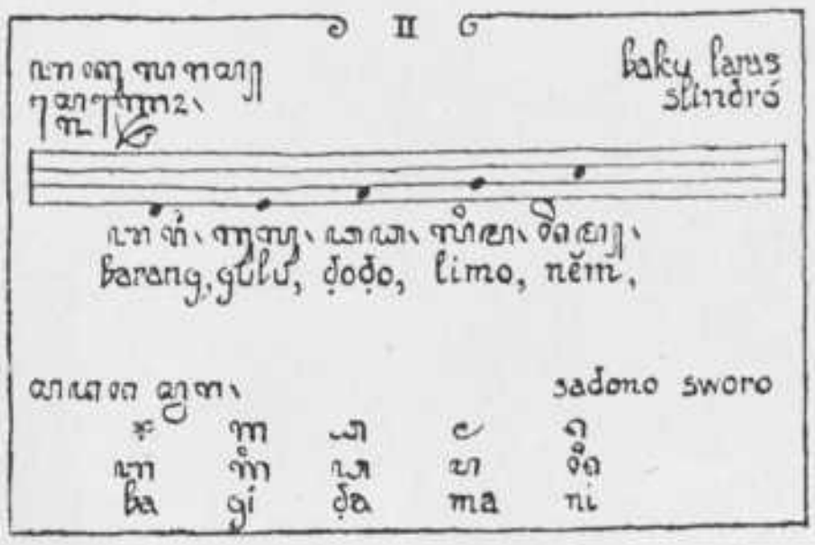


Ill. 127. Musical notation of P. A. A. Paku Alam V (cf. Vol. I, p. 349)

(after Suryaputra).



Ill. 128. One of the forms of the Jogya kraton „chequered" script (cf. Vol. I, p. 350 ff.)



Ill. 129. R. M. Suryaputra's notation system for sléndro (cf. Vol. I, p. 354)
(after Suryaputra, **357**)



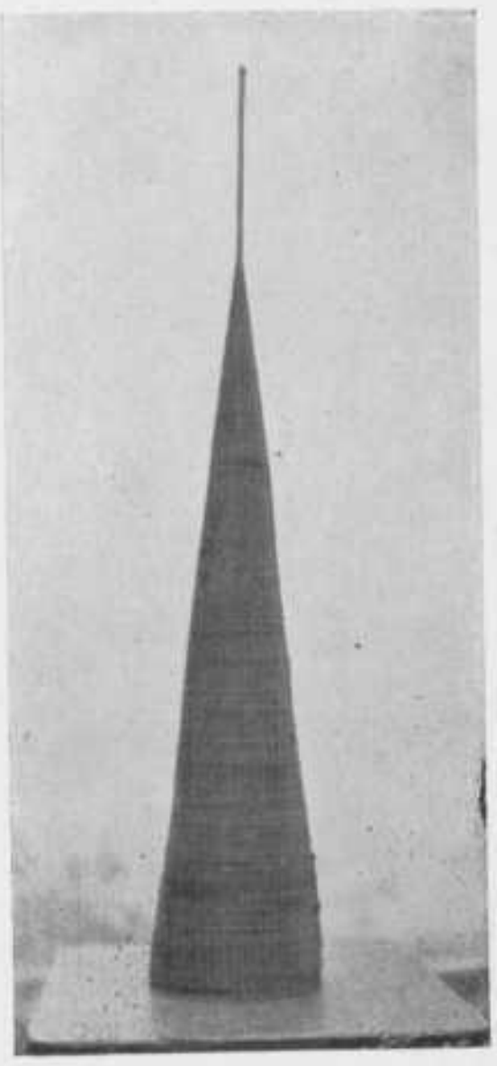
Ill. 130. R. M. Suryaputra's notation system for pélog (cf. Vol. I, p. 354)
(naar Suryaputra, **357**)



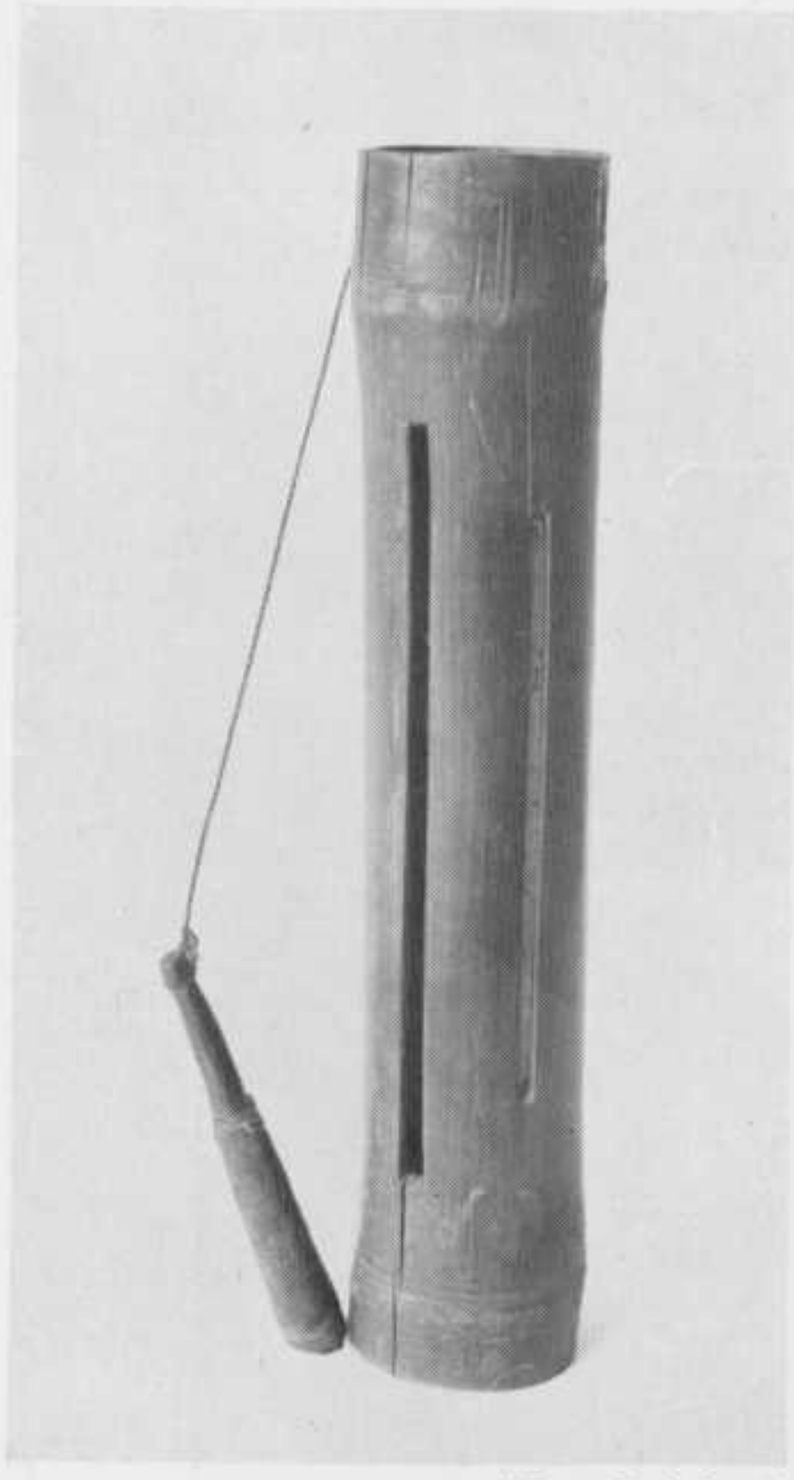
Ill. 131. Karinding awi with sound-tube (cf. Vol. I, pp. 109 ff. and 360)



Ill. 132. Kentongan or kohkol (cf. Vol. I, p. 192 ff.)



Ill. 134. Olè-olèan.
(cf. Vol. I, p. 376)

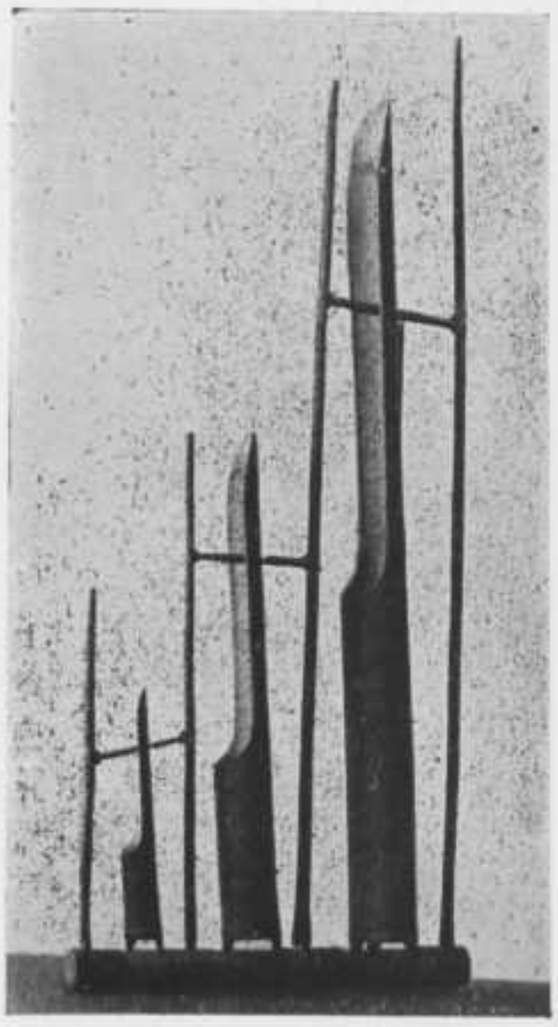


(Photo Ind. Inst.)

Ill. 133. Bamboo alarumblock, with two sound-slits, from Pachitan (Central East Java). (Cat. Ind. Inst. no. 891/1)
(cf. Vol. I, p. 192 ff.)



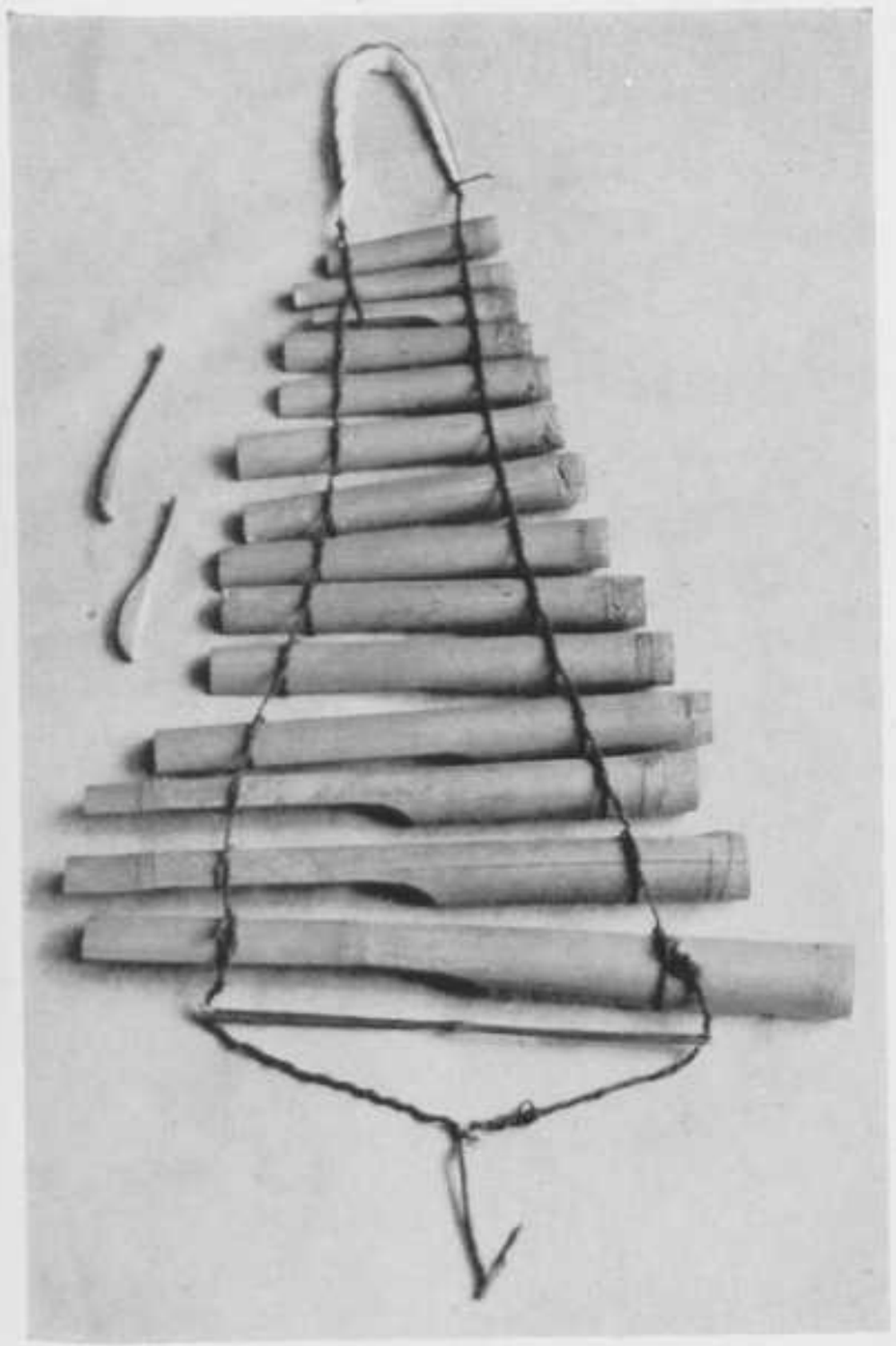
Ill. 135. Sundanese tarompèt player (Vol. I, pp. 238 and 375)



Ill. 136. Shake-angklung
(cf. Vol. I, p. 361 ff.)



Ill. 137. Chalung
(cf. Vol. I, p. 364 ff.)



(Photo Ind. Inst.)

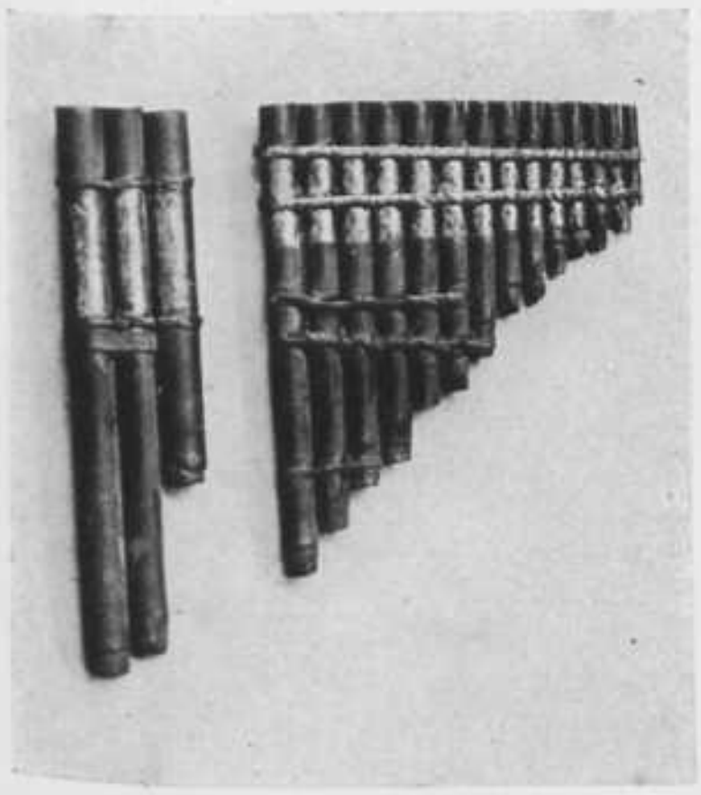
Ill. 138. Chalung (Cat. Ind. Inst. no. 1035/1)
(cf. Vol. I, p. 364 ff.)



Ill. 139. Jengglong (cf. Vol. I, p. 367)



Ill. 140. Rengkong and hatong
(cf. Vol. I, pp. 364 ff. and 376 ff.)



a *c*

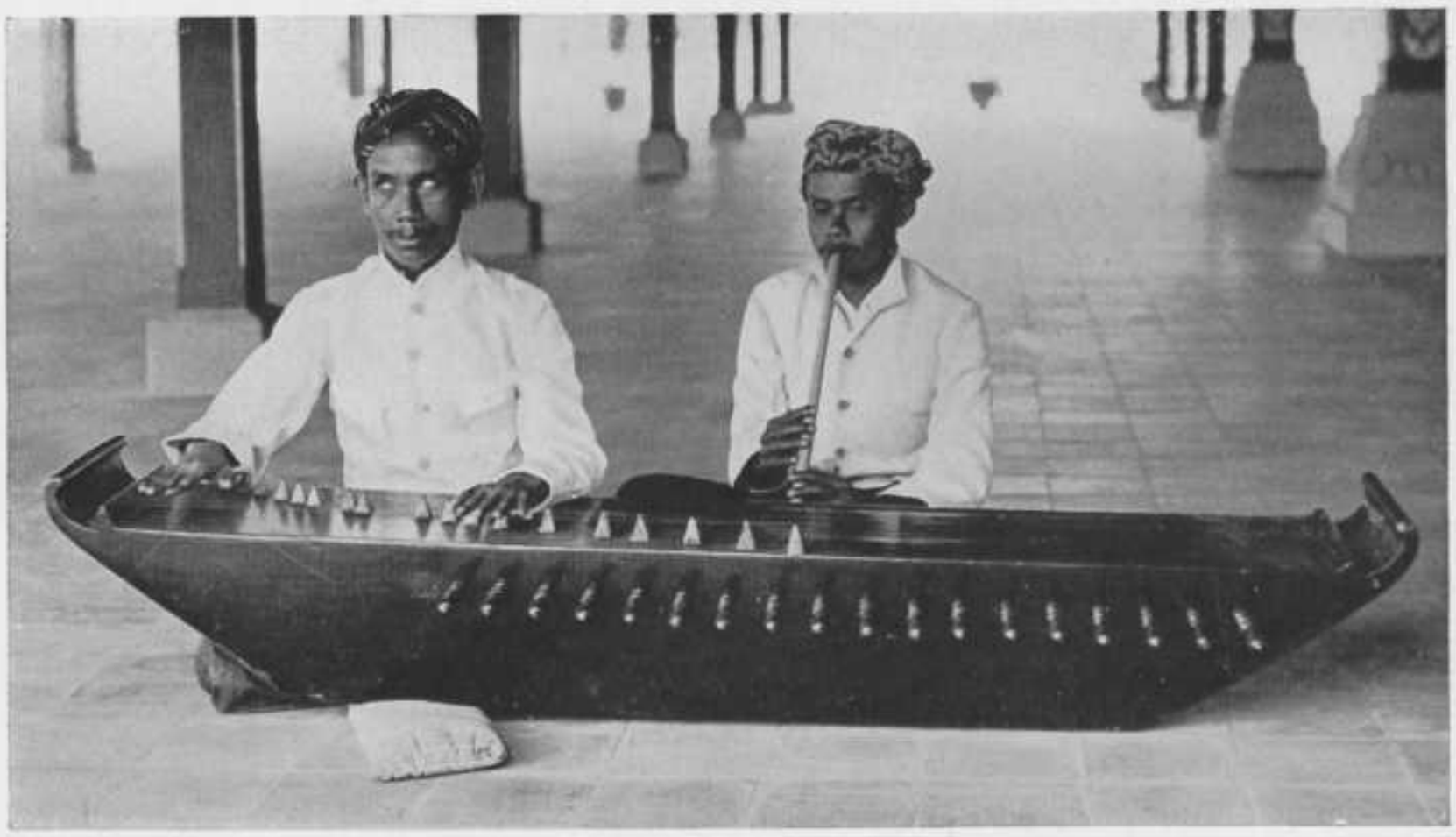
Ill. 141. The two hatongs of one set:
a. indung, *b*. anak
(cf. Vol. I, p. 376 ff.)



Ill. 142. Suling degung
(cf. Vol. I, p. 377)



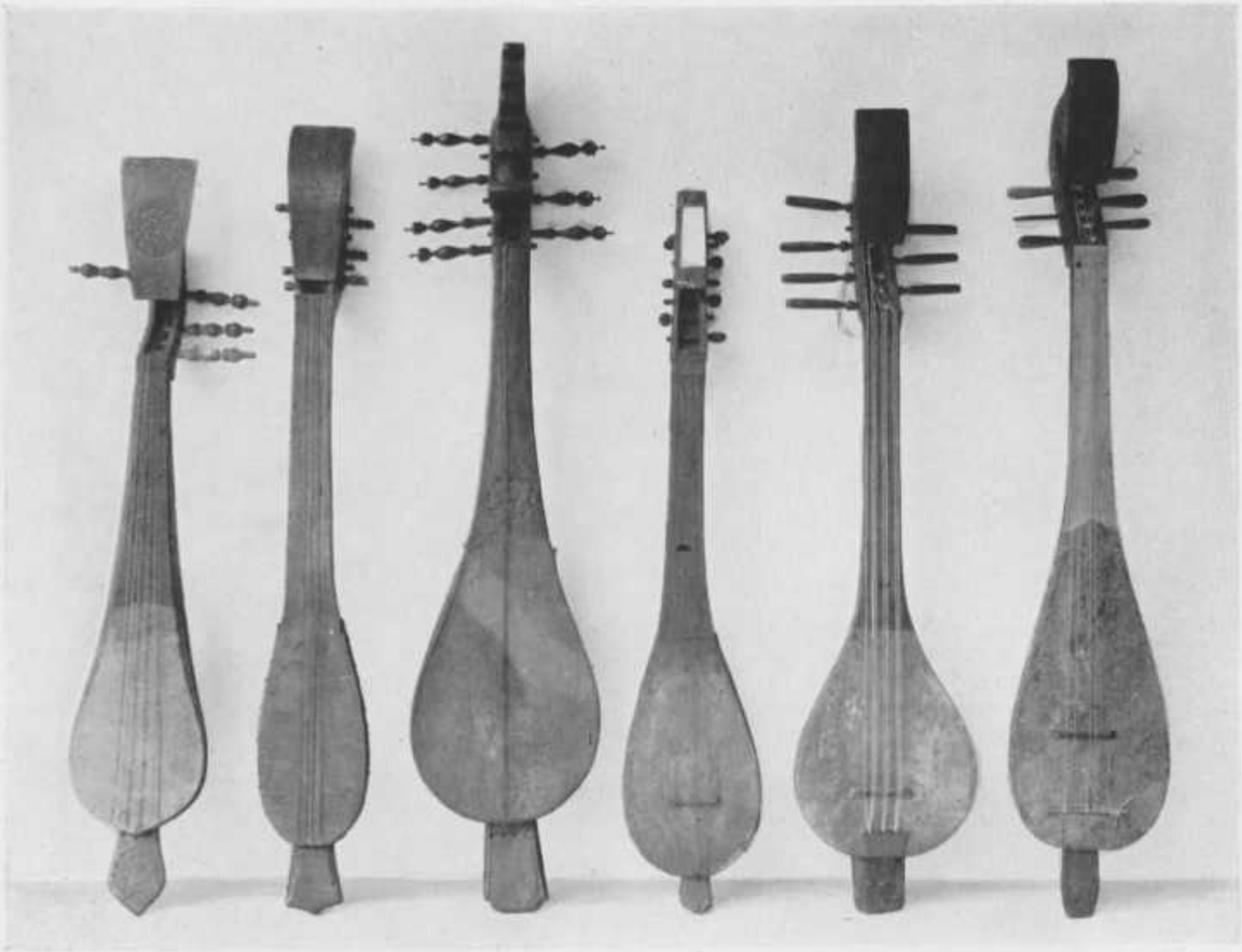
Ill. 143. Some dogdog's (Jav.: also réog) (cf. Vol. I, p. 368)



Ill. 144. Kachapi and suling (cf. Vol. I, p. 370 ff.)

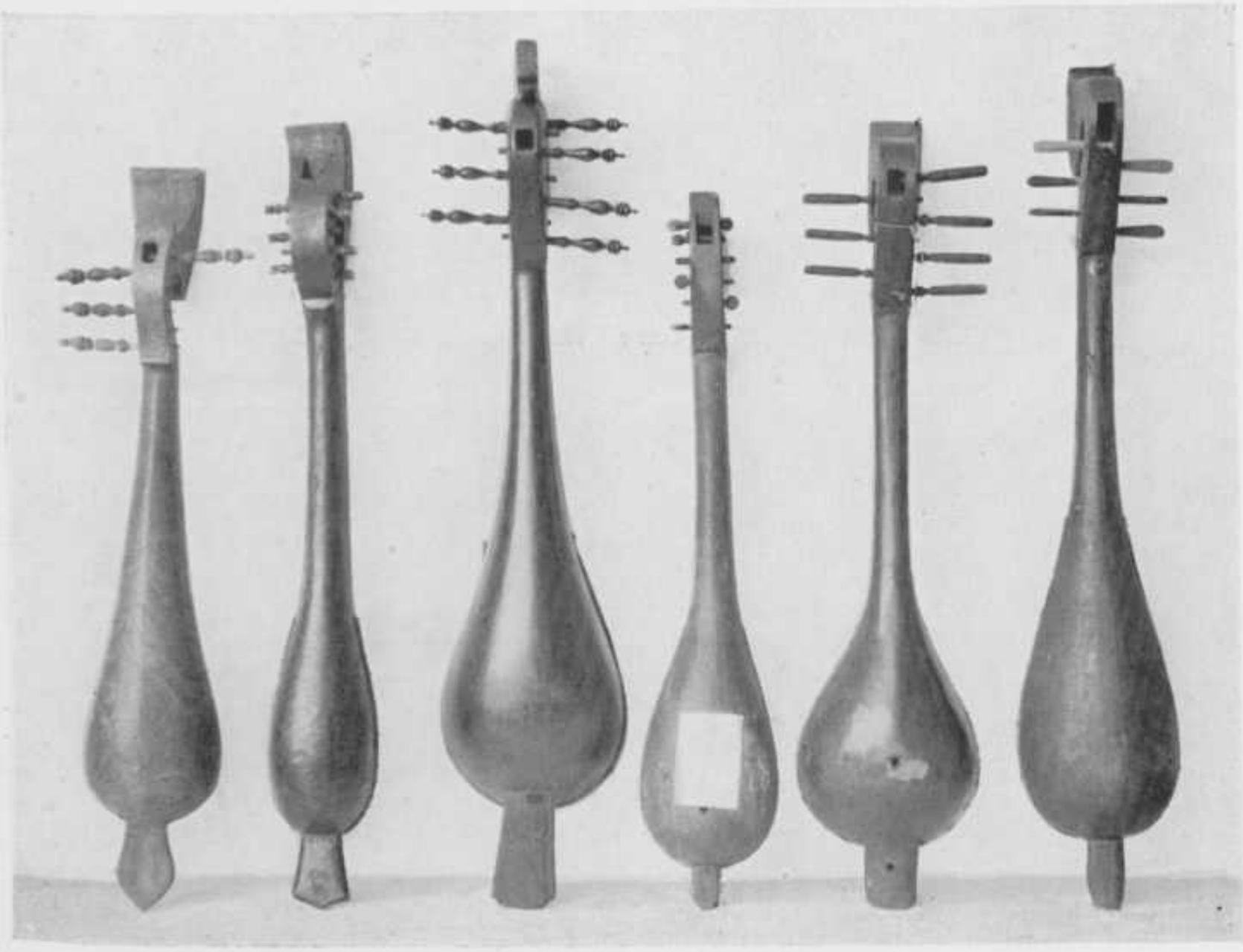


Ill. 145. Suling and siter (cf. Vol. I, p. 371)



(Photo Ind. Inst.)

Ill. 146. Gambus (l. to r.: (Cat. Ind. Inst. no. 134/1 (Palembang), 725/41 (South Sumatra), H 1690 (Borneo), 1082/5 (Tidore), 1043/1 (Halmaheira) en 1072/1 (Bachan) (cf. Vol. I, p. 373)



(Photo Ind. Inst.)

Ill. 147. The same gambus, back view (cf. Vol. I, p. 373)



a *b*

Ill. 148. Chinese instruments used in Batavia:
a. bamboo violin, *b*. coconut violin (cf. Vol. I, p. 374)



a *a* *a* *b*

Ill. 149. Sumedang, Badut-orchestra: *a*. angklungs, *b*. dogdog's. (cf. Vol. I, p. 378)



Ill. 150. Set of angklungs on a kakancho (cf. Vol. I, p. 362)



Ill. 151. Angklung orchestra at Garut (cf. Vol. I, p. 361 ff.)

d



a *b* *c* *d* *e* *e* *e*

Ill. 152. Sumedang, terbang-orchestra:
a. kendang, *b*. kendang leutik, *c*. tarompèt, *d*. goöng buyung, *e*. terbang
(cf. Vol. I, p. 379)

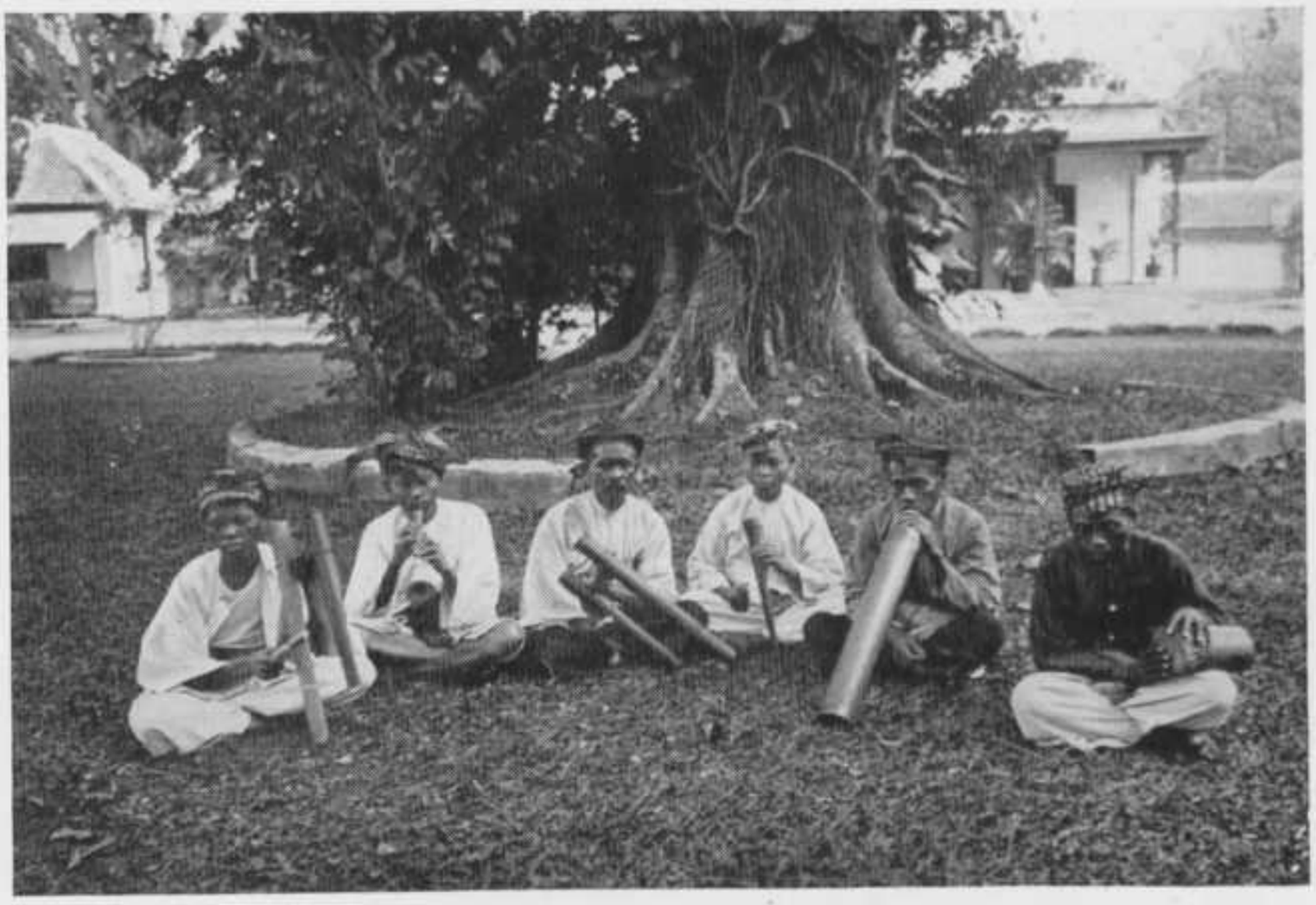
a *a* *b* *c* *a*



Ill. 153. Terbang besar orchestra (Rangkasbetung, res. Banten):
a. terbang besar, *b*. ketimpring. *c*. kendang (cf. Vol. I, p. 379 ff.)



Ill. 153*a*. Terbang orchestra from Rangkasbetung (res. Banten) (cf. Vol. I, p. 379 ff.)



a *b* *a* *c* *d* *e*

Ill. 154. Garut: chalung orchestra: *a*. chalung, *b*. tarompèt, *c*. kẹṭuk awi, *d*. goöng awi, *e*. dogdog (cf. Vol. I, p. 381 ff.)



a *b* *c* *d*

Ill. 155. Bandung, Chelempung orchestra:
a. rebab,
b. kendang awi, } = chelempung.
c. ketuk awi, }
d. goöng awi
(cf. Vol. I, p. 382)



a *b* *b* *c* *c* *c*

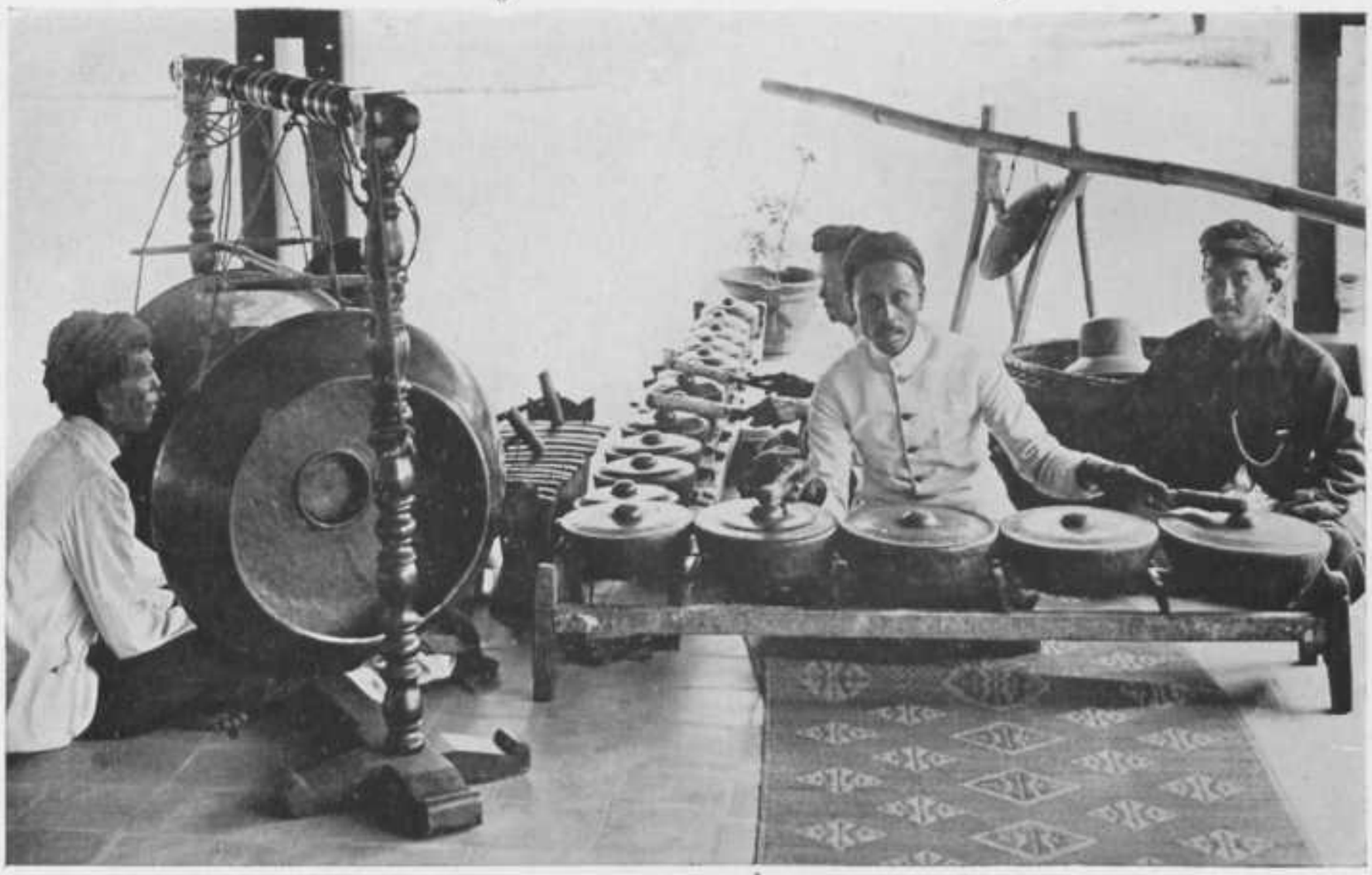
Ill. 156. Lenggo orchestra from Batavia:
a. China sampan (moon-guitar), *b*. biola, *c*. robana = terbang
(cf. Vol. I, p. 385)



a *b* *c*

Ill. 157. Tarawangsa orchestra:
a. kachapi, *b*. suling, *c*. tarawangsa
(cf. Vol. I, p. 393)

b *c*



a *d*

Ill. 158. Bandung, gamelan rèntèng:
a. goöng gedè, *b*. gambang gangsa (saron), *c*. bèri, *d*. kolènang rèntèng
(cf. Vol. I, p. 386)



Ill. 159. Kabupatèn Bandung, gamelan Degung:
a. degung, *b*. suling, *c*. kendang, *d*. goòng gedè, *e*. kolènang degung, *f*. gambang gangsa (saron)
(cf. Vol. I, p. 387 ff.)



Ill. 160. Kabupatèn Tasikmalaya: gamelan Munggang (pélog)
(cf. Vol. I, p. 391)



Ill. 161. Kabupatèn Tasikmalaya: gamelan sléndro „Layem"; (in the foreground: kendang, kendang leutik, rebab and rebab-stand) (cf. Vol. I, p. 391)

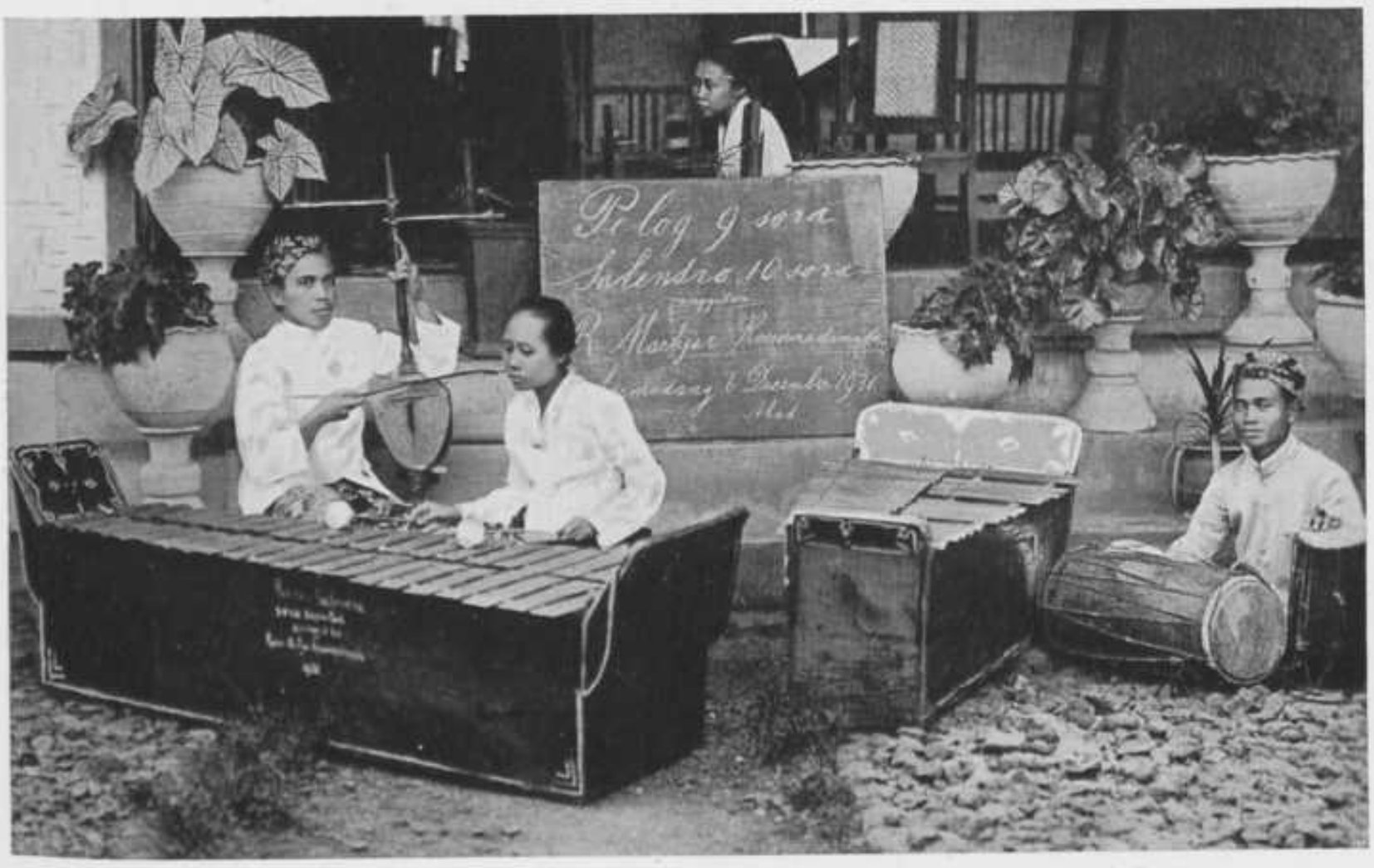


Ill. 162. Kabupatèn, Tasikmalaya: gamelan sléndro *Layem*:
a. kempul (goöng leutik), *b*. gong gedè, *c*. jengglong, d. panerus (saron demung), *e*. rinchik (bonang panerus), *f*. kendang, *g*. rebab, *h*. kolènang, *i*. gambang kayu
(cf. Vol. I, p. 391)



(Photo Ind. Inst.)

Ill. 163. Sundanese Regent's gamelan. Note the position of the kenongs, and of the bonang kettles in the background: left, rèntèng-style, and right, jengglongstyle, respectively, and also the shyness of the woman singer.



Ill. 164. Radèn Machyar Angga Kusumadinata, his wife and his pupil, Ahya Karjana.



Ill. 165. Bonang-shaped stones found in the soil in Central and East Java.

complete
Bibliography
Vervalt
komt nieuwe
voor in de plaats.

$$\frac{5n^2}{n}$$

Inventar

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Lewald

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[1]) In this bibliography the Dutch orthography with *oe* instead of *u*, *dj* instead of *j*, *tj* instead of *ch*, and *j* instead of *y* has been followed.

For more detailed bibliographic data *vide* Nrs. **192, 194, 196, 202, 225, 227, 240, 310, 311, 313, 315, 325, 340,** and **342.**

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[1]) Afterwards H. H. P. A. A. Mangku Nagara VII.
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APPENDICES

APPENDICES

1. Range and pitch of instruments with fixed pitches, forming part of a gamelan sléndro from Joyga.
2. Range and pitch of instruments with fixed pitches, forming part of a gamelan pélog from Jogya.
3. Fragment of a gamelan score made by M. Ng. Lebdapradongga and M. P. Jatiswara, comprising the bawa Sekar *Chondra wilasita*, the beginning (one kenongan), together with the last 4 bars of the gendíng *Génjung-guling* (pélog patet 6); 36 bars (over 1½ gongan) of the ladrang *Surung dayung* (pélog patet 6) following it (in the Solonese version), and the finish of the latter (2 kenongan: the sesegan part).

3a. The vocal melody of *Ayak-ayakan kaloran* (sléndro patet manyura).

3b. The nuclear theme of the ladrangan *Bima kurda* (patet barang) as played in the kraton of Jogya.

4. *(H)ayak-(h)ayakan* sléndro patet 6, in the Jogya kraton notation.
5. The gendíng *Génjong* (sléndro patet 9), kendangan *Chondra*, followed by the ladrangan *Eling-éling* (sléndro patet 6) in the Jogya kraton notation.
6. The ketawang *Gunungsari* (sléndro patet manyura, kendangan ketawang kend. loro) in the Jogya kraton notation.
7. The ladrangan *Golong* (pélog patet 5, kendangan ladrang kend. loro) in the Jogya kraton notation.
8. The gendíng *Nawungbron(g)ta* (pélog patet 6, kendangan *Sarayuda*) in the Jogya kraton notation.
9. The gendíng *Sudira gambuh* (pélog patet barang, kendangan *Semang* ketuk 4) in the Jogya kraton notation.
10. The notation system Jayadipura-Linda Bandara in its latest form.
11. The gendíng *Kedaton bentar* (sléndro patet 6) in the Solonese cypherscript.
12. Sekar ageng *Manggala gita* (pélog patet 6), after a phonogram.
13. Lagon sléndro patet 6 wetah.
14. *(H)irim-(h)irim* (in 2 versions).
15. *Penchung* (in 2 versions).
16. Kawin *Semarandana* (sekar machapat).
17. Kawin *Sikarini* (sekar ageng).
18. Kawin *Gurisa* (sekar ageng).
19. Kawin *Durma* (sekar machapat).
20. Ada-ada sléndro patet 6 wetah.
21. Ada-ada sléndro patet 6 prang wetah.
22. Lagon sléndro patet 9 Lasem sarabayan.
23. Suluk tlutur sléndro patet 9 wetah.
24. Suluk tlutur sléndro patet 9 jugag (in two versions).
25. Sendon sléndro patet 9.
26. Jengking.
27. Ada-ada sléndro patet 9 trenya.
28. Ada-ada sléndro patet 9 wetah.
29. Lagon sléndro patet manyura wetah (in two versions).
30. Lagon sléndro patet manyura jugag (in two versions).

31. Lagon sléndro paṭet manyura Lasem sarabayan.
32. Seṇḍ n s éṇḍ:ro paṭet manyura.
33. Suluk galong wetah (in two versions).
34. Ada-ada galong.
35. Ada-ada sléndro paṭet manyura wetah.
36. Suluk laras barang miring wetah (in two versions).
37. Suluk laras barang miring jugag.
38. Suluk laras barang miring chekak (in two versions).
39. Lagon pélog paṭet 5 wetah and jugag.
40. Lagon pélog paṭet 5 gerjitawatang.
41. Lagon pélog paṭet 5 wetah.
42. Lagon pélog paṭet 6 Lasem I.
43. Lagon pélog paṭet barang Lasem.
44. *Subakastawa* (sekar genḍing lampah *Kinanṭi*) (paṭet 9), after KI HAJAR DÉWANTARA.
45. Lagu *Bangkong dikongkorong kujang* (pélog, surupan mèlog).
46. Lagu *Kinanti* (salèndro, surupan madenda).
47. Lagu *Sungsang* (salèndro, surupan jawar).
48. Lagu *Sekar manah* (*Waled*) (salèndro, surupan madenda).
49. Lagu *Udan mas* (pélog, surupan mèlog).
50. Lagu *Embat-embat* (nyorog kachapi = (?) salèndro, surupan madenda).
51. Children's songs:
    A. Dongèng
    B. ditto (*Nṭit*)
    C. *Ilir-ilir Tanduŕé wong sumilir* } Javanese
    D. *Ngala papatong* Sundanese
52. Alok *Ètok-èyong*.
53. Score of the lagu *Mupu kembang* (mèlog kachapi = (?) salèndro, surupan degung).
54. The 45 scales of surupan mèlog, grouped according to paṭet.
55. The division of the 45 scales of surupan mèlog into dasar-groups (= paṭet), dasar-classes and tonalities; comparison with the Balinese pélog systems.
56. The principal scales of the Sundanese salèndro-system, grouped according to paṭet.
57. Table showing the spread of the gamelan and the wayang, and of the two tonal systems, in Java and Madura (result of an investigation made by the author, commissioned thereto by the Director of Education and Religious Affairs):
    A. West-Java.
    B. Central Java.
    C. The Principalities.
    D. East-Java and Madura.
58. Maps, showing:
    A. The spread and mutual relation of pélog and sléndro in Java and Madura, as expressed in the tuning of the orchestras;
    B. Ditto, as expressed in vocal music;
    C. The density of gamelan property in Java and Madura.
59. The interrelation between pélog and the cycle of blownfifths.
60. The interrelation between sléndro and the cycle of blown fifths.
61. Gamelan pélog scales, expressed in vibration values and in *cents*.
62. Gamelan sléndro scales, expressed in vibration values and in *cents*.

Appendix 1

RANGE AND PITCH OF INSTRUMENTS WITH FIXED PITCHES, FORMING PART OF A GAMELAN SLÉNDRO FROM JOGYA

OCTAVES:		I				II					III					IV					V					VI					VII
VIBRATIONNUMBERS:		40		53		70	80½	92½	106	122	140	161	185	212½	244	280	322	370	425	488	590	644	740	850	976	1180	1288	1480	1700	1952	2360
NAMES OF TONES:		G		L		B	G	D	L	N	B	G	D	L	N	B	G	D	L	N	B	G	D	L	N	B	G	D	L	N	B
SARON PANERUS																															
SARON																															
DEMUNG																															
BONANG PANERUS																															
BONANG BARUNG																															
BONANG PANEMBUNG																															
GAMBANG KAYU																															
GENDÈR PANERUS																															
GENDÈR BARUNG																															
GENDÈR PANEMBUNG																															
REBAB																															
CHELEMPUNG																															
ENGKUK KEMONG																															
KETUK																															
KENONG	1																														
"	2																														
"	3																														
"	4																														
"	5																														
KENONG JAPAN																															
KEMPUL	1																														
"	2																														
"	3																														
"	4																														
"	5																														
GONG SUWUKAN	1																														
"	"	2																														
"	"	3																														
GONG KEMODONG																															
GONG AGENG	1																														
"	"	2																														

Appendix 2

RANGE AND PITCH OF INSTRUMENTS WITH FIXED PITCHES, FORMING PART OF A GAMELAN PÉLOG FROM JOGYA [1])

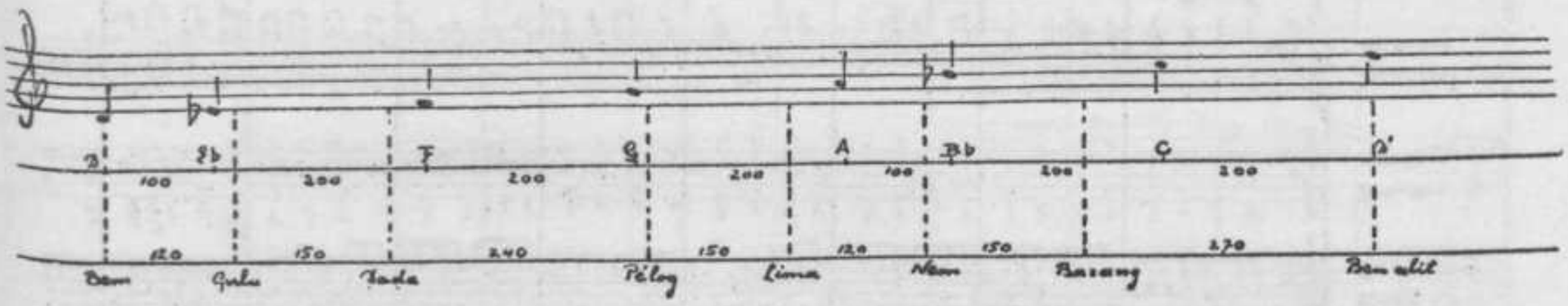
OCTAVES:	I	II							III							IV							V							VI						
VIBRATION-NUMBERS:	63½	73¼	78½	85½	100	108	115	127	146¼	157	171	200	216	230½	253¼	293	314	342	400	432	461	507	586	628	684	800	864	922	1014	1172	1256	1362	1600	1728	1844	2028
NAMES OF TONES:	B	P	G	D	P	L	N	B	P	G	D	P	L	N	B	P	G	D	P	L	N	B	P	G	D	P	L	N	B	P	G	D	P	L	N	B
SARON PANERUS																																				
SARON																																				
DEMUNG																																				
BONANG PANERUS																																				
BONANG BARUNG																																				
BONANG PANEMBUNG																																				
GAMBANG PÉLOG																																				
GAMBANG BARANG																																				
GENDÈR PANERUS PÉLOG																																				
GENDER PANERUS BARANG																																				
GENDÈR BARUNG PÉLOG																																				
GENDÈR BARUNG BARANG																																				
GENDÈR PANEMBUNG																																				
REBAB																																				
CHELEMPUNG PÉLOG																																				
CHELEMPUNG BARANG																																				
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KETUK																																				
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GONG SUWUKAN 1																																				
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[1]) For the gamelan pélog the gongs ageng sléndro are used.

Appendix 3

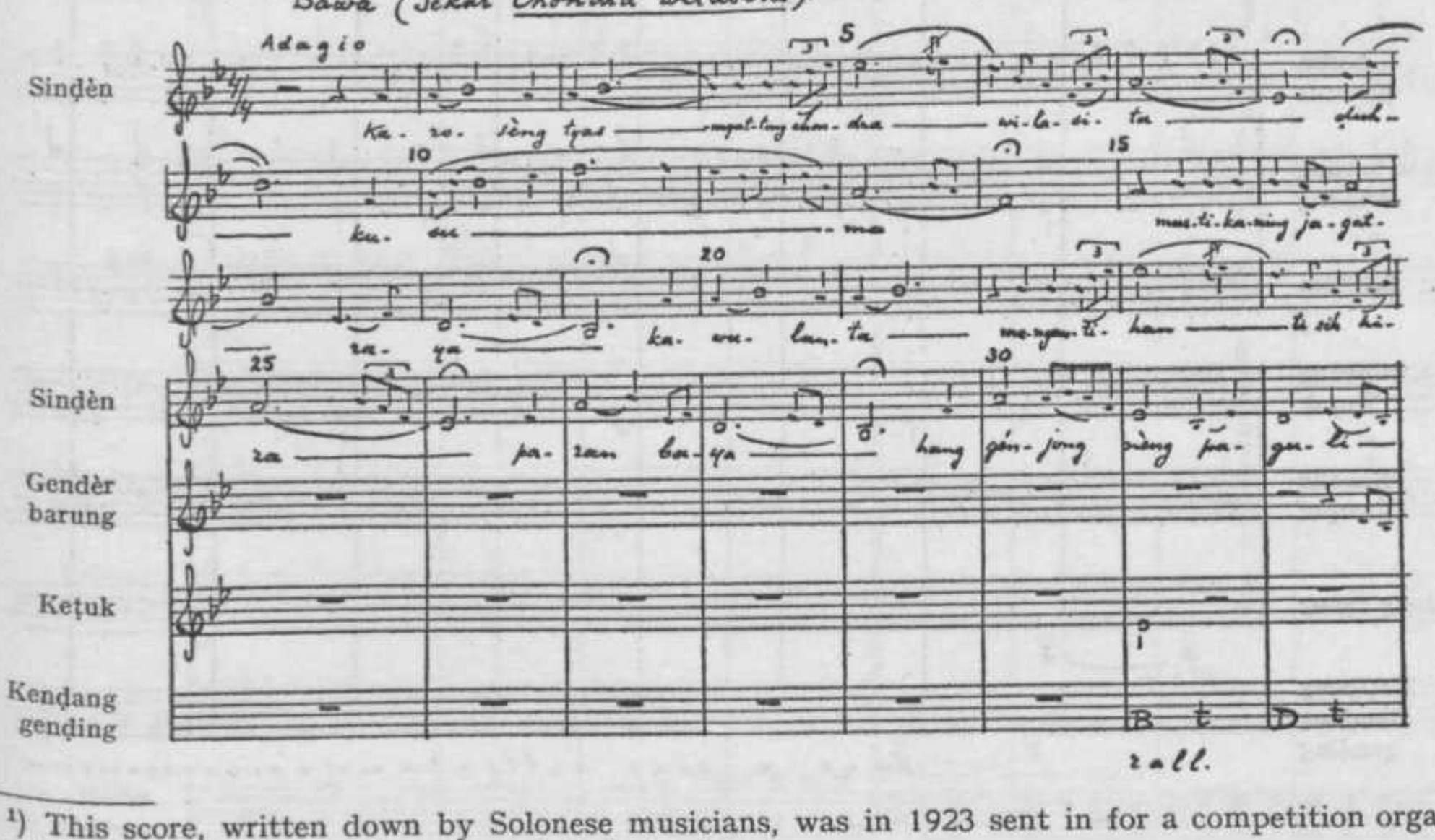
FRAGMENT OF A GAMELAN SCORE MADE BY M.Ng. LEBDAPRADONGGA AND M. P. JATISWARA, COMPRISING THE BAWA SEKAR *CHONDRA WILASITA*, THE BEGINNING (ONE KENONGAN), TOGETHER WITH THE LAST 4 BARS OF THE GENDING *GÉNJUNG-GULING* (PÉLOG PAṬET 6); 36 bars (OVER 1½ GONGAN) OF THE LADRANG *SURUNG ḌAYUNG* (PÉLOG PAṬET 6) FOLLOWING IT (IN THE SOLONESE VERSION), AND THE FINISH OF THE LATTER (2 KENONGAN: THE SESEGAN-PART). [1] [2]

Pélog-scale: [3]



Kendangan: B = *beng*, D = *ḍung*, T = *tang*, to = *tong*, and t = *tek*. W = *wela*.

Bawa (Sekar *Chondra wilasita*).



[1]) This score, written down by Solonese musicians, was in 1923 sent in for a competition organized by the Java Institute, and was awarded first prize.

The fragment reproduced here has been transposed from (quasi) C to (quasi) B♭; further, a few minor writing mistakes and imperfections in the notation have been eliminated, and the order of sequence of the voices modified.

[2]) The suling-, gendèr panerus-, bonang panerus- and saron panerus-parts are to be played one octave higher; hence the figure 8 placed near the clef.

[3]) This is also the scale of the melodies reproduced in Appendices *12* and *39*—*42* incl.

Appendix 3 (*continued*)

Genḍing Génjong-guling

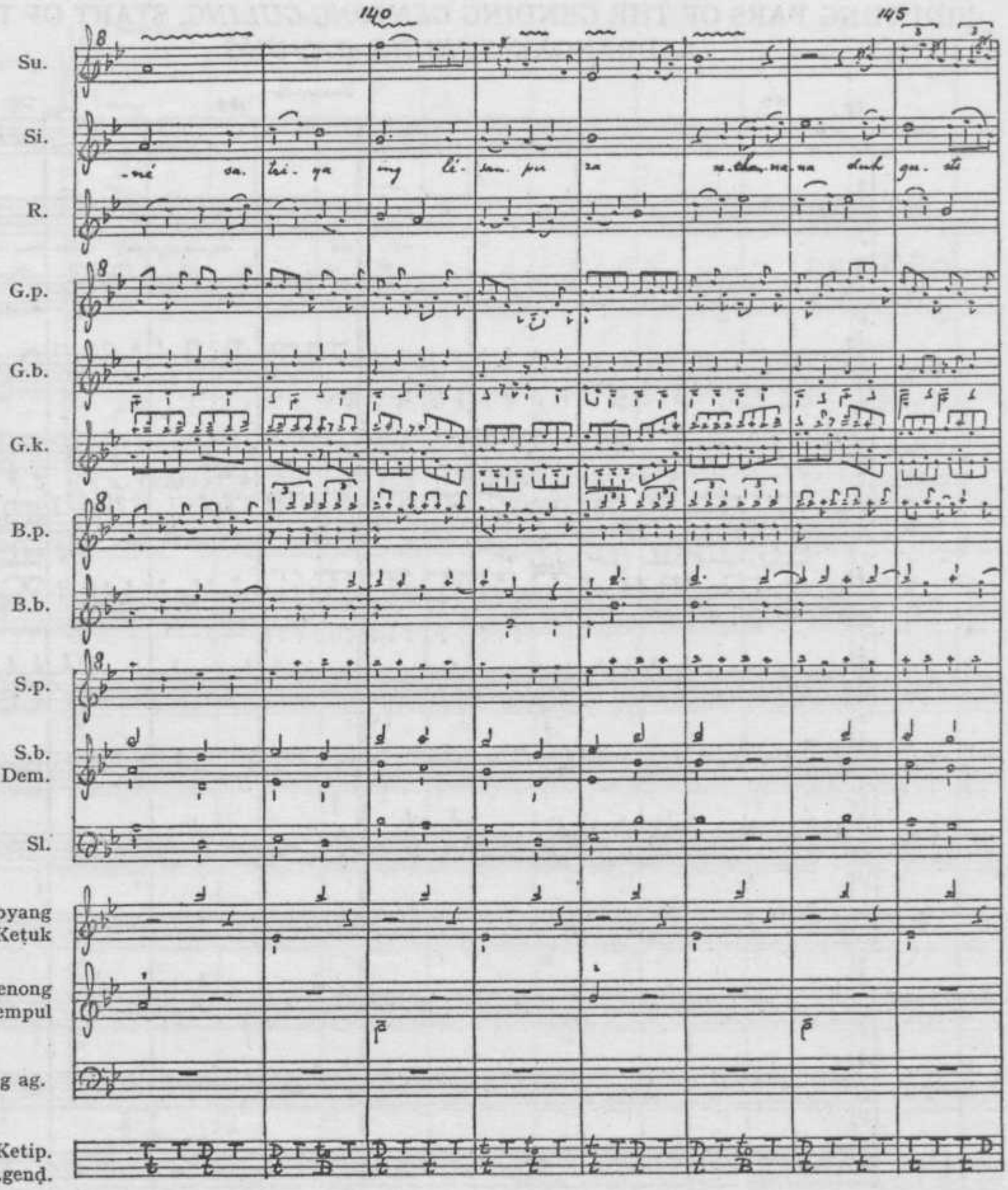


Appendix 3 (*continued*)

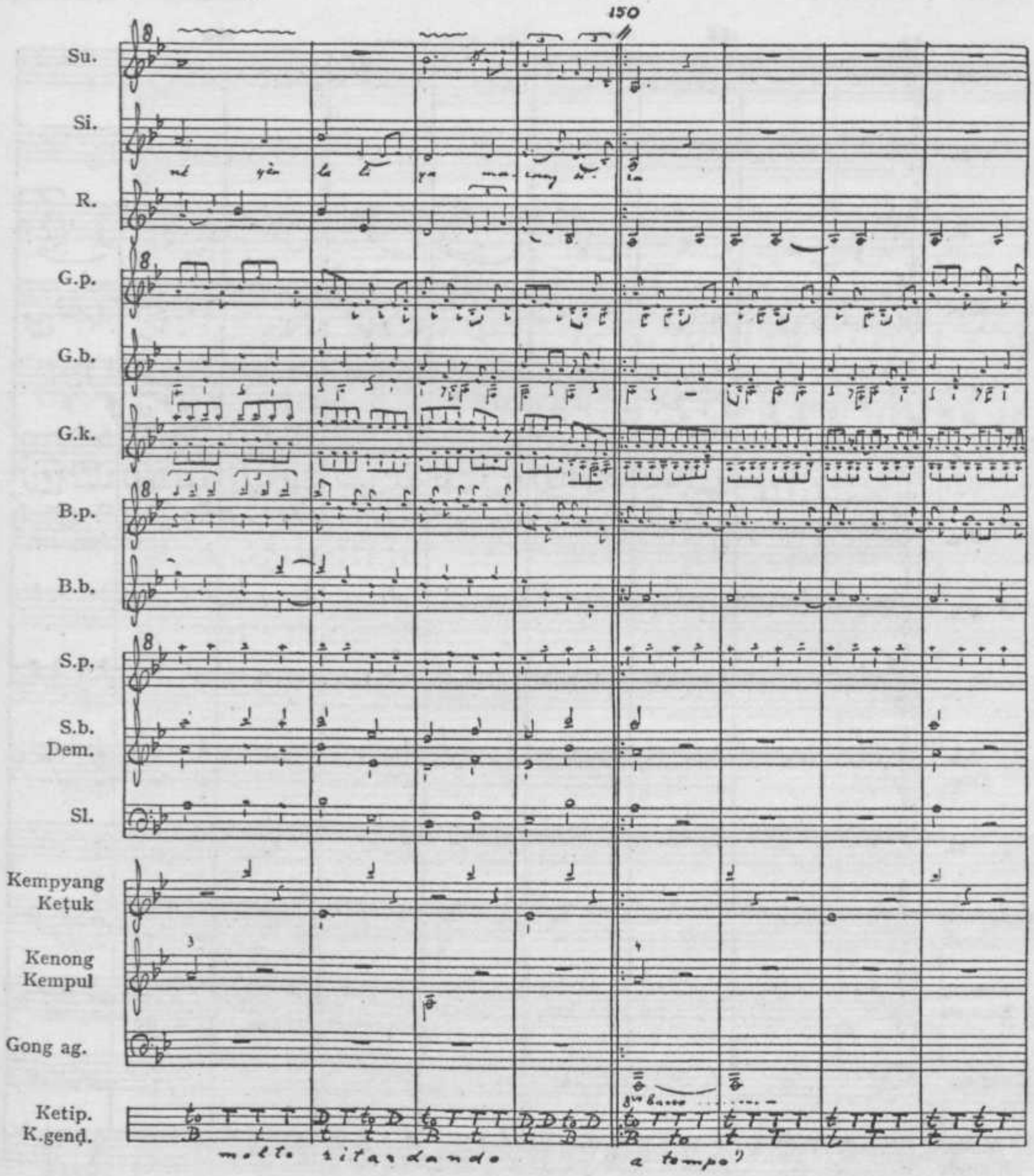
FINISHING BARS OF THE GENḌING *GÊNJONG-GULING*. START OF THE LADRANGAN *SURUNG ḌAYUNG*



Appendix 3 (*continued*)



Appendix 3 (*continued*[1]))



[1]) The part of the gending commencing at bar 150 — seemingly continuing in the same tempo — has, in fact, a *wirama* twice as slow as the preceding part, and has, therefore, been written here in double the time-values: before the repeat-bar each bar is equal to one wilet alit; after this two bars form such a wilet. In the Jogya kraton notation the second gongan, starting at bar 150, would appear to be of the same length as the first one; in the notation given here it appears exactly twice as long, in accordance with reality.

Appendix 3 (*continued*)

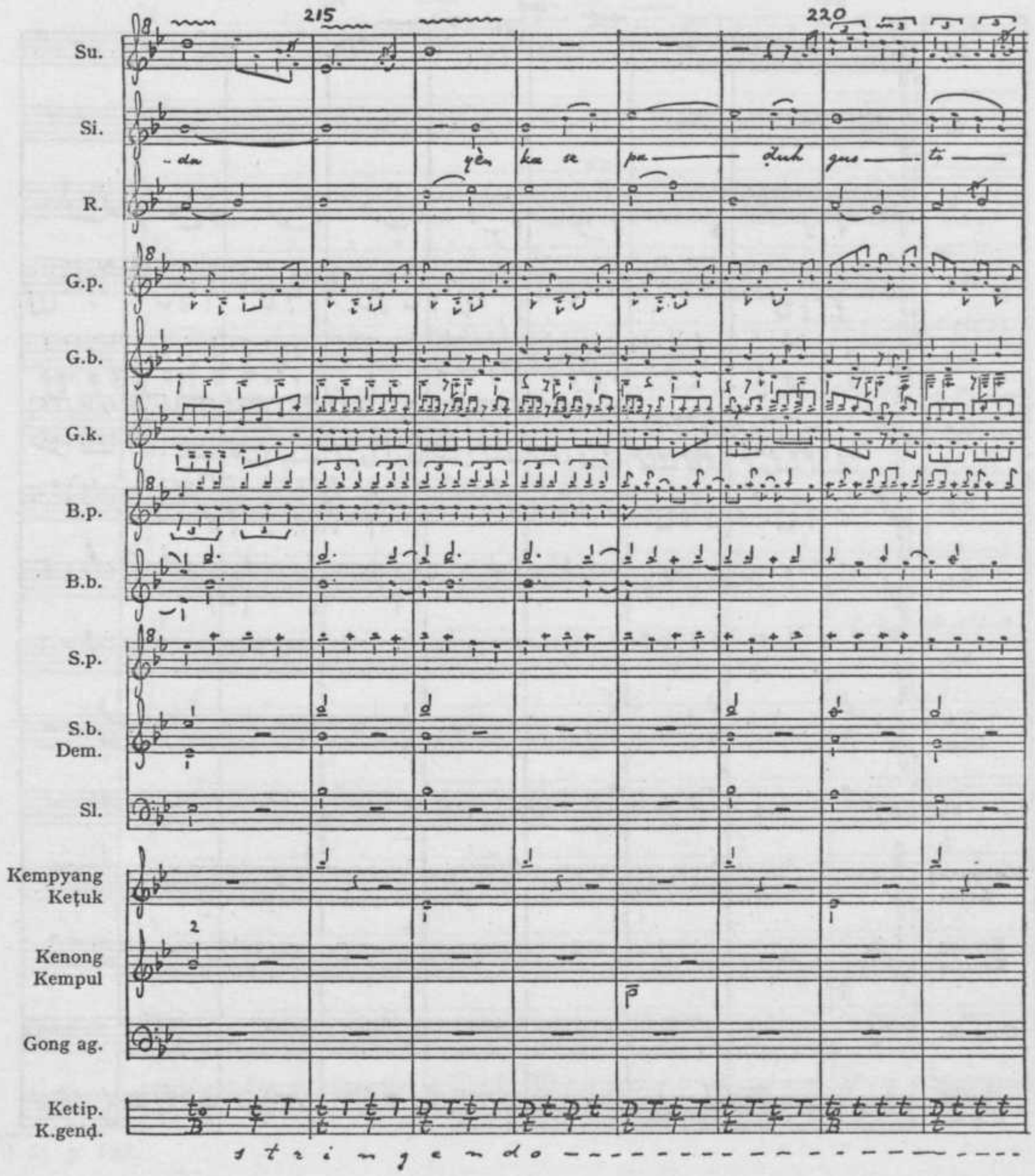


[1]) Cf. p. 162.

Appendix 3 (*continued*)



Appendix 3 (*continued*)



Appendix 3 (*continued*)



Appendix 3*a*

THE VOCAL MELODY OF AYAK-AYAKAN KALORAN

(sléndro paṭet manyura) (Col. G. J. 175).

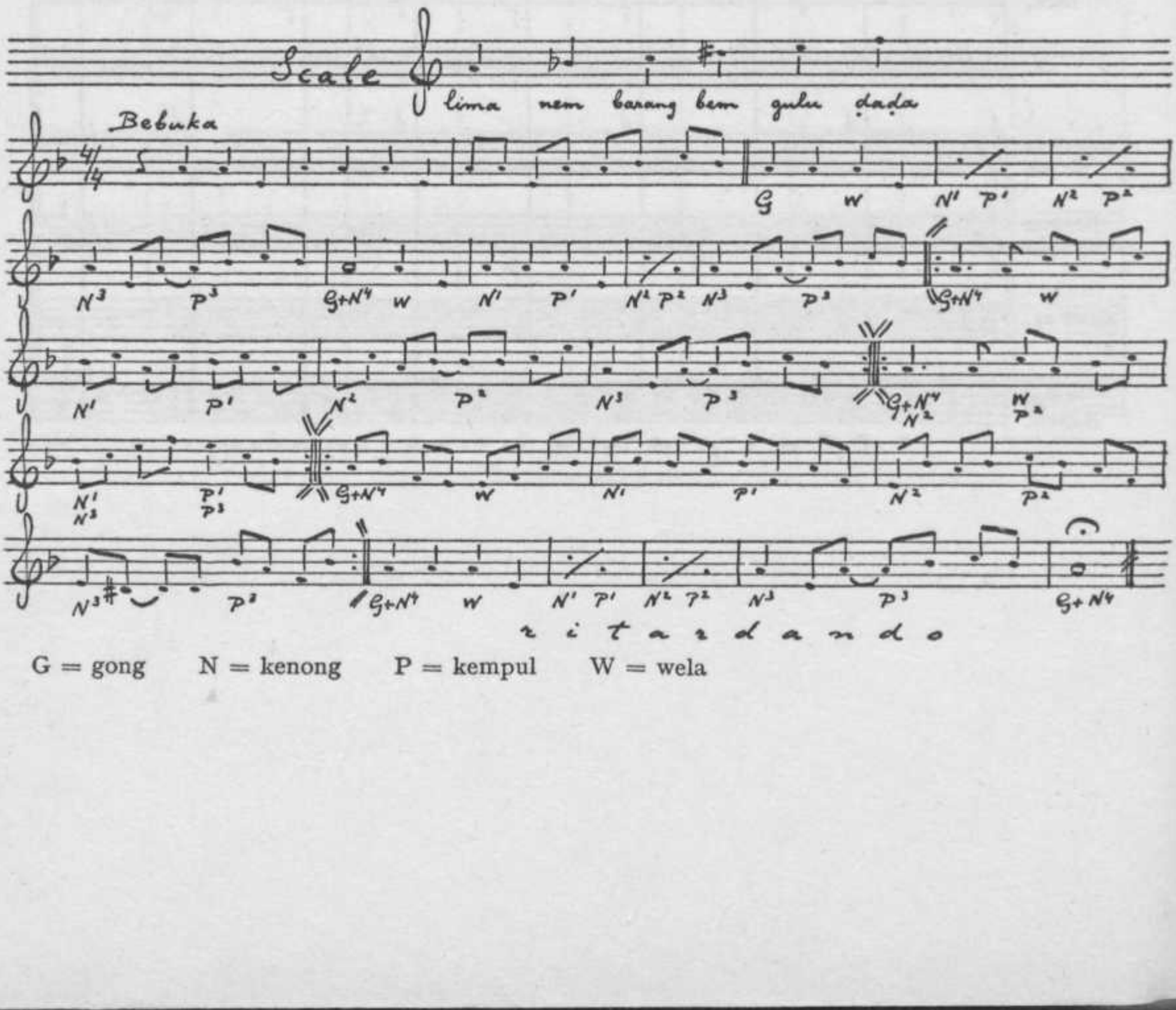




Appendix 3*b*

THE NUCLEAR THEME OF THE LADRANGAN *BIMA KURDA*

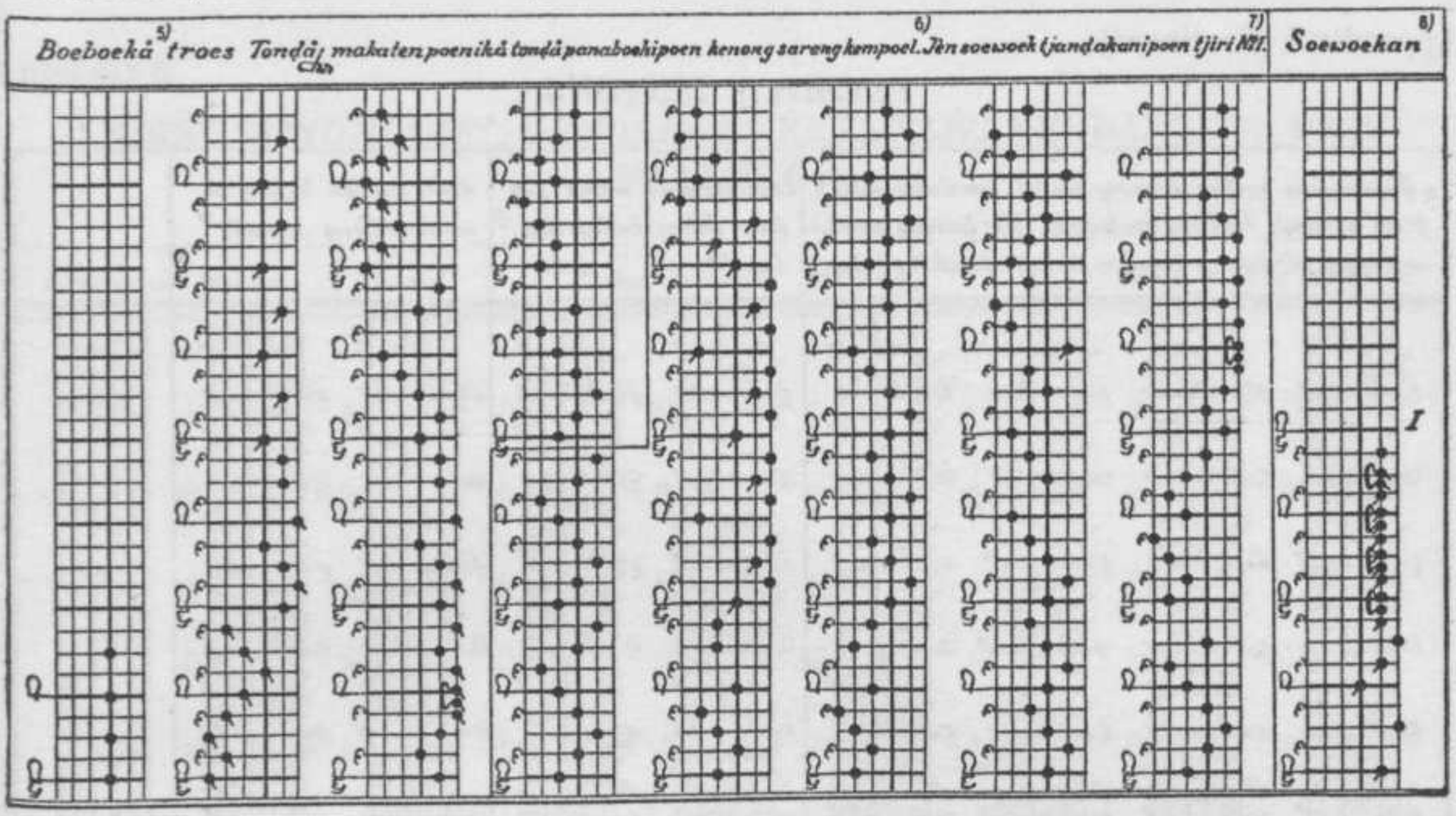
(pélog paṭet barang)

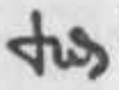


G = gong N = kenong P = kempul W = wela

Appendix 4

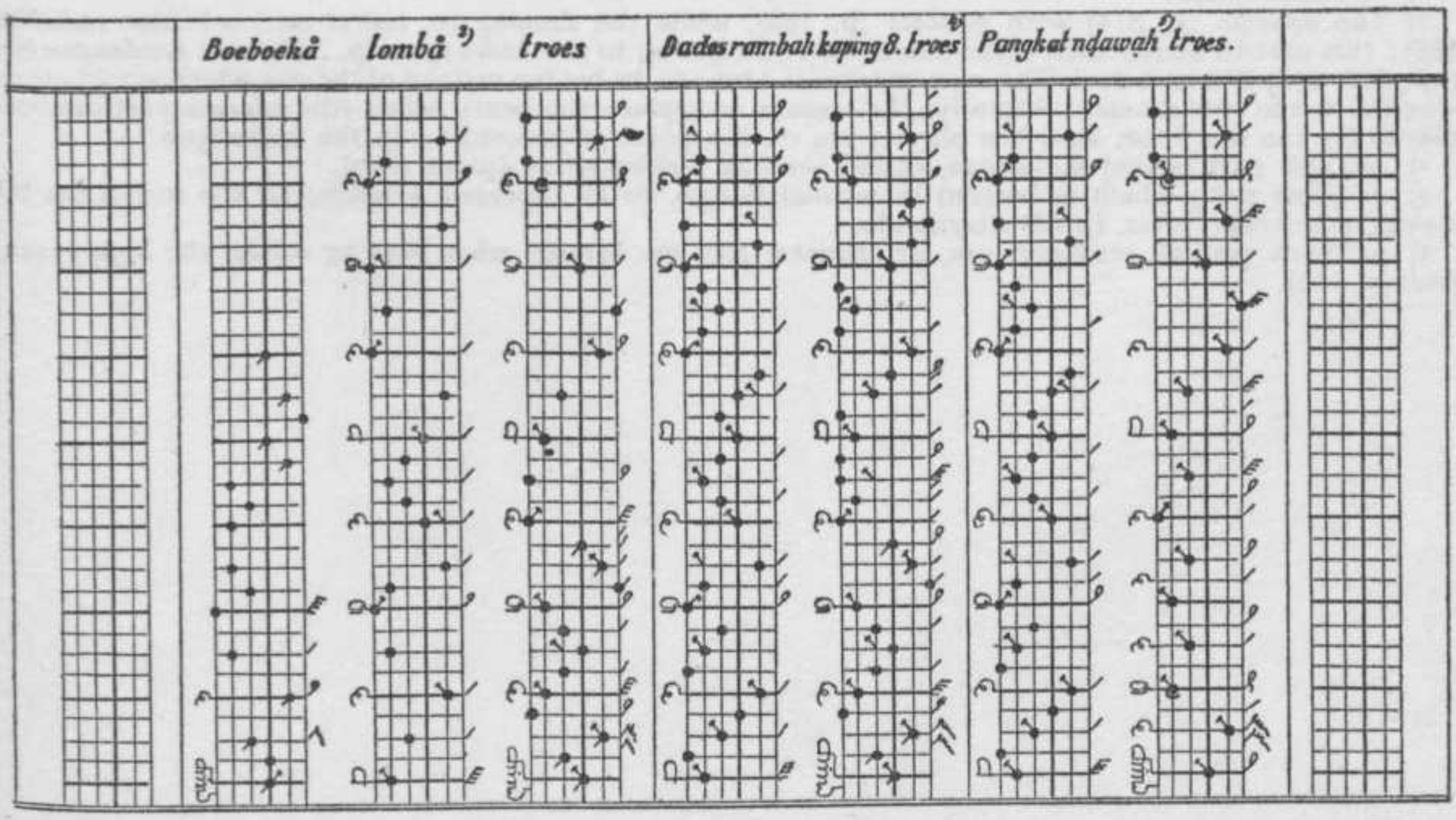
GENḌING [1]) *AYAK-AYAKAN* [2]); KENḌANGAN PATUT [3]); PAṬET NEM SLÉNDRO [4])



[1]) *Vide* p. 295. [2]) *Vide* p. 306. [3]) *Vide* p. 209. [4]) *Vide* pp. 56, 73 and 76. [5]) *Vide* p. 310 *et seq.*
[6]) = The sign  serves to indicate the simultaneously playing of a kenong and a kempul.
[7]) = If you want to finish, pass on to I. [8]) = (final) ritardando.

Appendix 5

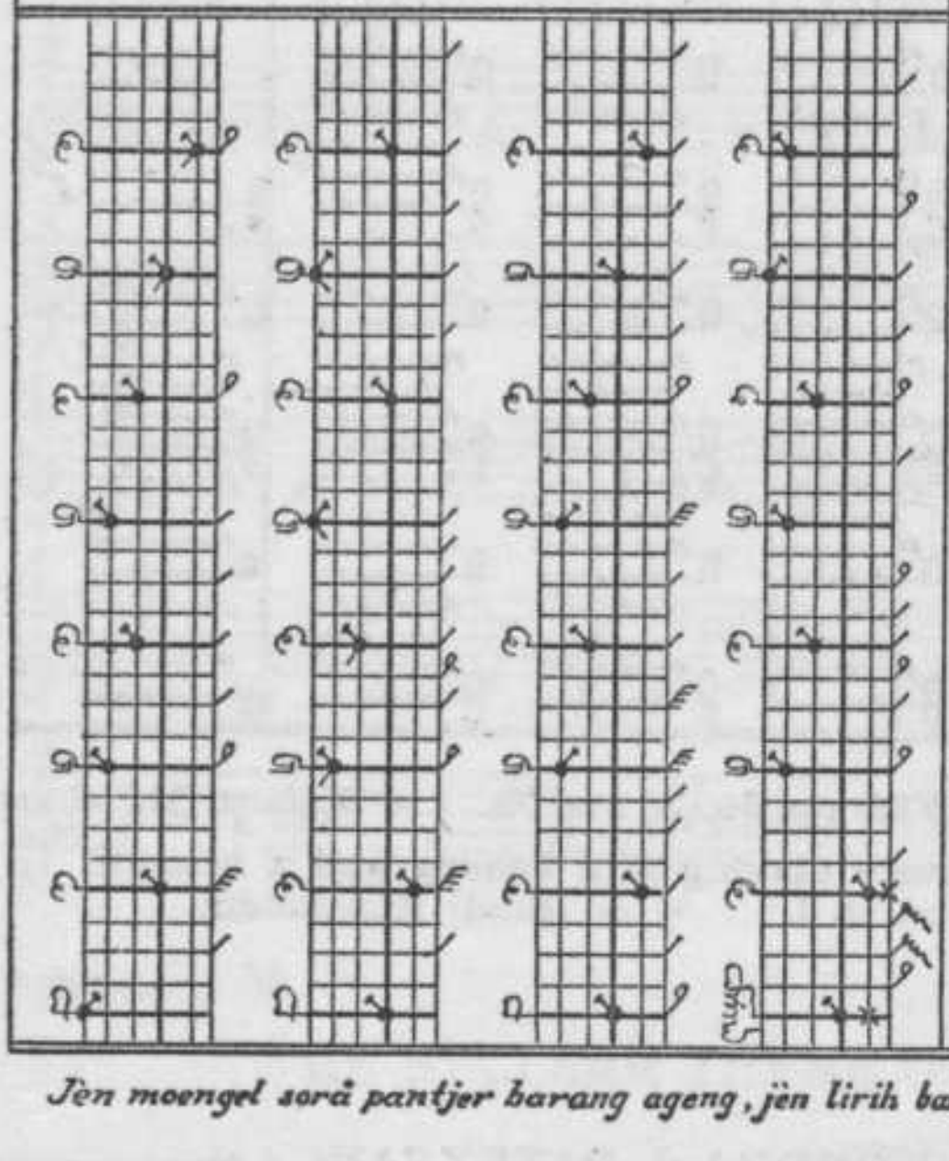
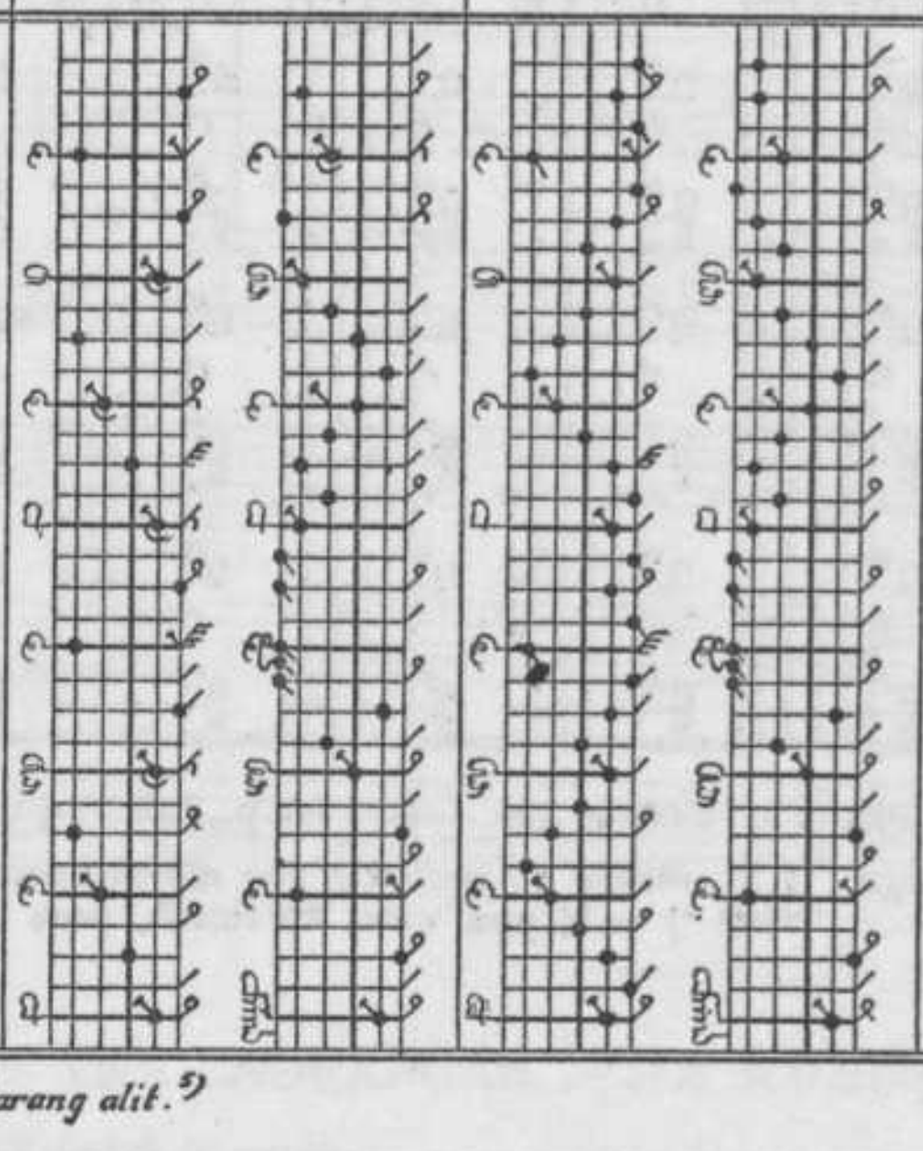
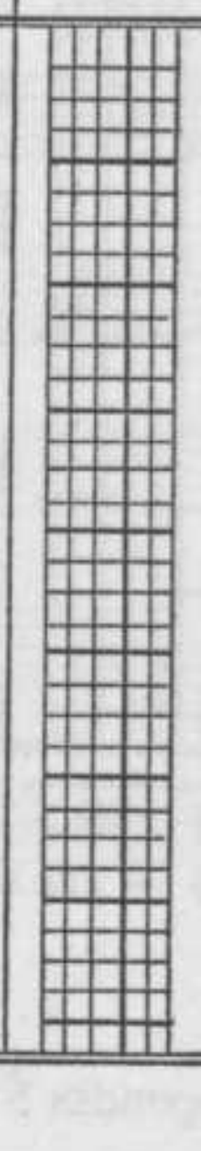
GENḌING *GÉNJONG*; KENḌANGAN CHONDRA [1]); PAṬET SANGA [2])



[1]) Cf. p. 207. [2]) Cf. p. 76. [3]) Cf. p. 335. [4]) = (this part, which has wirama) dados, repeat 8 times; then straight on. [5]) *Vide* p. 314; *troes* = straight on, don't repeat.

Appendix 5 (*Continued*)

TEKSIH [1]) *GENJONG*

n Ḍawahipoen pantjer ḍamoeng kimbal rambah kaping 3. troes nḍawah ladrang kendḍang 2. Tjiri tjawang poenikâ minongkâ lilinloening toetoekan jèn bade nḍawahaken ladrang [2]	*Ladrangipoen nâmâ genḍing: Héling-héling: Nem.* [3] *Lombâ troes*	*Dados rambah kaping: 8 nesek ladjeng soewoek.* [4]	
			

Jèn moengel soerâ pantjer barang ageng, jèn lirih barang alit. [5]

---

[1]) = continuation.

[2]) The *nḍawah* (p. 314) with *pancher* (p. 168), while the *demung* (p. 165 *et seq.*) is beaten *imbal* (p. 169); this part to be repeated three times, then straight on to the *ladrangan* (p. 300) with *kendḍangan loro* (pp. 203, 210, 213 and 214). The cross markes the tone to be beaten instead of the one which would otherwise fall due at that moment (literally: the cross is to replace the beat), when (the *nḍawah*-part has been played for the last time, and) the players are on the point of proceeding to the ladrangan.

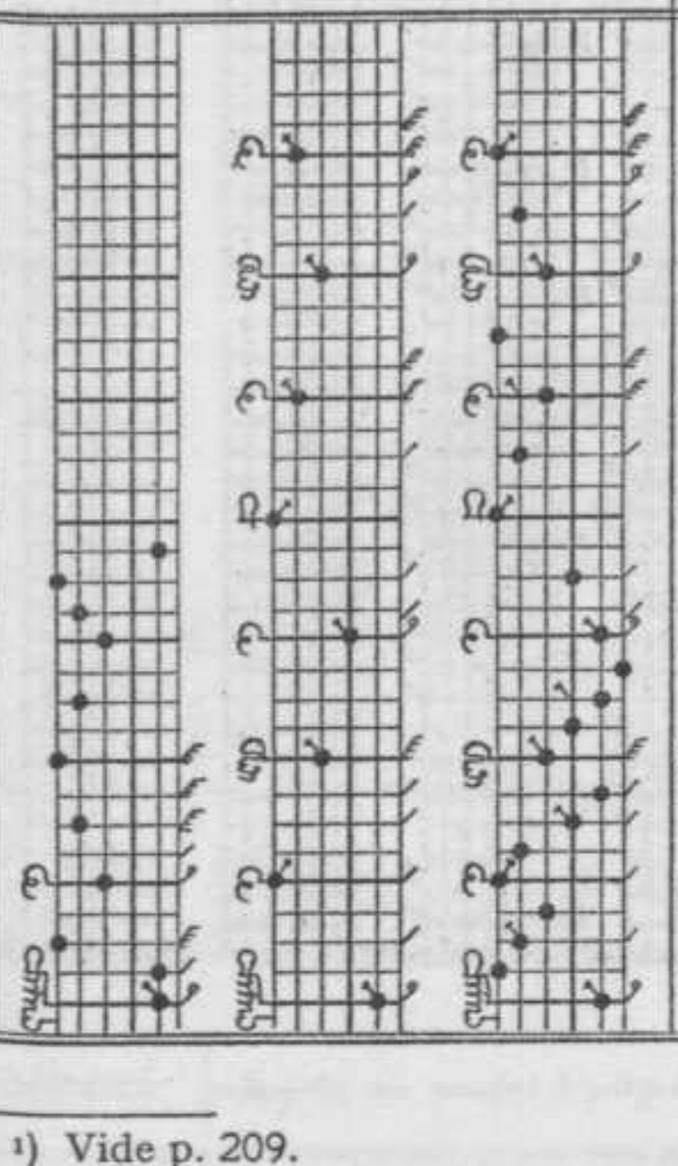
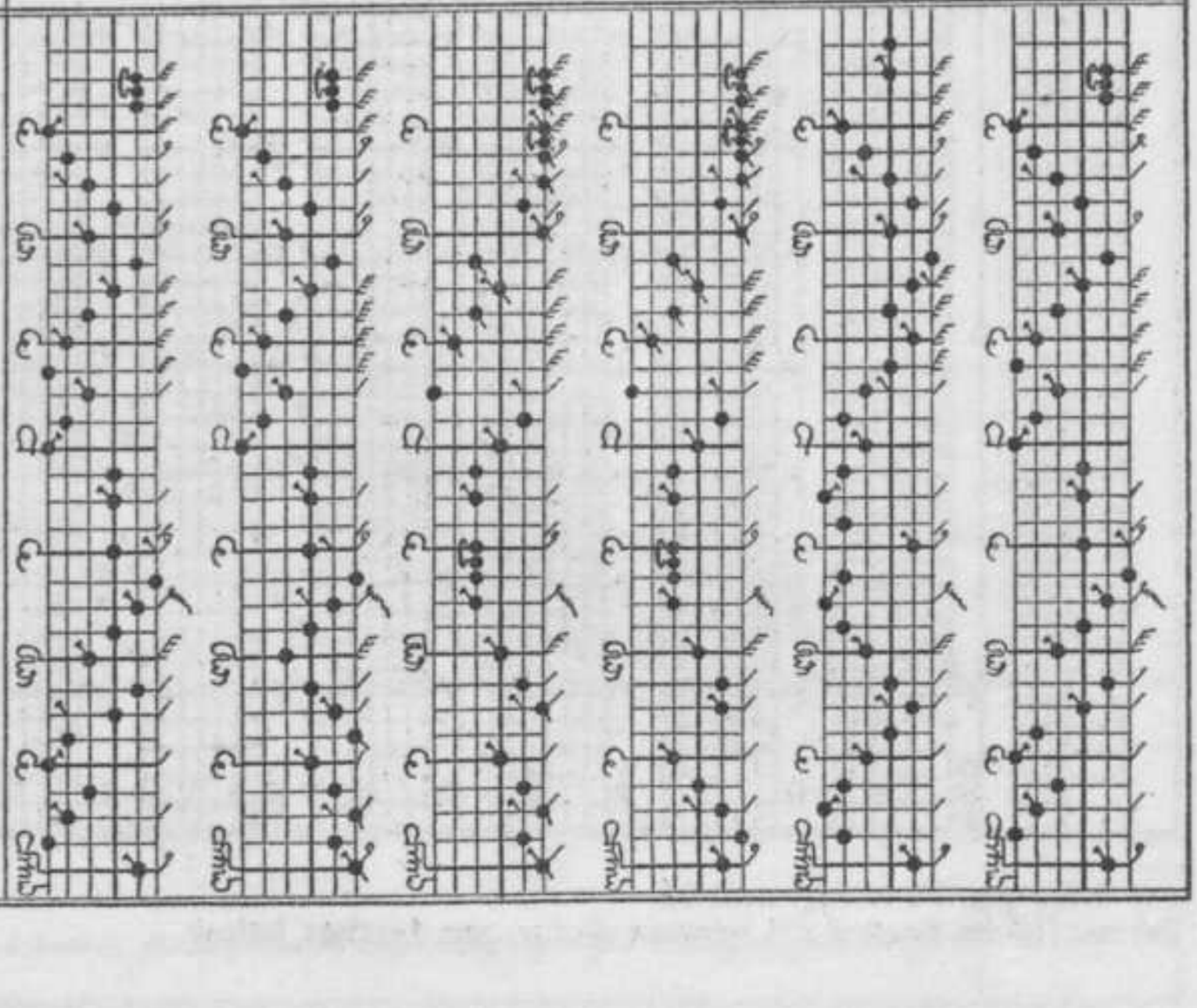
[3]) = (This part is the) ladrangan, called genḍing *Héling-héling* (paṭet nem).

[4]) = (This part, which is beaten) in normal tempo, to be repeated 8 times; (at the end of the 8th repeat) accelerate; after, (final) ritardando.

[5]) = When playing strongly (use, as) *pancher* the low *barang*; when playing softly, the high *barang* (*vide* p. 168).

Appendix 6

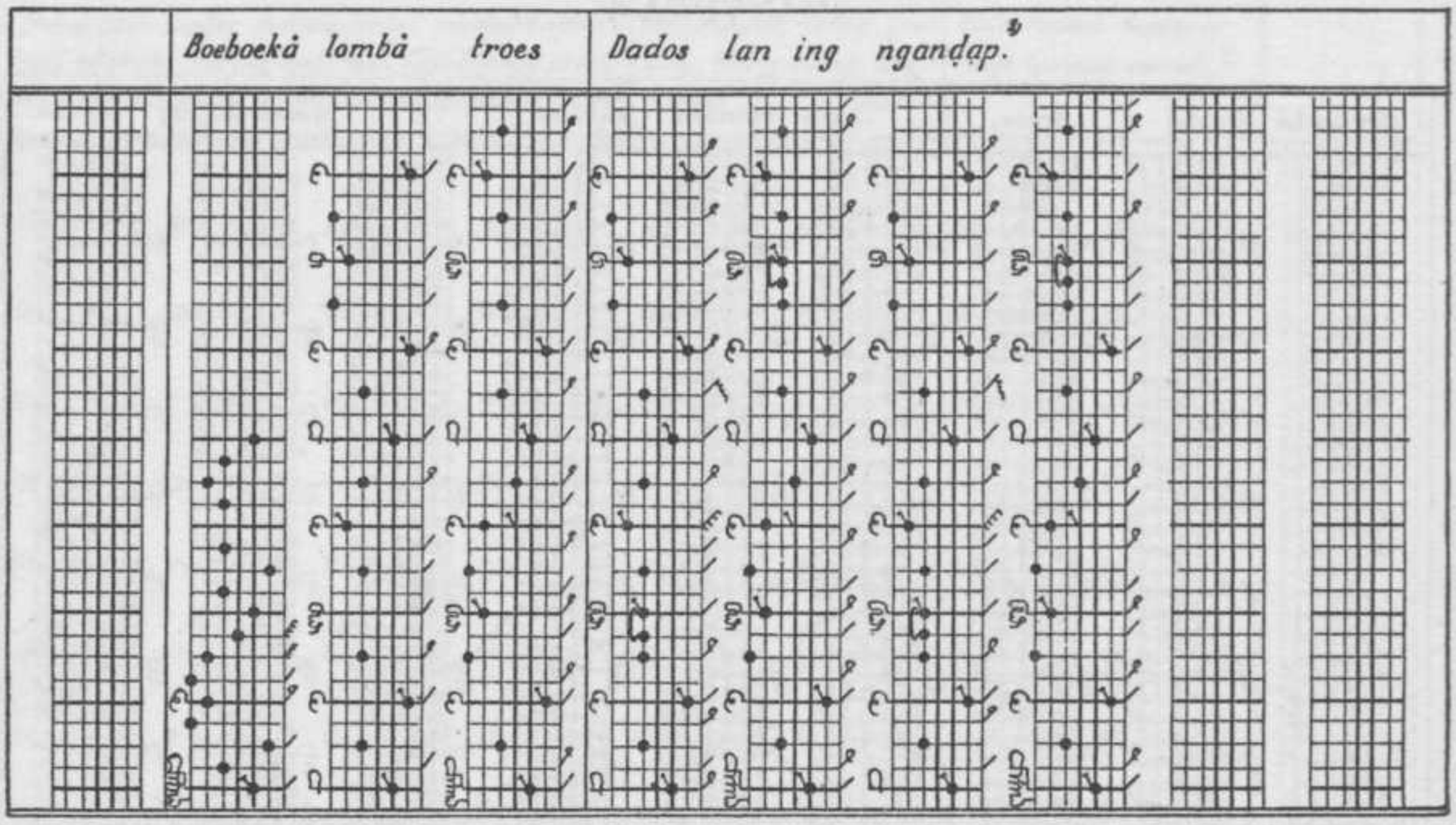
GENḌING *GUNUNGSARI*; KENḌANGAN KETAWANG KENḌANG 2 [1]); PAṬET MANYURA [2])

Boeboekå lombå troes.	*Dados rambah kaping : 6. nesek ladjeng soewoek.*
	

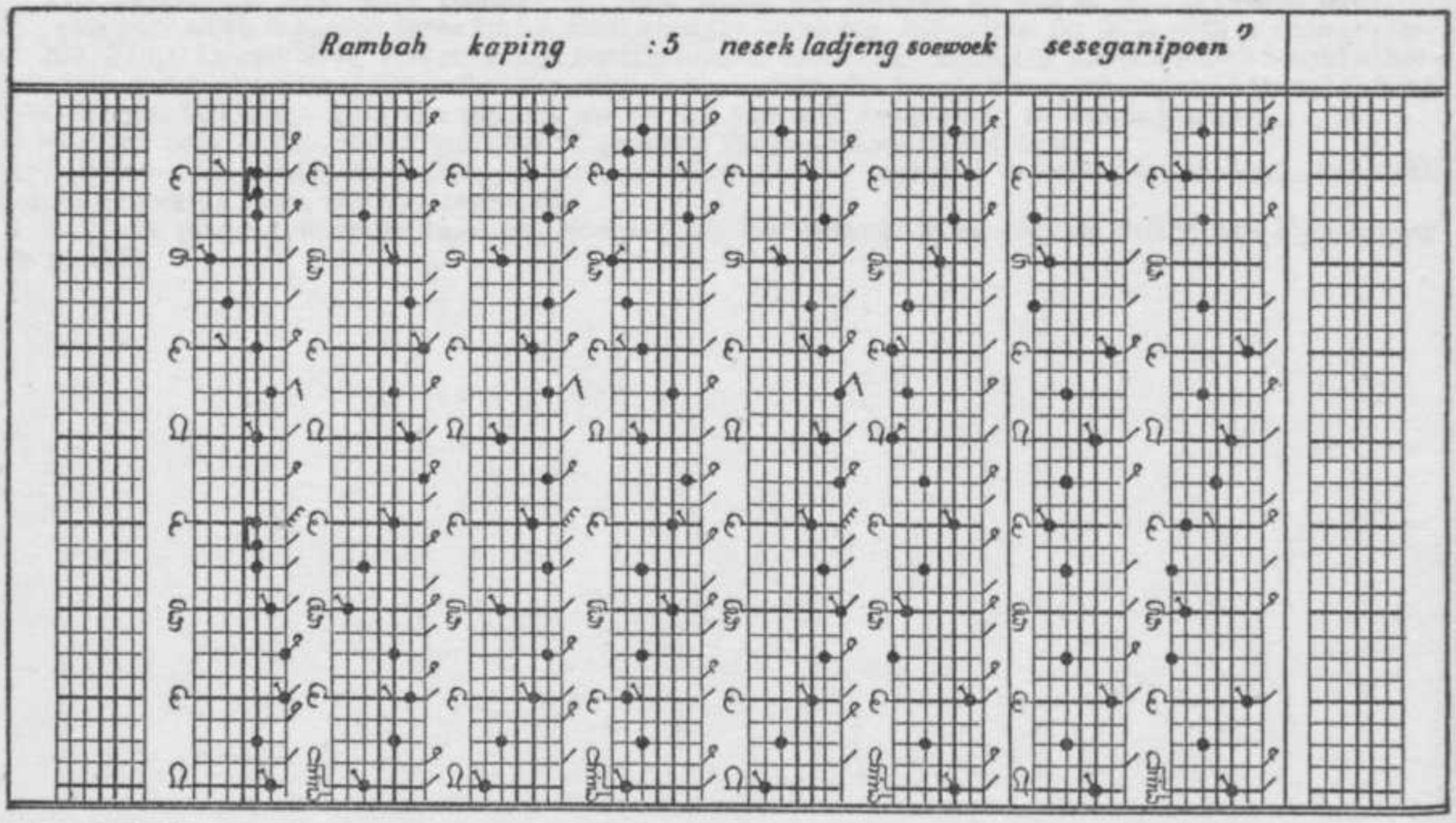
1) Vide p. 209.
2) „ „ 76.

Appendix 7 .

GENḌING *GOLONG*; KENḌANGAN LADRANG KENḌANG 2; PAṬET GANGSAL [1])



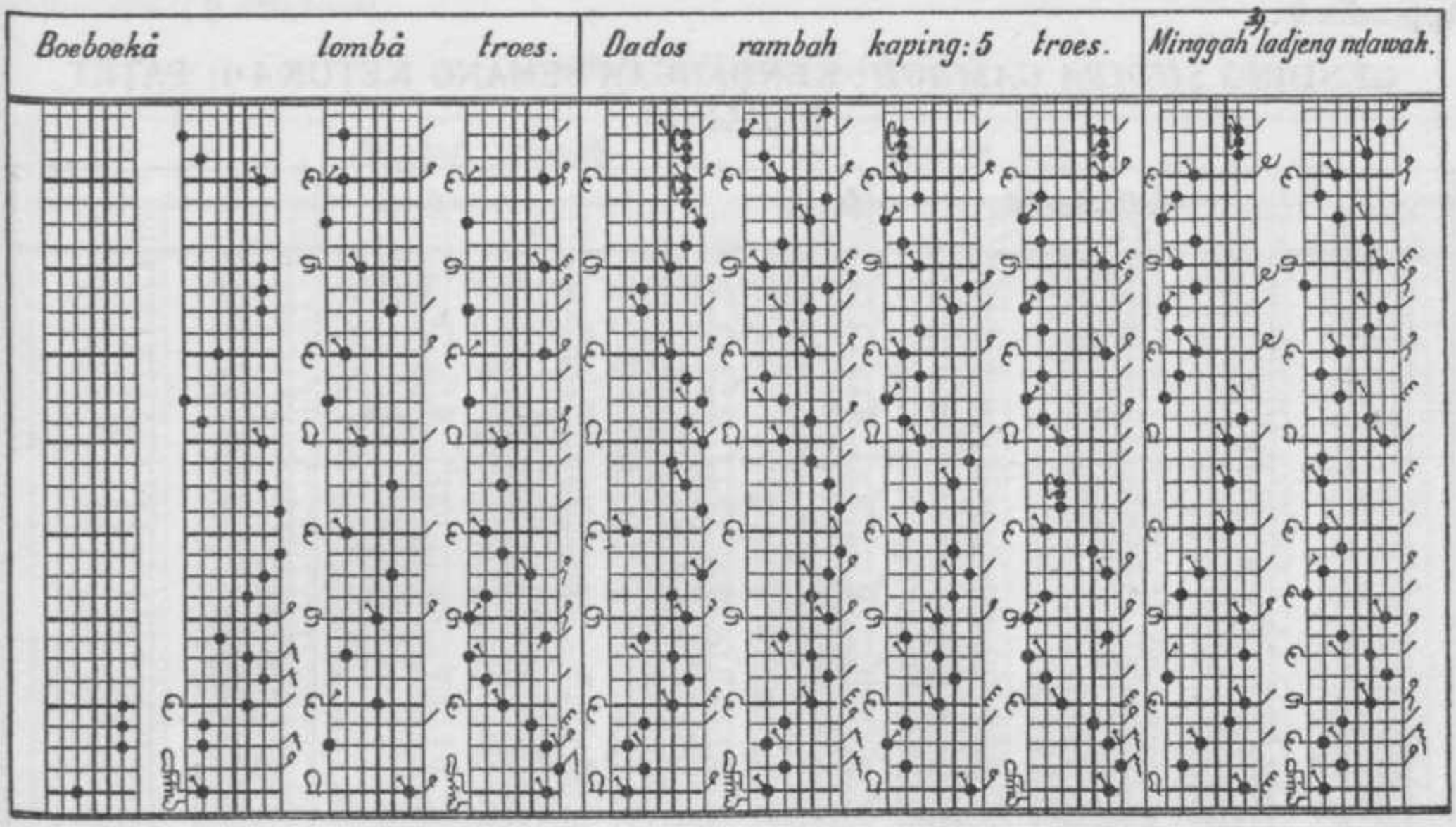
[1]) *Vide* pp. 74 *et seq*. and 95.
[2]) = (to be beaten in) *wirama dados*; see further below.



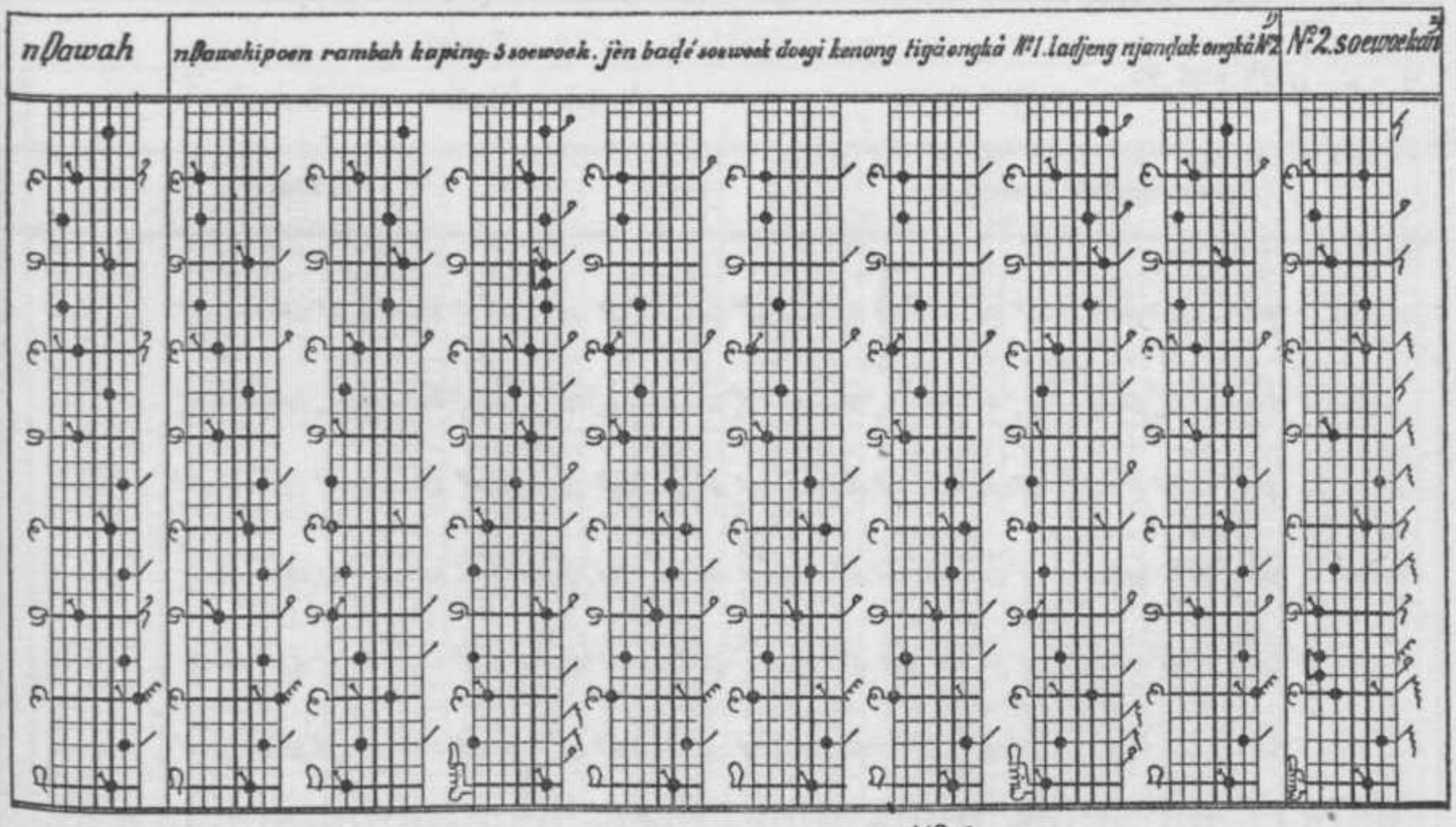
[1]) = Stretto; *vide* also pp. 316 and 336.

Appendix 8

GENḌING *NAWUNGBRON(G)TA*; KENḌANGAN SARAYUDA[1]); PAṬET NEM PÉLOG[2])



[1]) *Vide* p. 207.
[2]) „ „ 74 and 95.
[3]) „ „ 314.

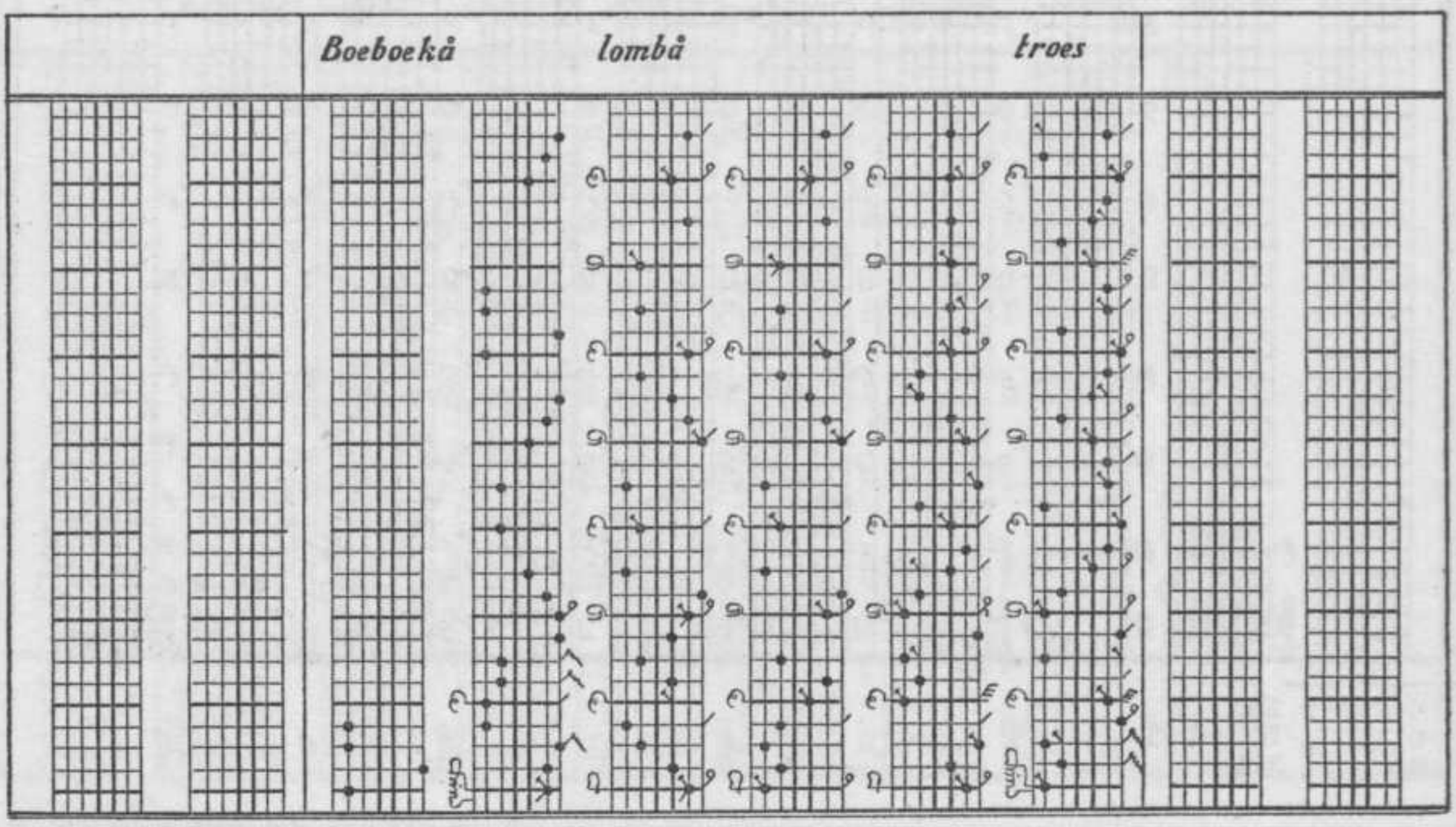


N°. 1.

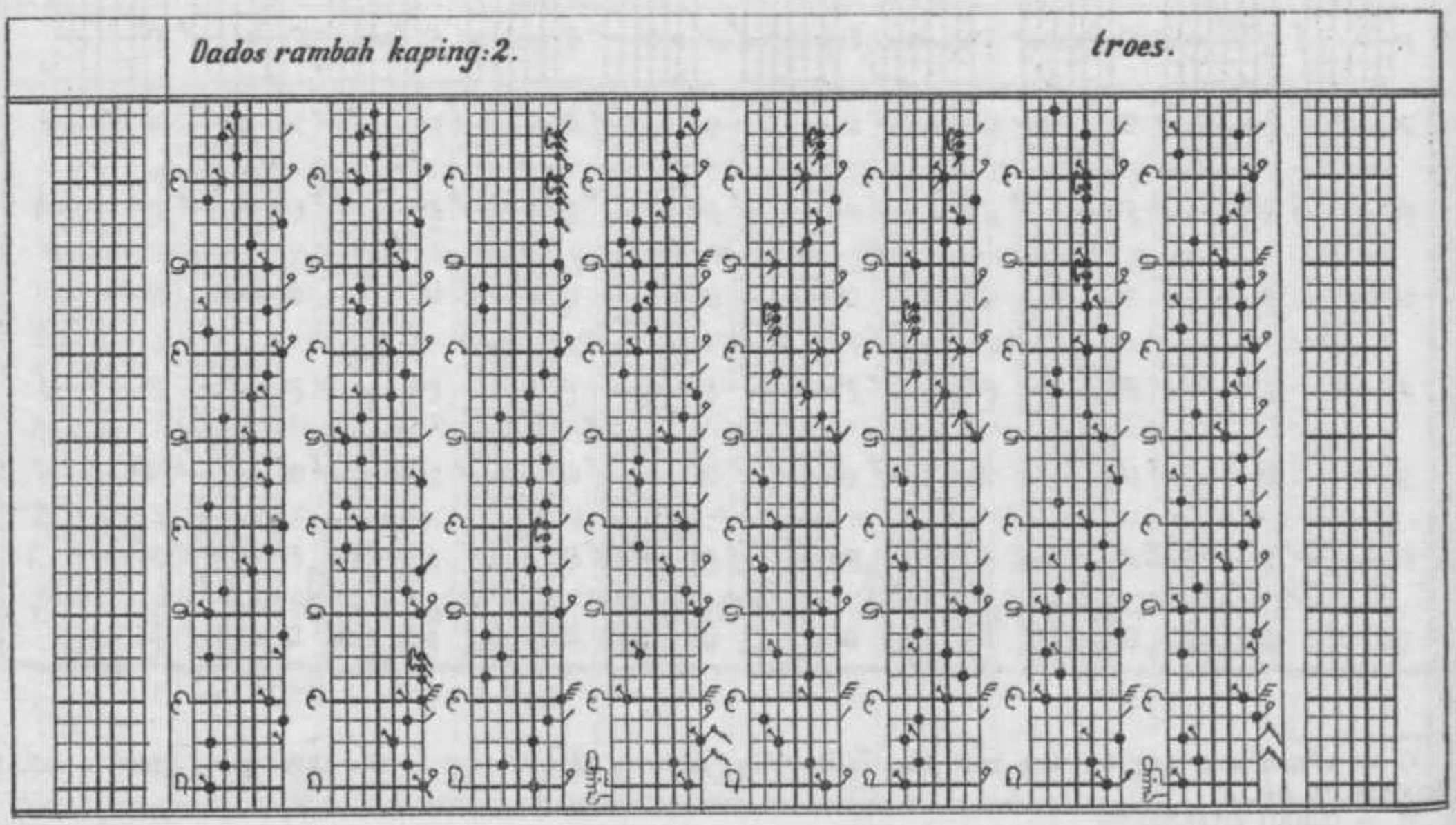
[1]) = When arriving for the last time (literally: almost at the end) at the third gong-beat in no. 1, proceed to no. 2.
[2]) = (final) ritardando.

Appendix 9

GENḌING *SUDIRA GAMBUH*; KENḌANGAN SEMANG KEṬUK 4 [1]); PAṬET BARANG [2])

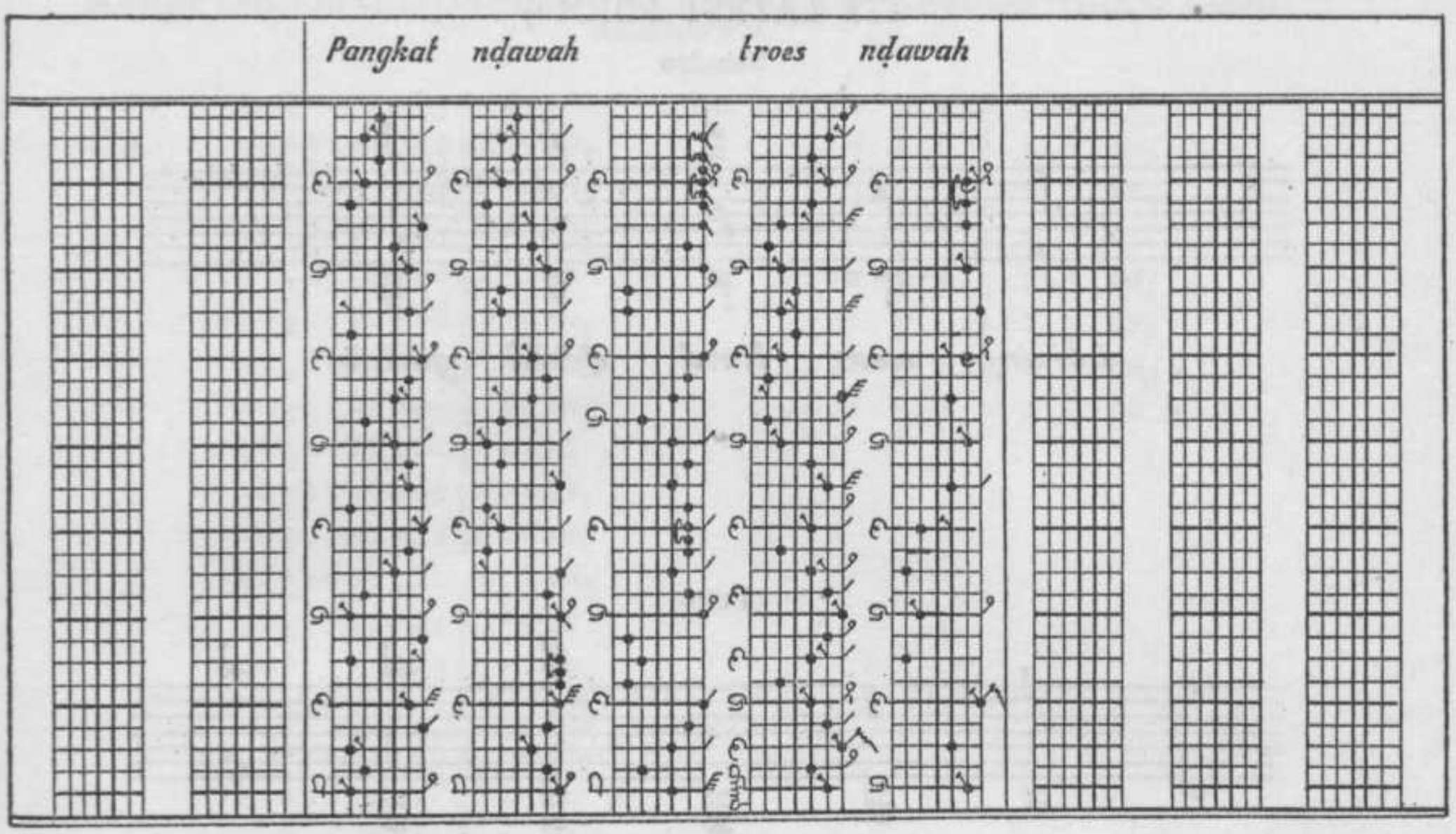


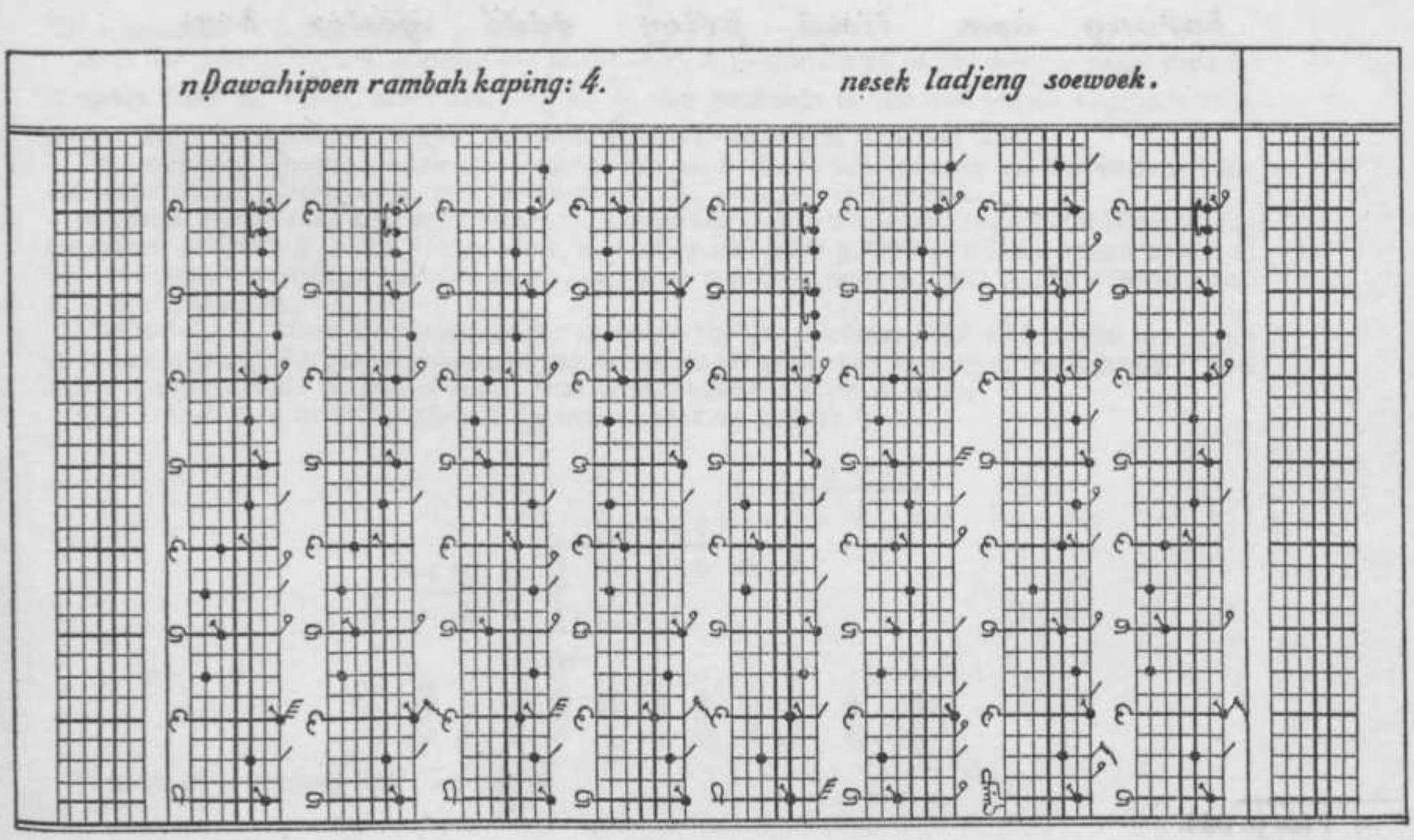
1) *Vide* p. 206.
2) „ „ 74 and 95.



Appendix 9 (*Continued*)

TEKSIH *SUDIRA GAMBUH*





Appendix 10

THE NOTATION-SYSTEM JAYADIPURÅ-LINDA BANDARA IN ITS LATEST FORM [1])

Sléndro



barang nem limå ḍàḍà goeloe

Pélog



barang nem limå pélog ḍàḍà goeloe bem

1) *Vide* p. 354.

Appendix 11

GENDING *KEDATON BENTAR* / PATET NEM SLENDRO / KETUK KALIH KEREP / MINGGAHIPUN: KETUK SEKAWAN [1]) / KENONG TIGA [2]) GONG SEKAWAN.

W. 5.6.3.6.5.352.5.3G

A. ..3635652356356 5N_1

7653653523563565N_2

7653653522.223 2N_3

....22.3565321 26G

3532..2356532126N_1

....232i32i2ii65N_2

7653iii2i32i2.i65N_3

7653653522.35653G

..3635652356356 5N_1

7653653523563565N_2

7653653522.iii2iN$_3$

....iii2i32i2.i26G

..62..2356532126N_1

3532532135532.165N_2

7653652135532.16$\widehat{5}$$N_3$

7653653522 35653G B.A

.$\widehat{6}$.3.6.5.3.2.5.3G

A.C. .5.3.6.5.3.6.3.5N_1

.6.3.6.5.3.6.3.5N_2

.6.3.6.5.3.6.3.5N_3

.3.2.3.2.5.3.1.6G

.3.2.3.2.5.3.1.6N_1

.3.2.3.1.3.2.6.5N_2

.6.3.2.1.3.2.6.5N_3

.6.3.6.5.3.2.5.3G B.A.C.

W = *wiwitan* = *bebuka* (*vide* p. 311).

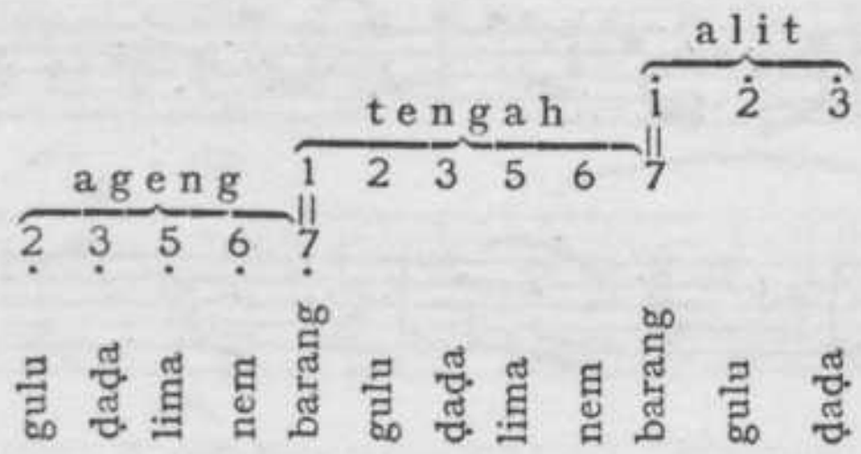
At A the *mérong* begins. Having got as far as B. A.)—the finish of the *mérong*—one repeats it again from A. Then, after arriving at $\widehat{5}$, one proceeds to the line which begins with $\widehat{\dot{6}}$ (Solo: *umpak-umpakan*; Jogya: *pangkat ndawah*—*vide* pp. 313 and 314).

The *munggah* (Jogya: *ndawah*) commences at A. C. When coming to the end of this, one repeats this part once, too. With that, the gending is finished.

Kedaton bentar (i.e. the split kraton), according to the Solonese conception is a *gending tengahan*; according to the Jogya view, a *gending alit* (*vide* p. 297). It has 2 ketuk beats (o) per kenongan, which are played *kerep*, i.e. close together (*vide* p. 297) in the mérong, and 4 in the munggah.

The balungan tones are twices as far apart in the umpak-umpakan and in the munggah as in the mérong. In Jogya this munggah would most probably be played with *pancher* and *imbal demung* (vide p. 168 *et seq.*); this is not usually done in Solo.

The notation in question should be interpreted as under:



Finally, N = *kenong* and G = *gong*.

[1]) = four.

[2]) = three; true, there are 4 kenong-beats per gongan, but the fourth beat coincides with the gong-beat.

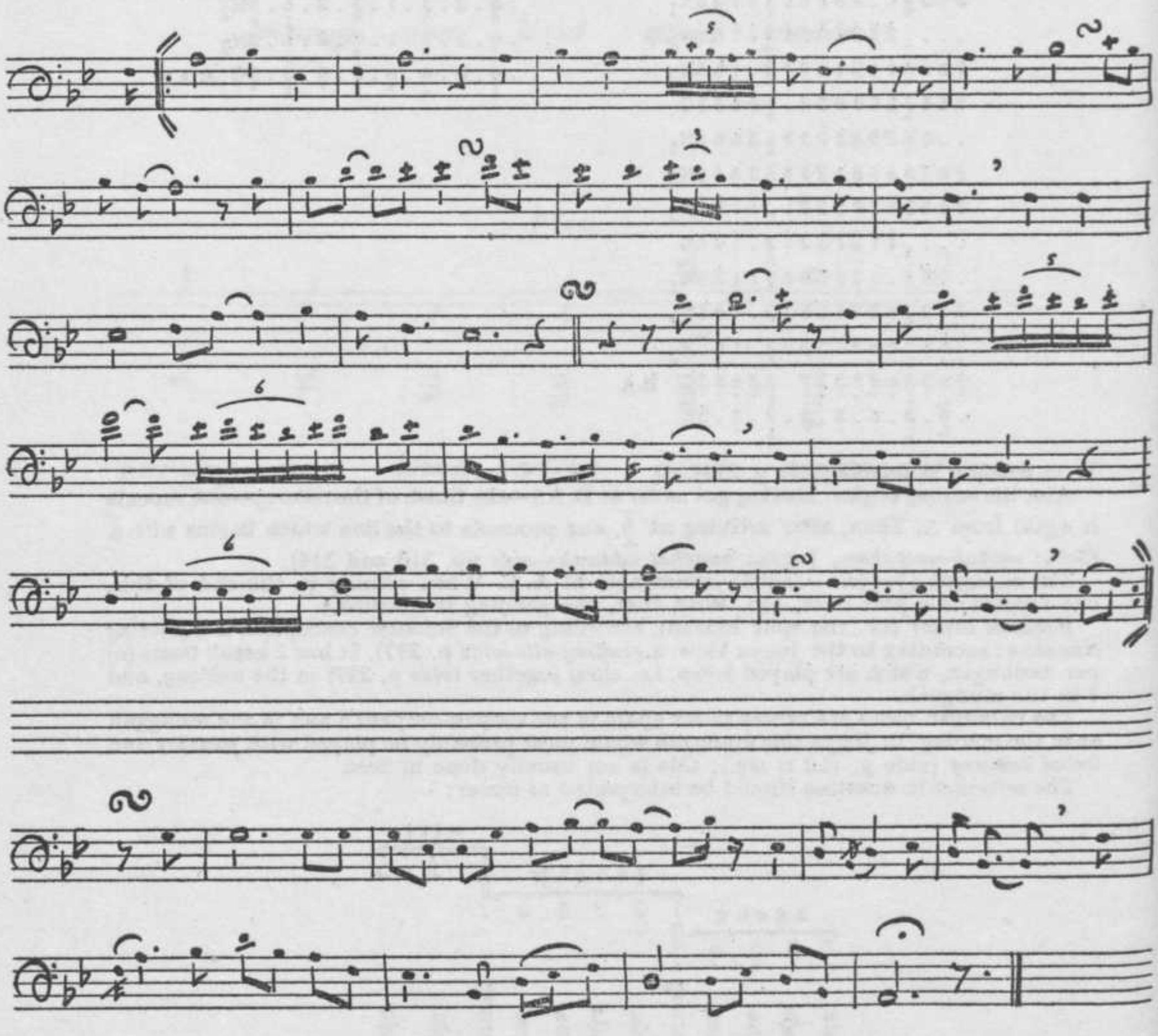
Appendix 12

SEKAR AGENG *MANGGALA GITA*, PĒLOG PAṬET NEM

(Phon. M.A. 255)

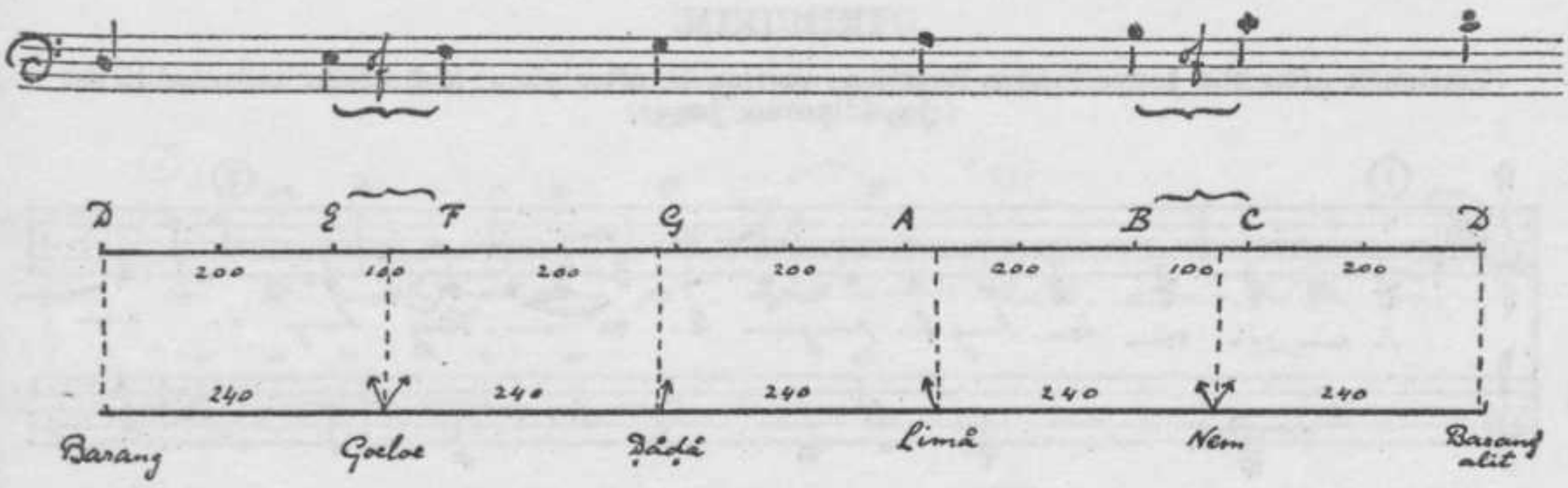
Scale [1])





[1]) For the structure of this pélog-scale we refer to the graphic representation given at the head of Appendix *3*.

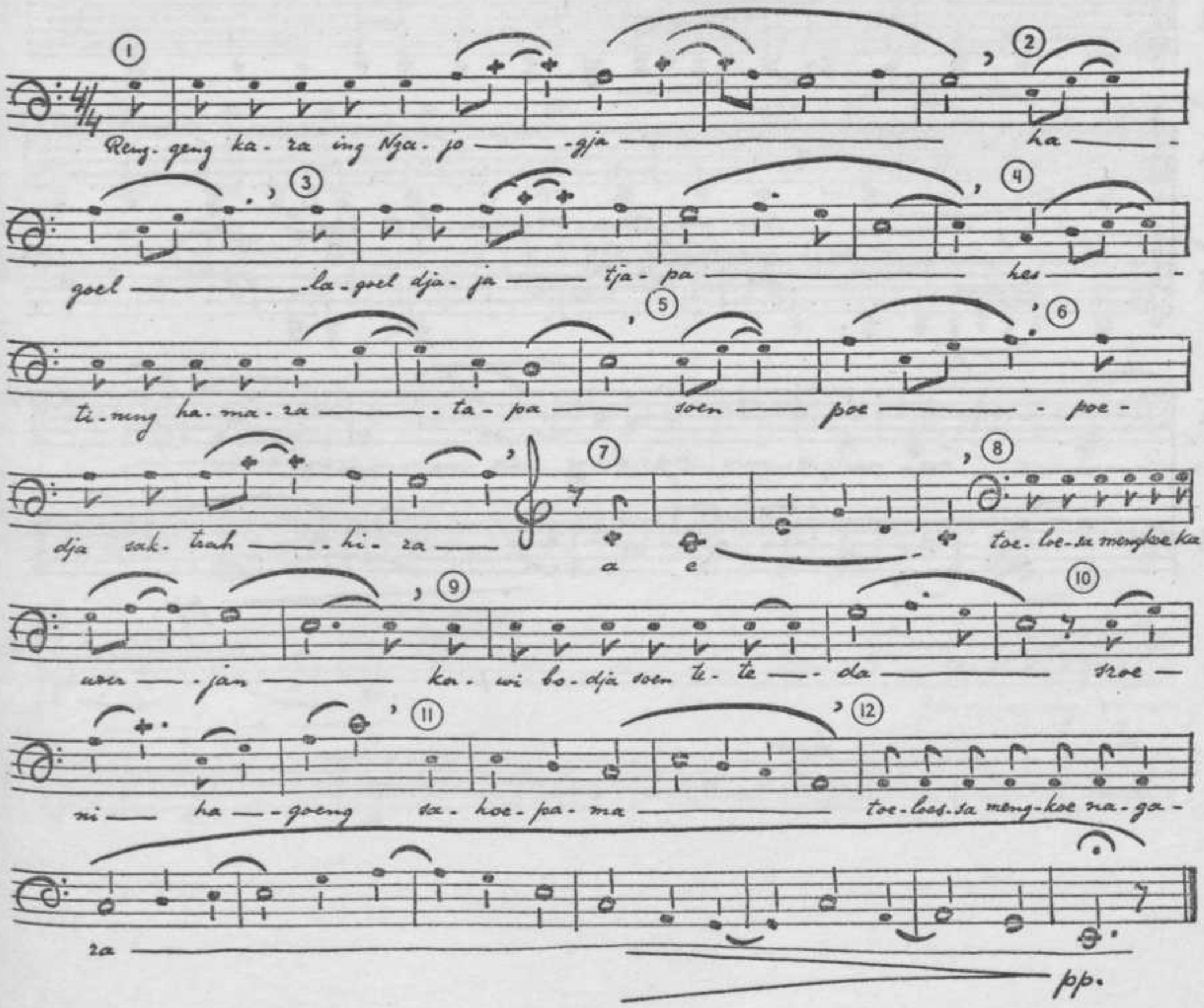
Sléndro-scale [1]):



Appendix 13

LAGON SLÉNDRO PAṬET NEM WETAH

(transcription after the Jogya kraton notation)

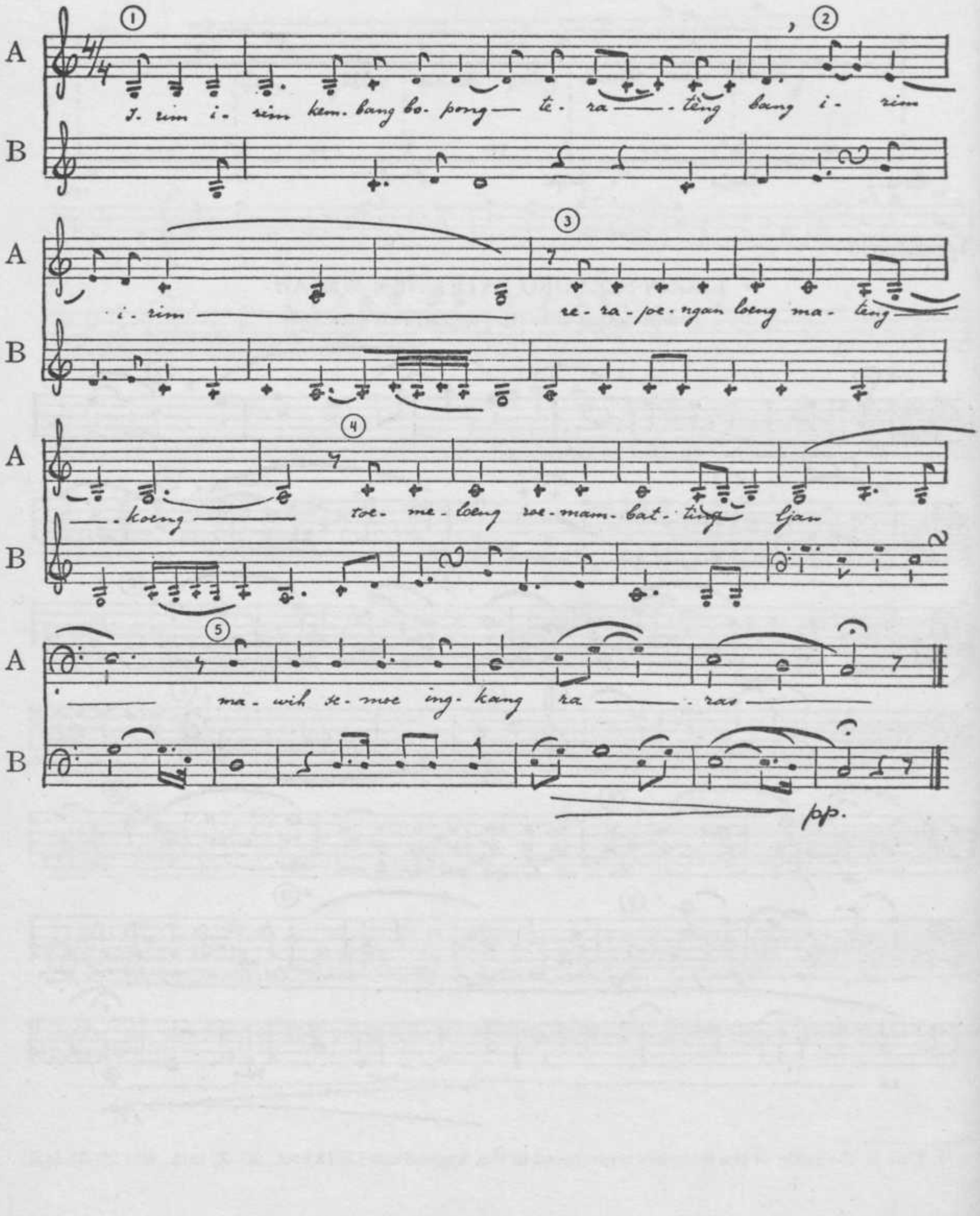


[1]) This is the scale of the melodies reproduced in the Appendices 13–18 incl., 20–22 incl., and 25–35 incl.

Appendix 14

IRIM-IRIM

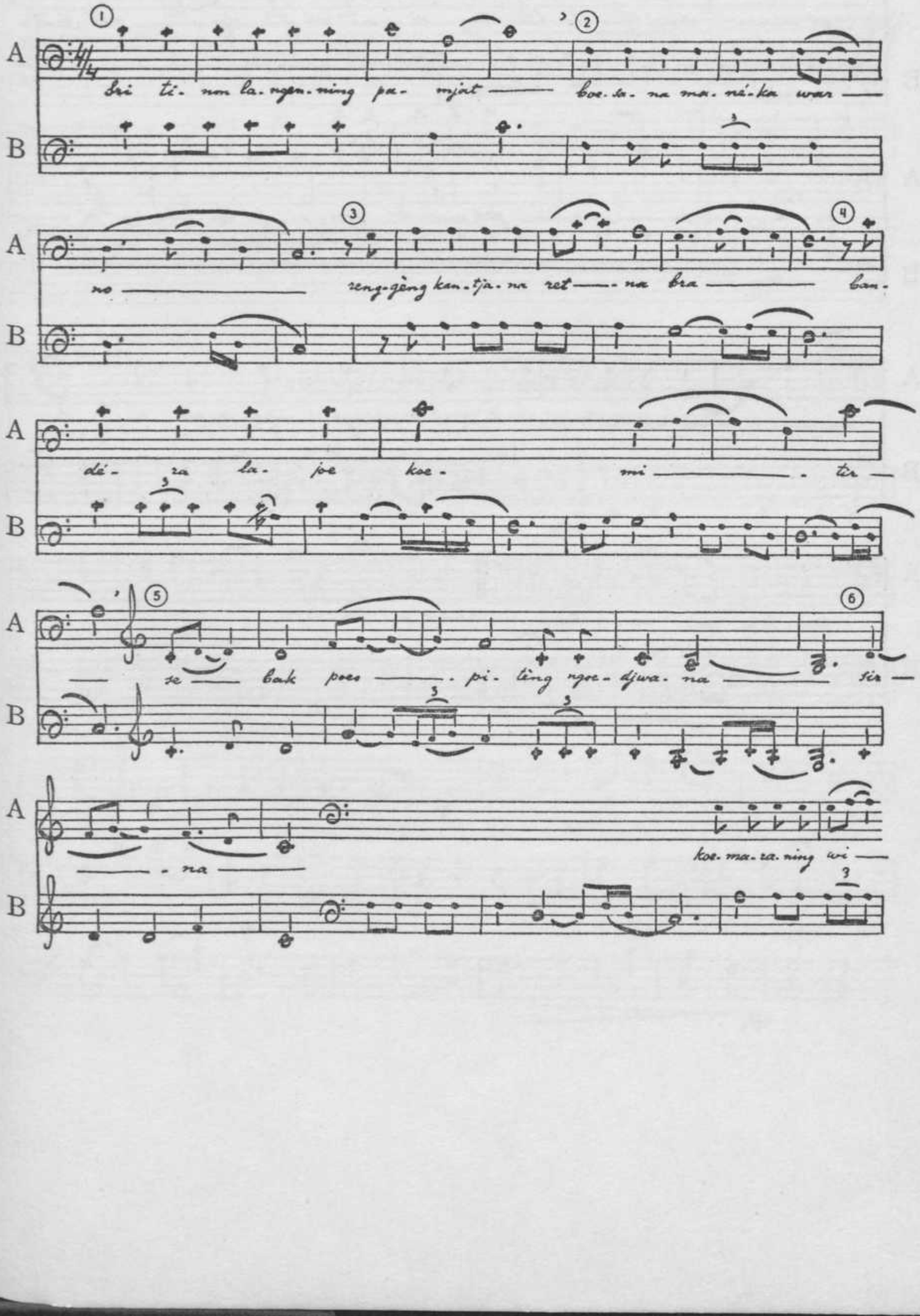
(Version A after the Jogya kraton notation; version B. after phon. M.A. 262II, recorded in the Jayadipuran, Jogya)



Appendix 15

PLENCHUNG

(Version A after the Jogya kraton notation; version B after phon. M.A. 2621, recorded in the Jayadipuran, Jogya)



Appendix 15 (*Continued*)



Appendix 16

KAWIN *SEMARANDANA* (SEKAR MACHAPAT)

(after phon. M.A. 262III, recorded in the Jayadipuran, Jogya)



Appendix 17

KAWIN *SIKARINI* (SEKAR AGENG)

(after phon. M.A. 261II, recorded in the Jayadipuran, Jogya)



Appendix 18

KAWIN *GURISA* (SEKAR AGENG)

(after phon. M.A. 2611, recorded in the Jayadipuran, Jogya)

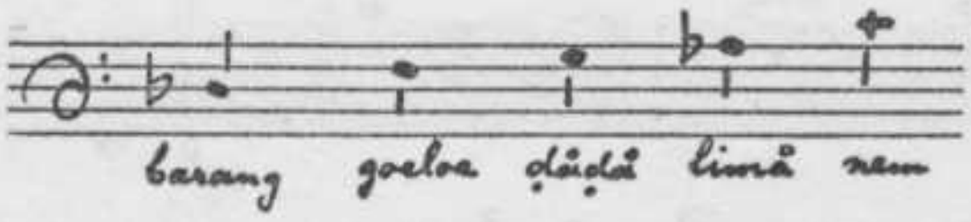


Appendix 19

KAWIN *DURMA* (SEKAR MACHAPAT)

(after phon. M.A. 260v, recorded in the Jayadipuran, Jogya)

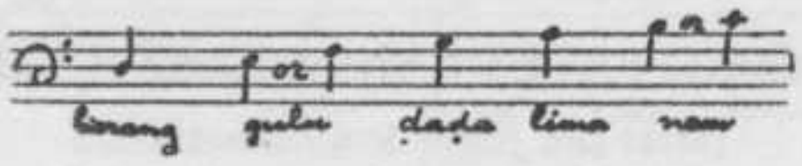
Scale:



(lowered barang and lima)



Scale (sléndro):



Appendix 20

ADA-ADA SLÉNDRO PAṬET NEM WETAH

(after phon. M.A. 2601, recorded in the Jayadipuran, Jogya)



Appendix 21

ADA-ADA SLÉNDRO PAṬET NEM PRANG WETAH

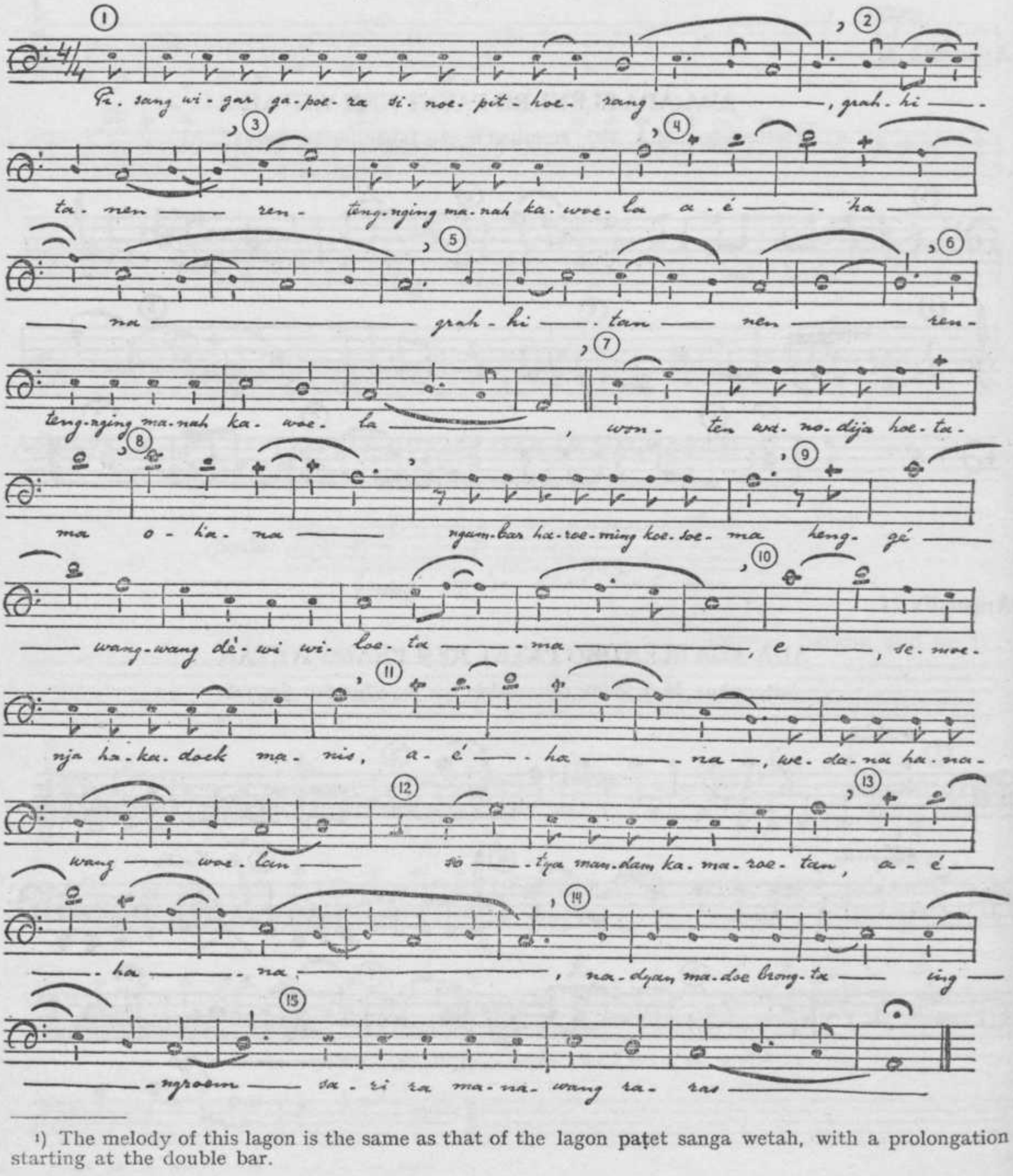
(after phon. M.A. 260II, recorded in the Jayadipuran, Jogya)



Appendix 22

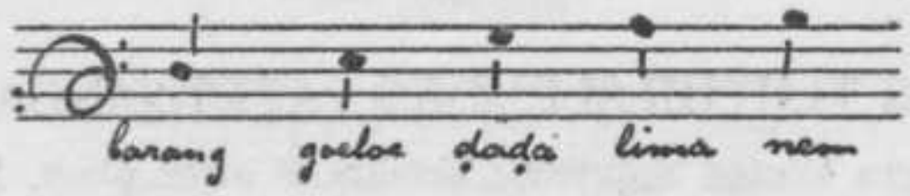
LAGON SLÉNDRO PAṬET SANGA LASEM SARABAYAN [1])

(after the Jogya kraton notation)



1) The melody of this lagon is the same as that of the lagon **paṭet** sanga wetah, with a prolongation starting at the double bar.

Scale: *a*) without the lowering of notes *not* indicated in the kraton notation:



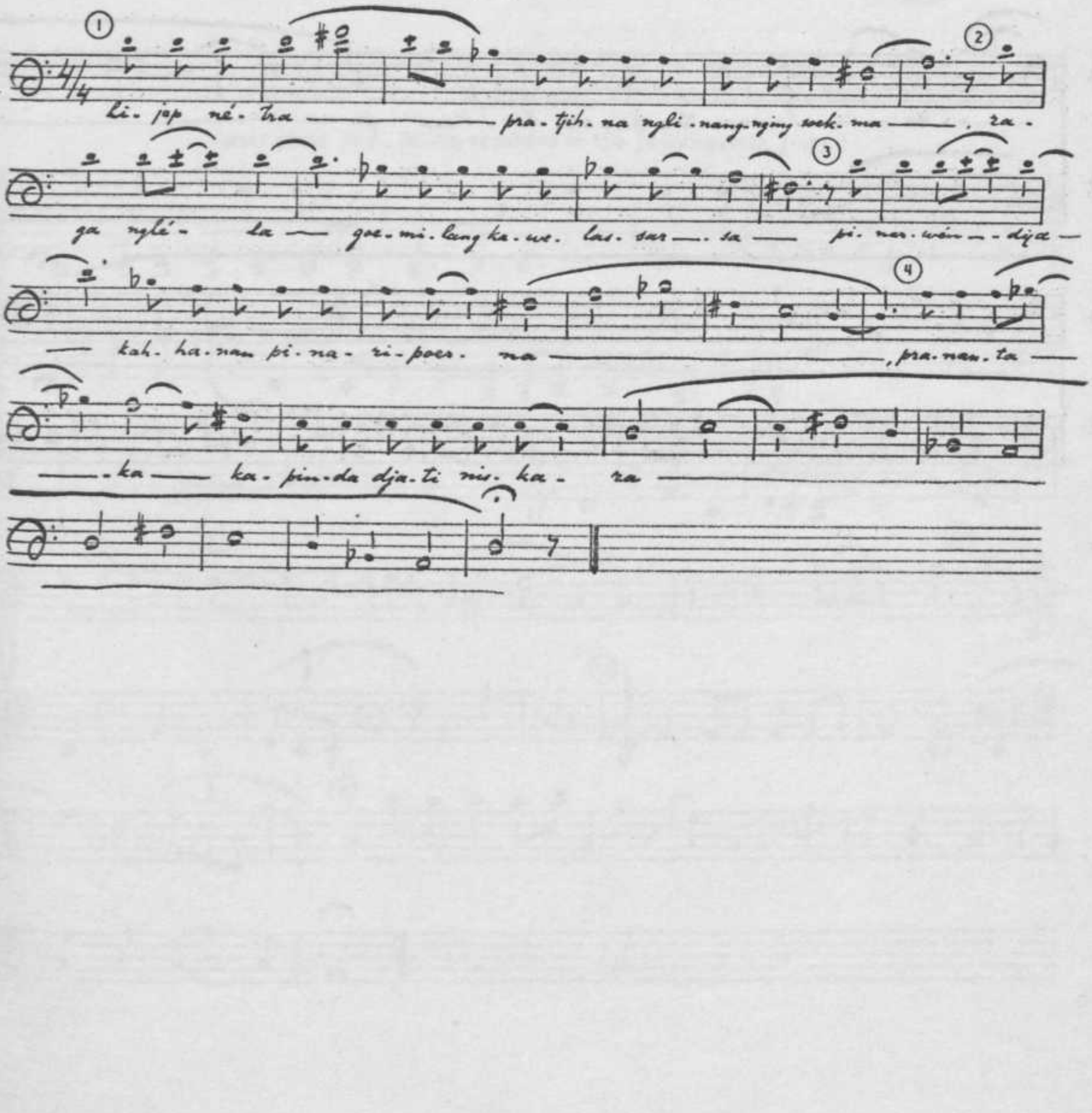
b) to be sung as:



Appendix 23

SULUK TLUTUR SLÉNDRO PAṬET SANGA WETAH

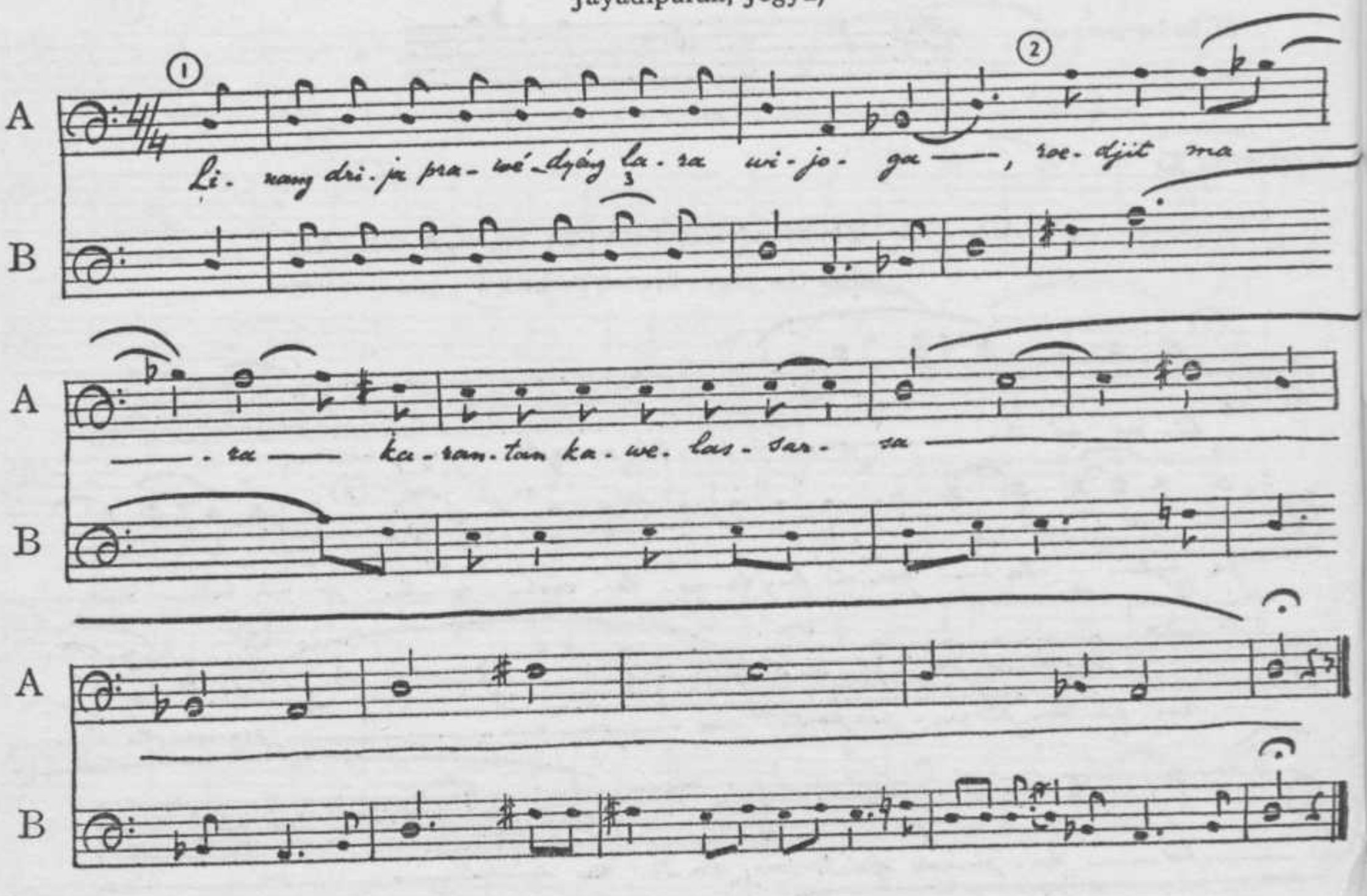
(after the Jogya kraton notation)



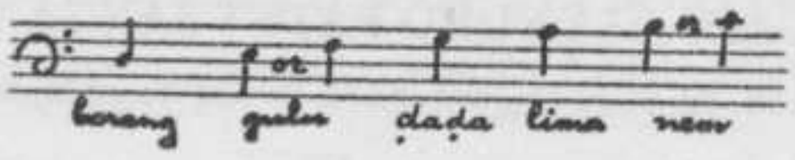
Appendix 24

SULUK TLUTUR SLÉNDRO PAṬET SANGA JUGAG

(version A after the Jogya kraton notation; version B after phon. M.A. 2661, recorded in the Jayadipuran, Jogya)



Scale (sléndro):



Appendix 25

SENḌON SLÉNDRO PAṬET SANGA

(after phon. M.A. 264VI, recorded in the Jayadipuran, Jogya)



Appendix 26

JENGKING

(after phon. M.A. 263III, recorded in the Jayadipuran, Jogya)



Appendix 27

ADA-ADA SLĒNDRO PAṬET SANGA TRENYA

(after phon. M.A. 264II, recorded in the Jayadipuran, Jogya)



Appendix 28

ADA-ADA SLĒNDRO PAṬET SANGA WETAH

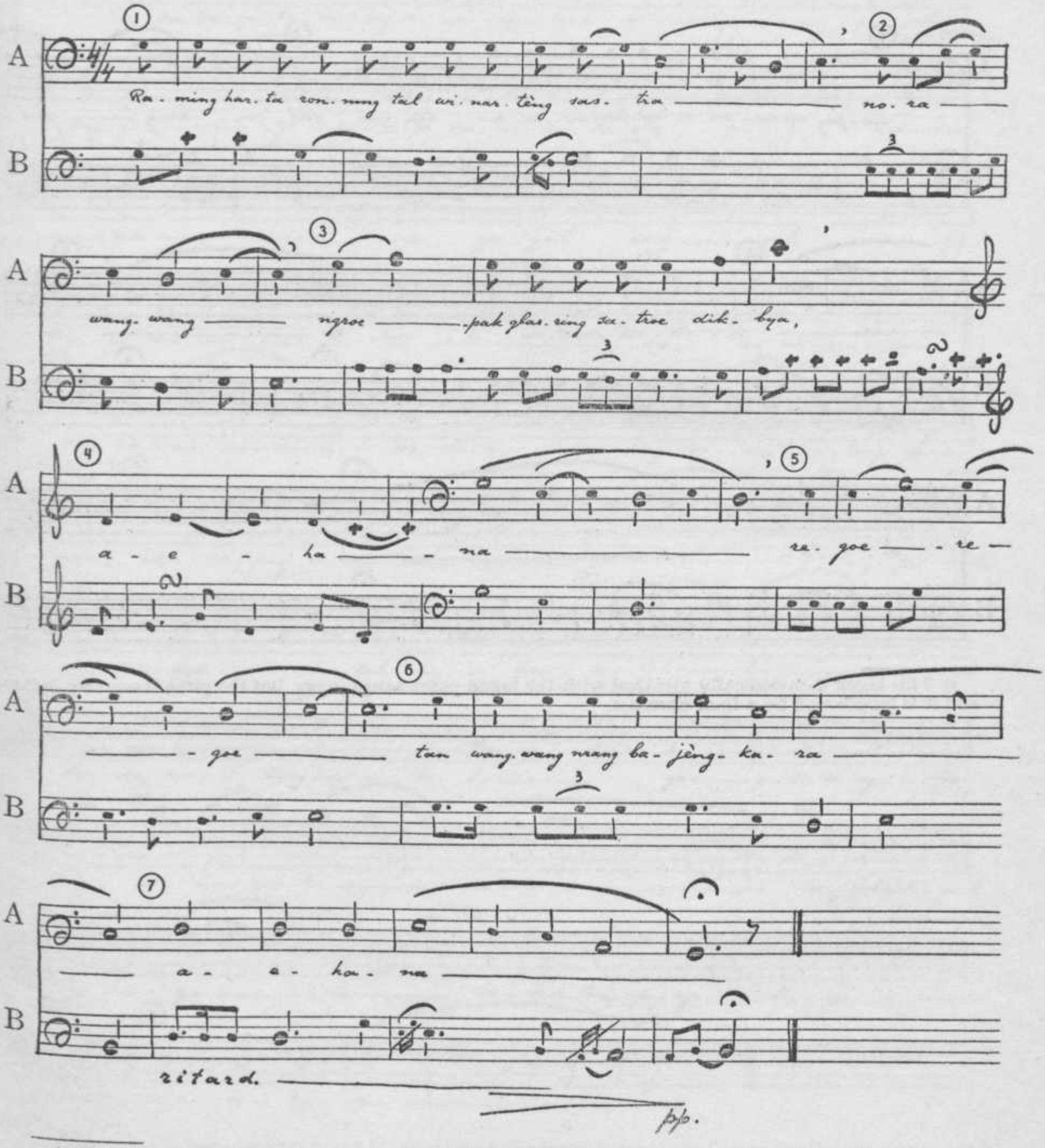
(after phon. M.A. 264III, recorded in the Jayadipuran, Jogya)



Appendix 29

LAGON SLĒNDRO PAṬET MANYURA WETAH [1])

(version A after the Jogya kraton notation; version B after phon. M.A. 266III, recorded in the Jayadipuran, Jogya)

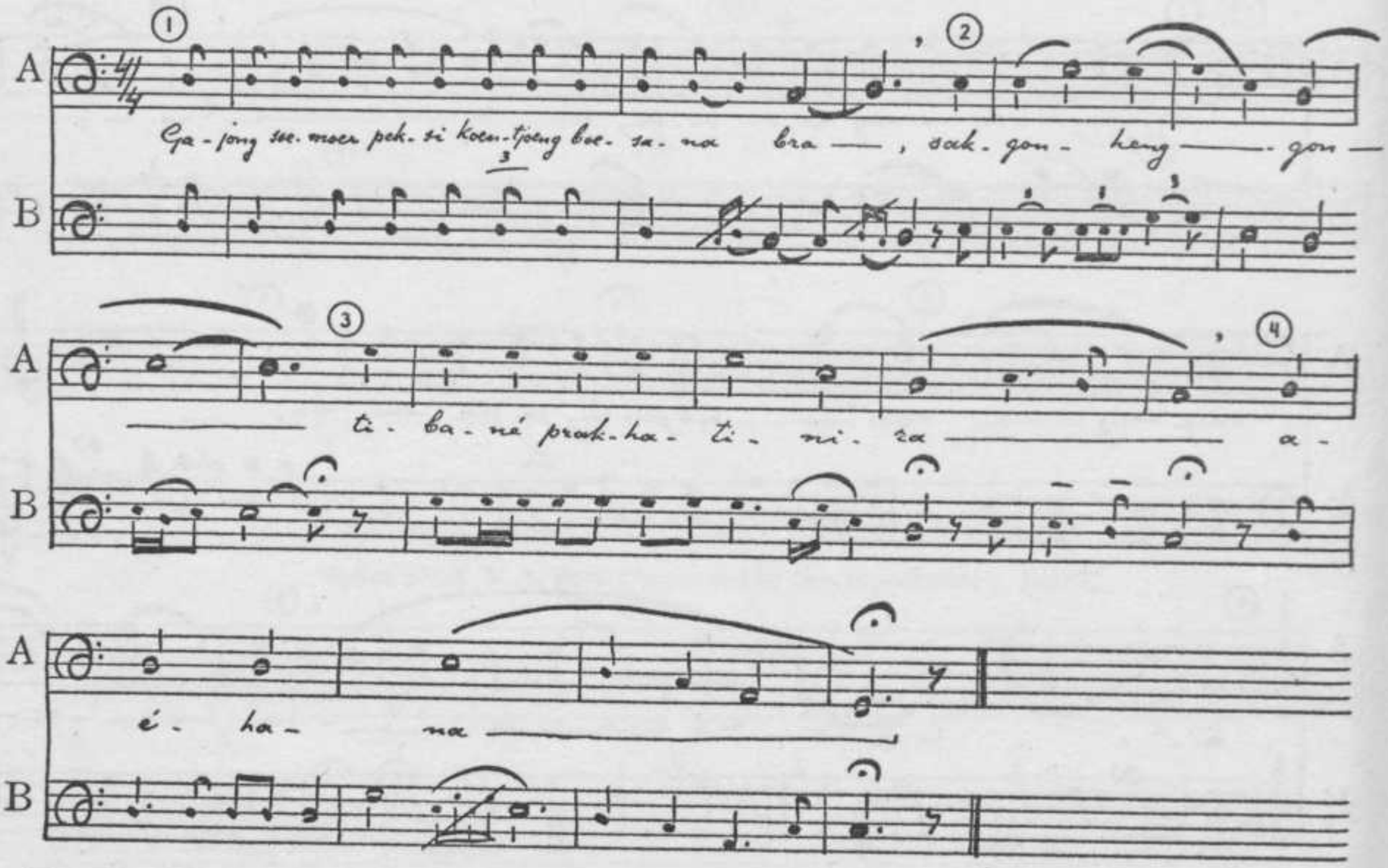


[1]) This lagon is melodically identical with the lagon paṭet sanga wetah, but the pitch is one step higher and it is lengthened by a final phrase *7*.

Appendix 30

LAGON SLÉNDRO PAṬET MANYURA JUGAG [1])

(version after the Jogya kraton notation; version B after phon. M.A. 2671, recorded in the Jayadipuran, Jogya)



[1]) This lagon is melodically identical with the lagon paṭet sanga jugag, but the pitch is one step higher, and it is lengthened by a final phrase *4*.

Appendix 31

LAGON SLÉNDRO PAṬET MANYURA LASEM SARABAYAN [1])

(after the Jogya kraton notation)



[1]) This lagon is melodically almost identical with the lagon paṭet sanga Lasem Sarabayan, but its pitch is one step higher, and it is lengthened by a final phrase *18*, identical with the final phrases of the lagons manyura wetah and jugag.

Appendix 32

SENḌON SLÉNDRO PAṬET MANYURA

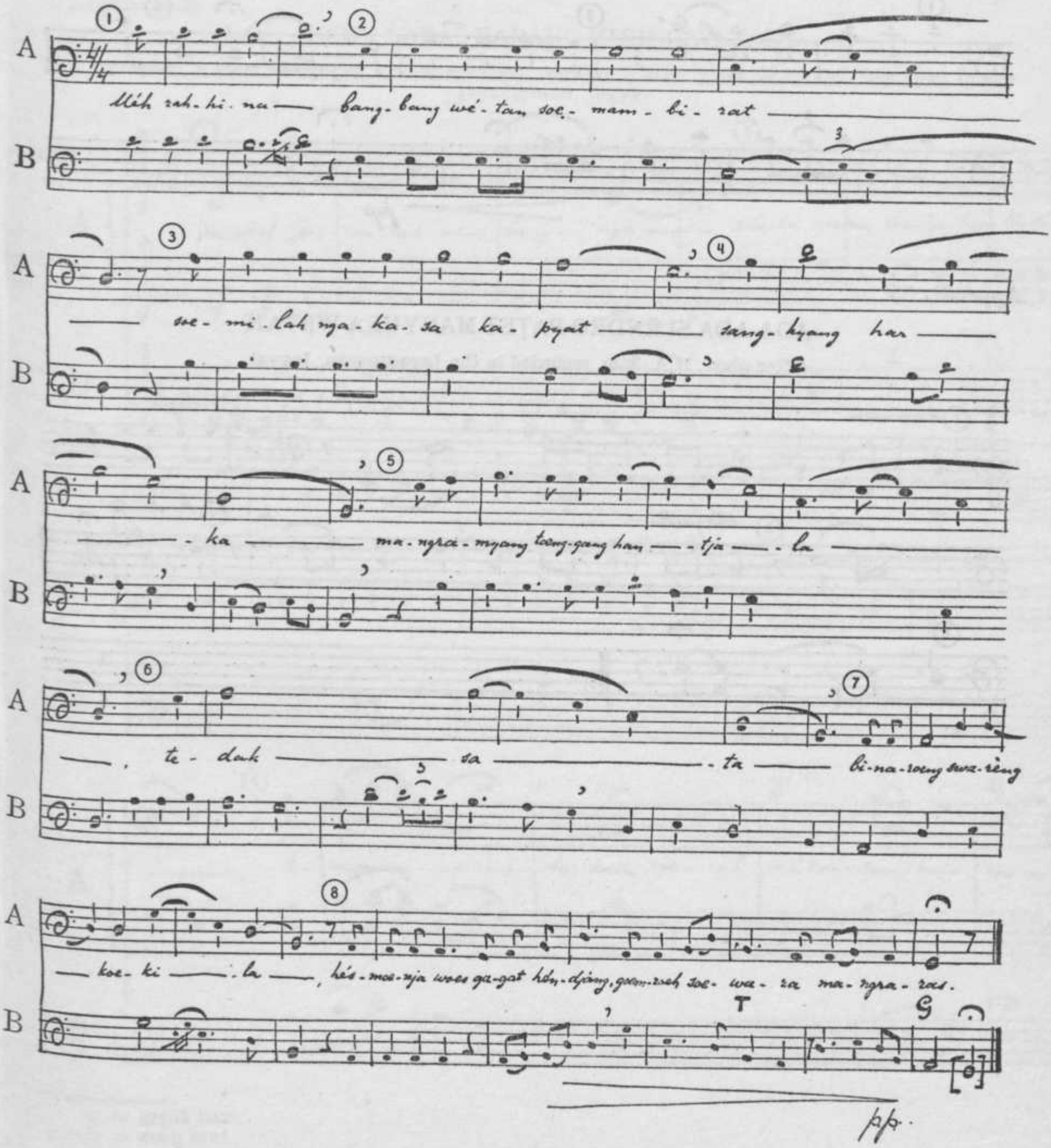
(after phon. M.A. 26611, recorded in the Jayadipuran, Jogya)



Appendix 33

SULUK GALONG SLÉNDRO PAṬET MANYURA WETAH

(version A after the Jogya kraton notation; version B after phon. M.A. 2671I, recorded in the Jayadipuran, Jogya)



Appendix 34

ADA-ADA GALONG SLÉNDRO PAṬET MANYURA

(after phon. M.A. 267IV, recorded in the Jayadipuran, Jogya)



Appendix 35

ADA-ADA SLÉNDRO PAṬET MANYURA WETAH

(after phon. M.A. 268I, recorded in the Jayadipuran, Jogya)



Scale: { without lowering of any notes: / with lowered *barang*, *ḍaḍa* and *lima* [3]):



Appendix 36

SULUK LARAS BARANG MIRING WETAH

(version A after the Jogya kraton notation; version B after phon. M.A. 2651, recorded in the Jayadipuran, Jogya)

notation: / execution: A { / B



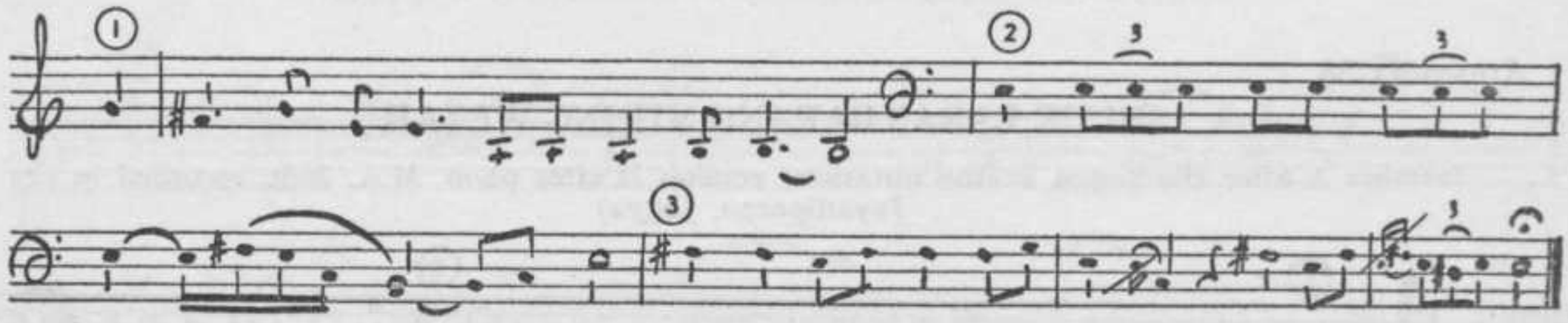
---

[1]) = keṭuk beat.
[2]) = gong beat.
[3]) In version B the *lima* is intoned unlowered at the start.

Appendix 37

SULUK LARAS BARANG MIRING JUGAG

(afetr phon. M.A. 265II, recorded in the Jayadipuran, Jogya)



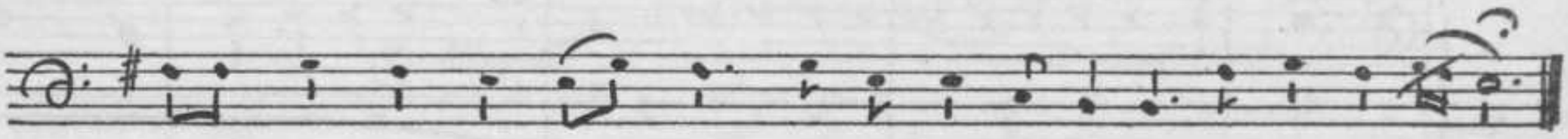
Appendix 38

SULUK LARAS BARANG MIRING CHEKAK

(after phon. M.A. 265III, recorded in the Jayadipuran, Jogya)



id. (after phon. M.A. 265IV, ibid.)



Appendix 39

LAGON PĒLOG PAṬET LIMA (GANGSAL) WETAH AND JUGAG [1] [2]

(after the Jogya kraton notation)



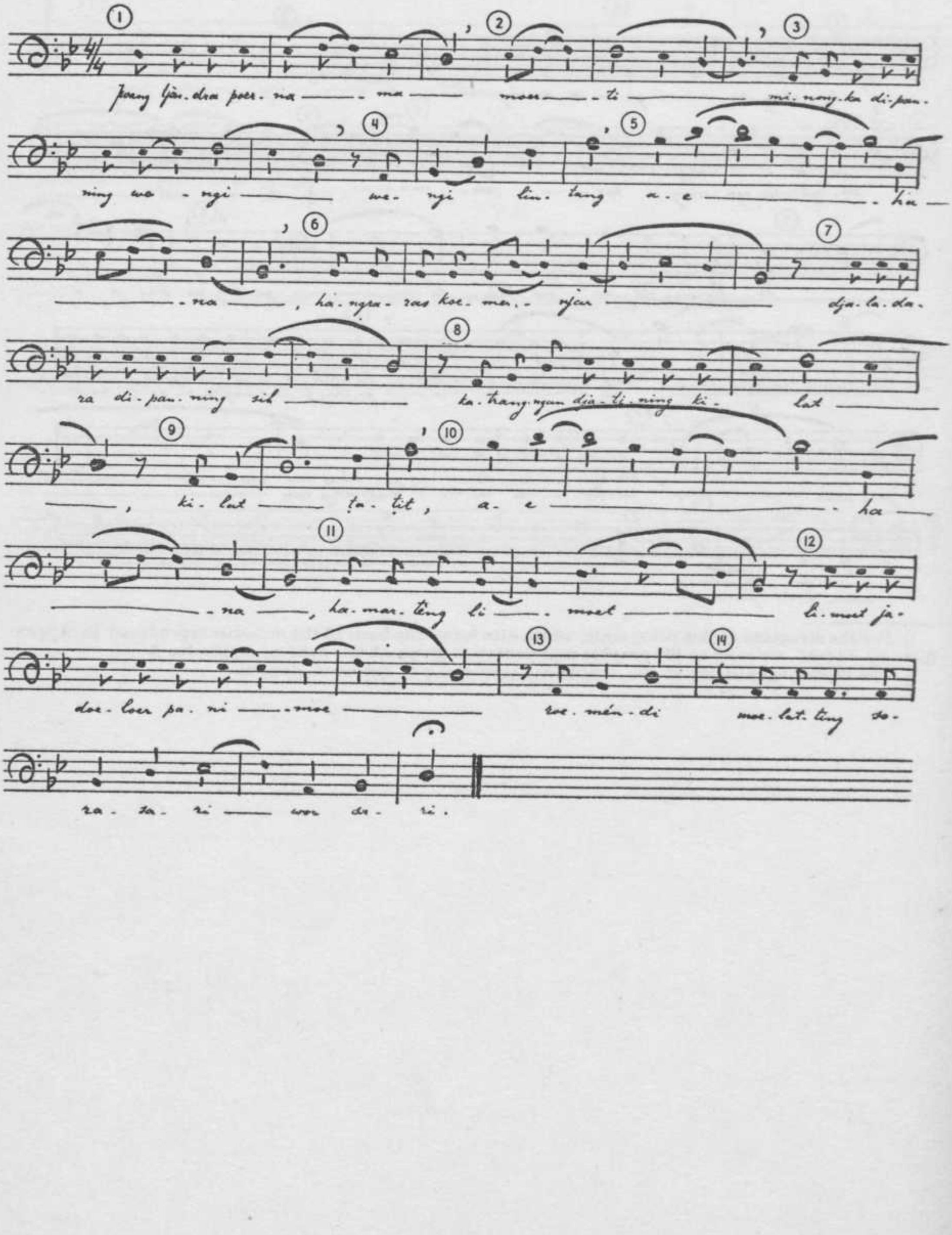
[1] For the structure of this pélog scale, which also forms the basis of the melodies reproduced in Appendices 40–42 incl., we refer to the graphic representation given at the head of Appendix 3.

[2] The lagon jugag starts at the double bar (beginning of the third phrase).

Appendix 40

LAGON PÉLOG PAṬET LIMA (GANGSAL) GERJITAWATANG

(after the Jogya kraton notation)



Appendix 41

LAGON PĒLOG PAṬET NEM WETAH

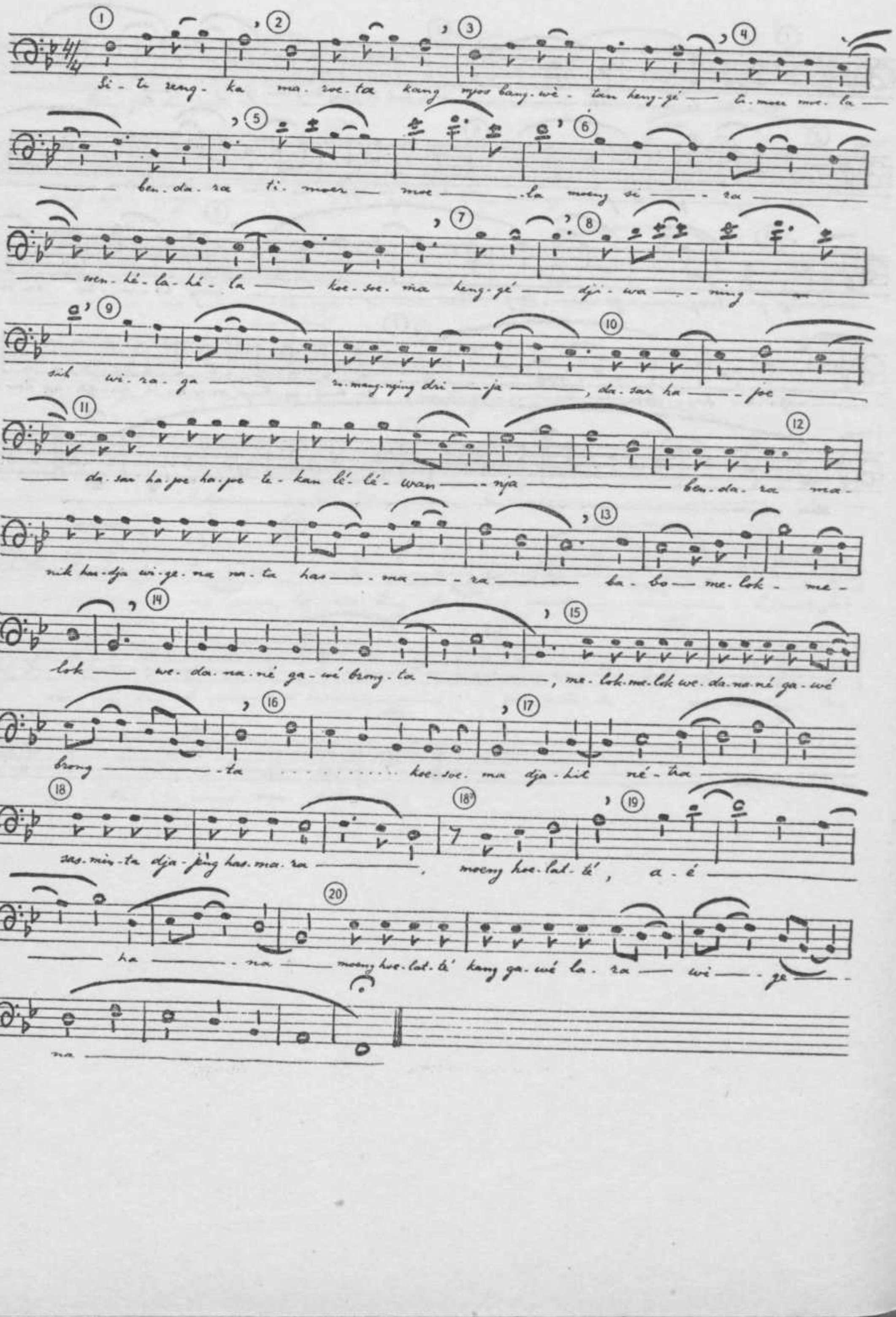
(after the Jogya kraton notation)



Appendix 42

LAGON PĒLOG PAṬET NEM LASEM I

(after the Jogya kraton notation)



Appendix 43

LAGON PĒLOG PAṬET BARANG LASEM [1])

(after the Jogya kraton notation)



[1]) *Vide*, for the relation of the barang- to the bem-scale, p. 74.

Appendix 44

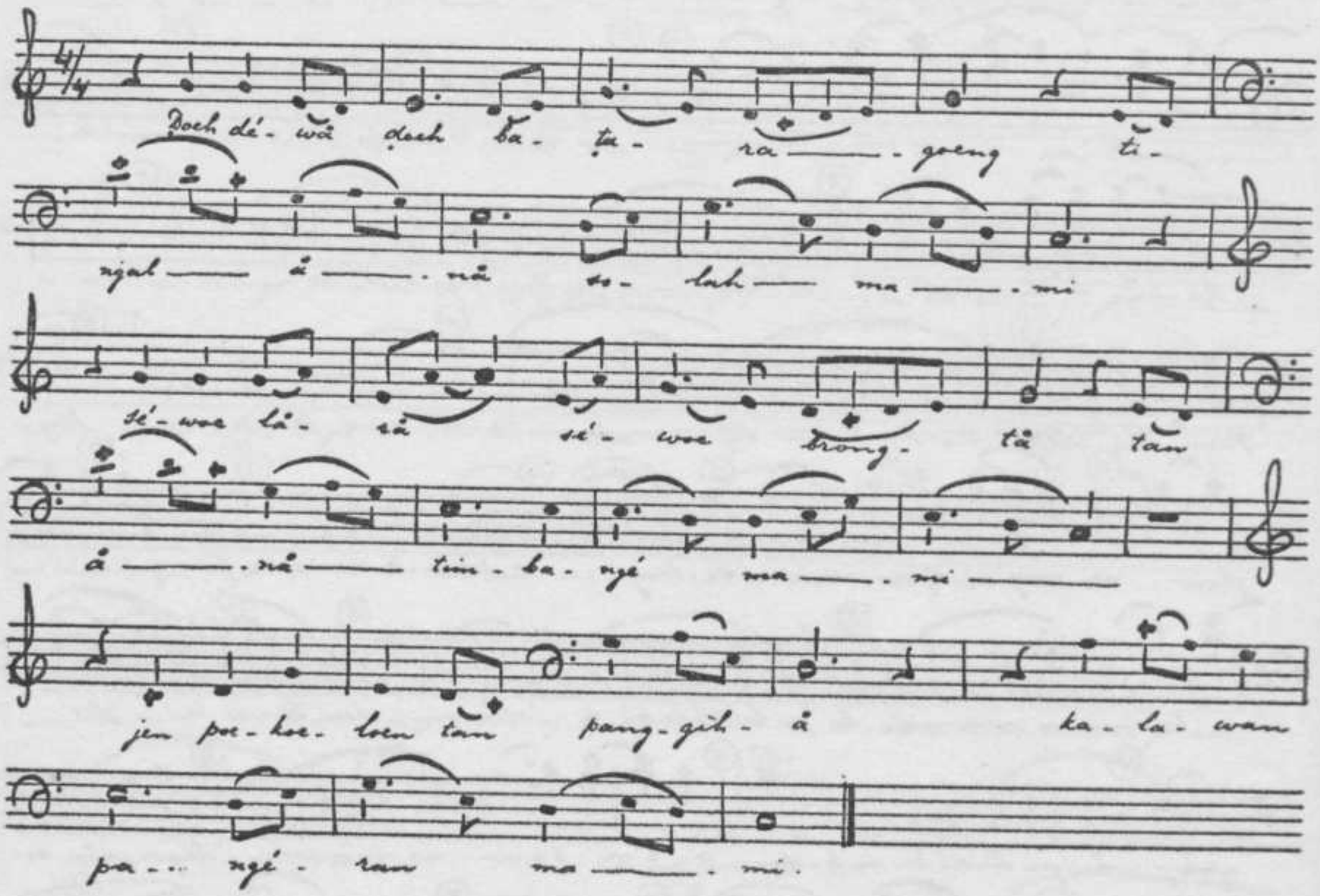
SUBAKASTAWA (PAṬET SANGA)

(sekar genḍing lampah Kinanṭi)

(after KI HAJAR DÉWANTARA)

Scale: 

barang gulu ḍaḍa lima nem

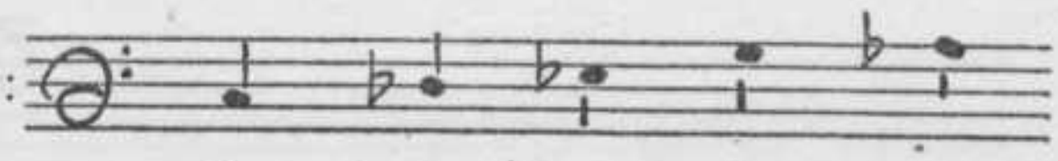


Appendix 45

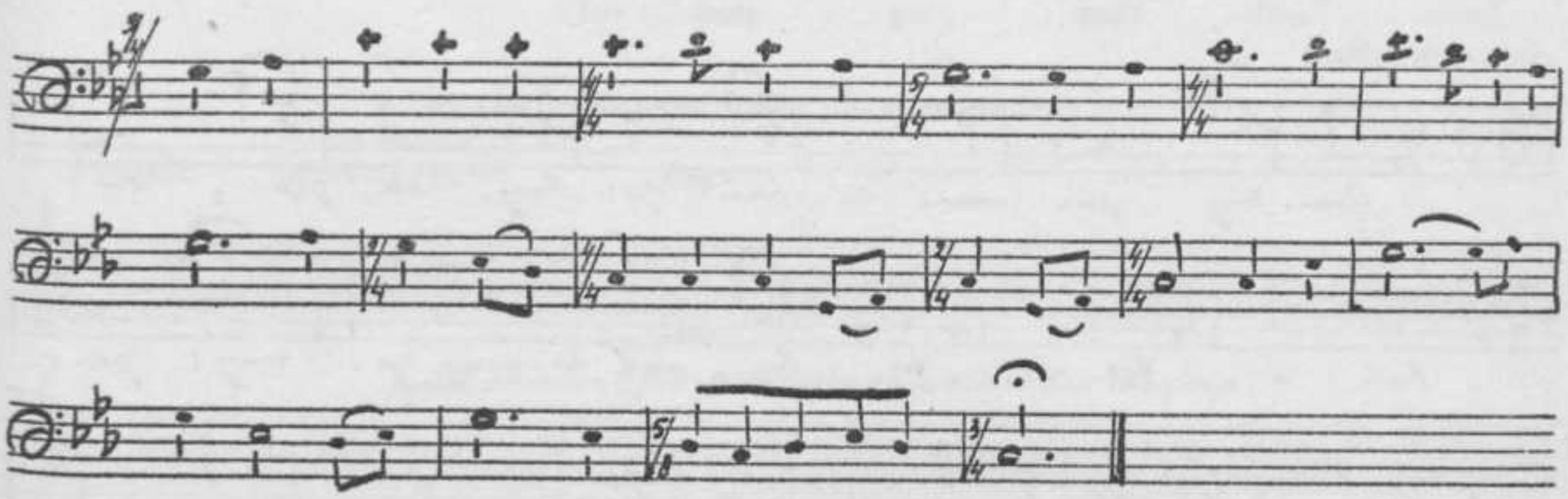
LAGU *BANGKONG DIKONGKORONG KUJANG*

(pélog, surupan mèlog)

Scale:



singgul galimer panelu kenong barang

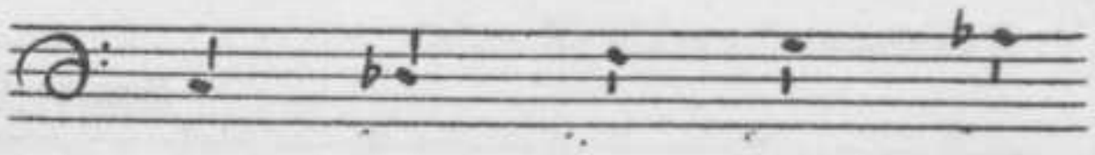


Appendix 46

KINANTI

(Bandung version)

Scale:



singgul bem liwung kenong barang
(sorog panangis)
(salèndro madenda = nyorog?)



(As sung on Jan. 23, 1921, by the then Regent of Bandung, R. A. A. WIRANATAKUSUMA).

Appendix 47

LAGU *SUNGSANG* [1])

(Sumedang version)

Scale:

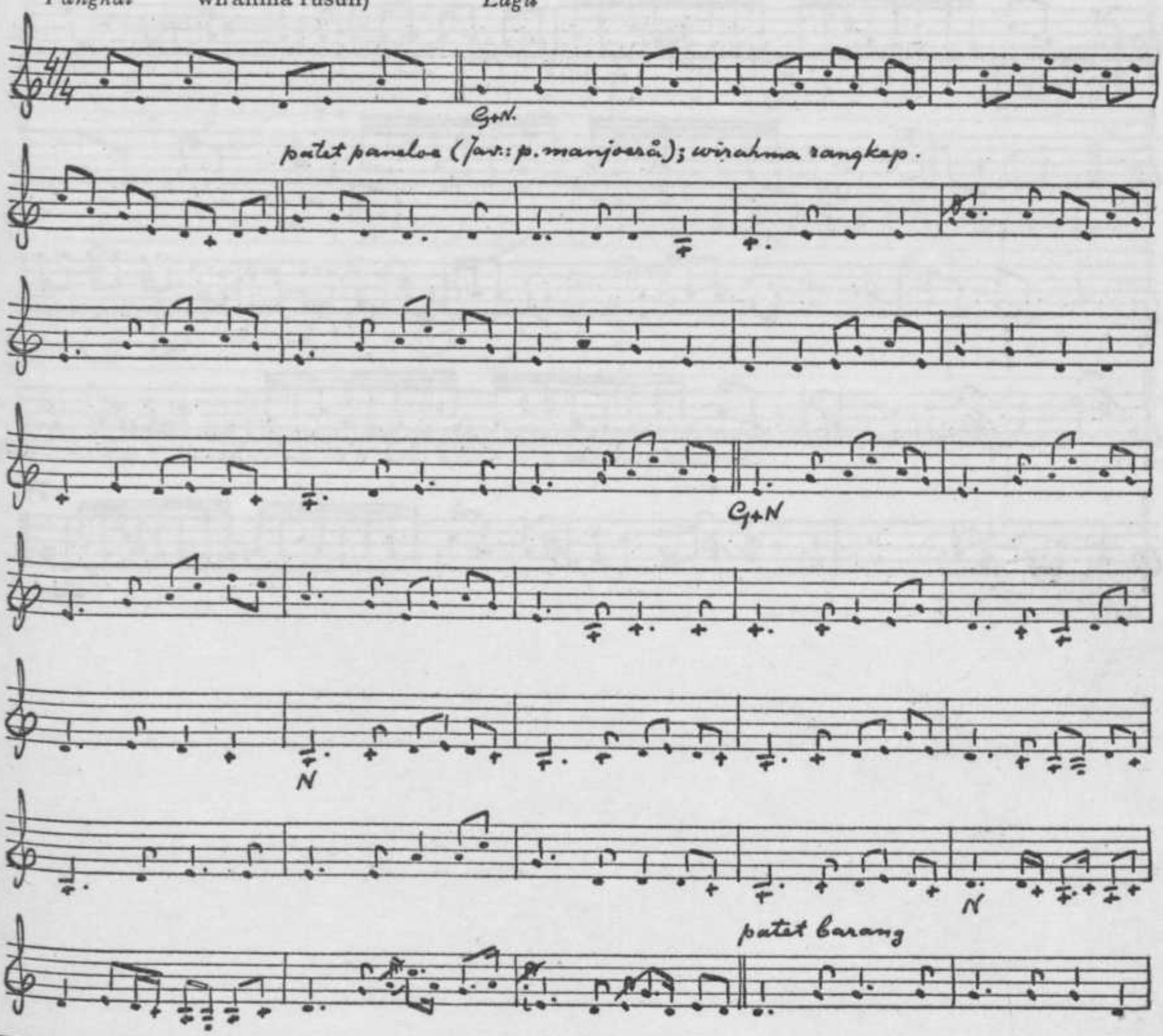


(Jav.: singgul bem, bem gulu, panelu ḍaḍa, kenong lima, barang nem)

(salèndro jawar)

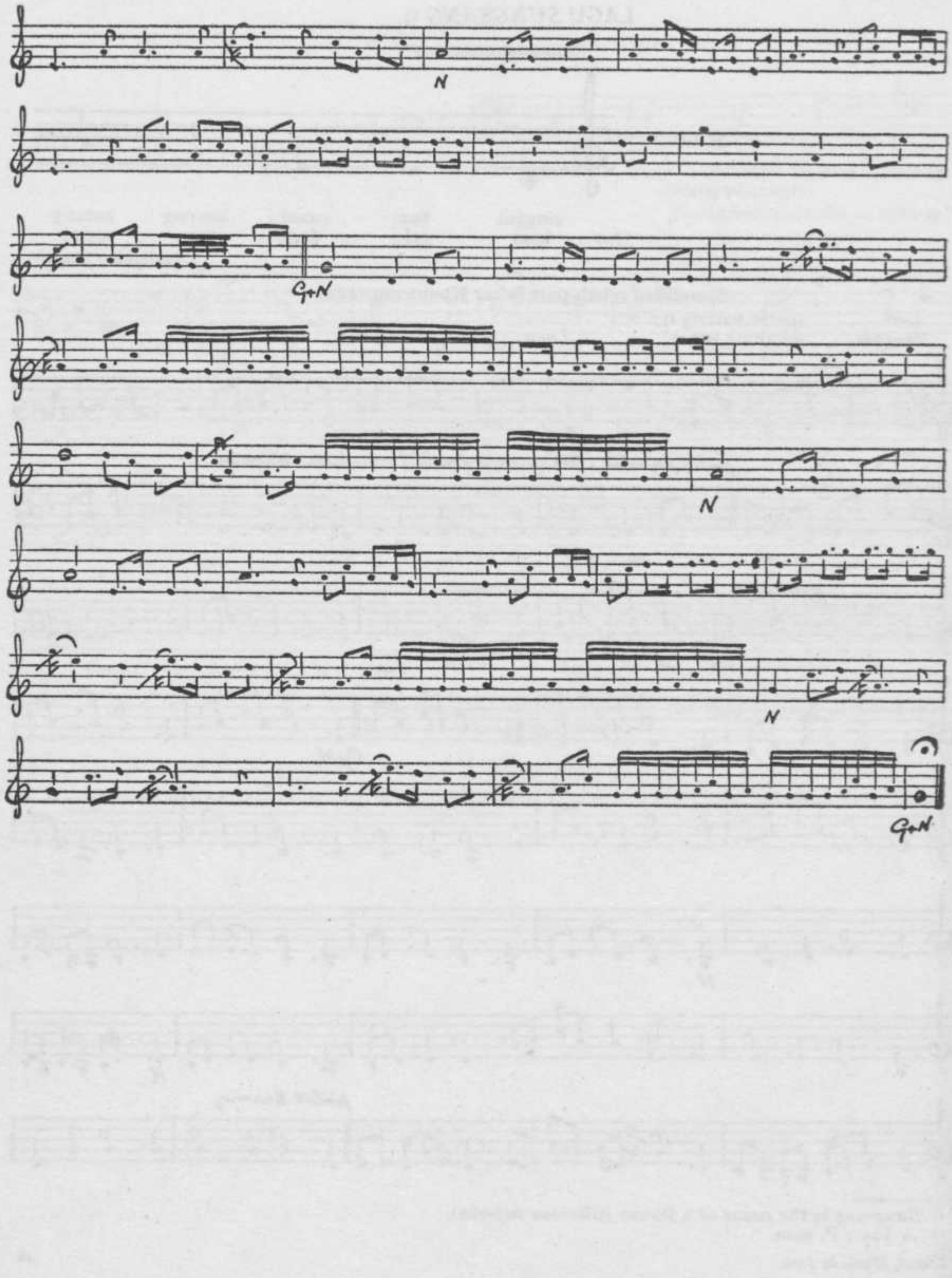
Simplified rebab-part (after KUSUMADINATA)

Pangkat (patet barang [2]); wirahma rusuh) *Lagu*



[1]) *Sungsang* is the name of a flower (*Gloriosa superba*).
[2]) = Jav.: P. nem.

Appendix 47 (*Continued*)



Appendix 48

LAGU *SEKAR MANAH* (*WALED*)

(Sumedang version)



sorog (singgul) bem mangu (panelu) kenong barang
(salèndro madenda)

Simplified rebab part (after KUSUMADINATA)



[1]) As is invariably the case, the *pangkat* is in the salèndro *jawar* tonality, notwithstanding the fact that it serves as introduction to a lagu, which is in salèndro *madenda*.

Appendix 49

LAGOE *UDAN MAS* [1])

(Sumedang version)

(Rakitan *pèlog*; surupan *mèlog*; tonality *nyorog*, after that, *manangis* [2]); patet barang (Jav. P. nem))

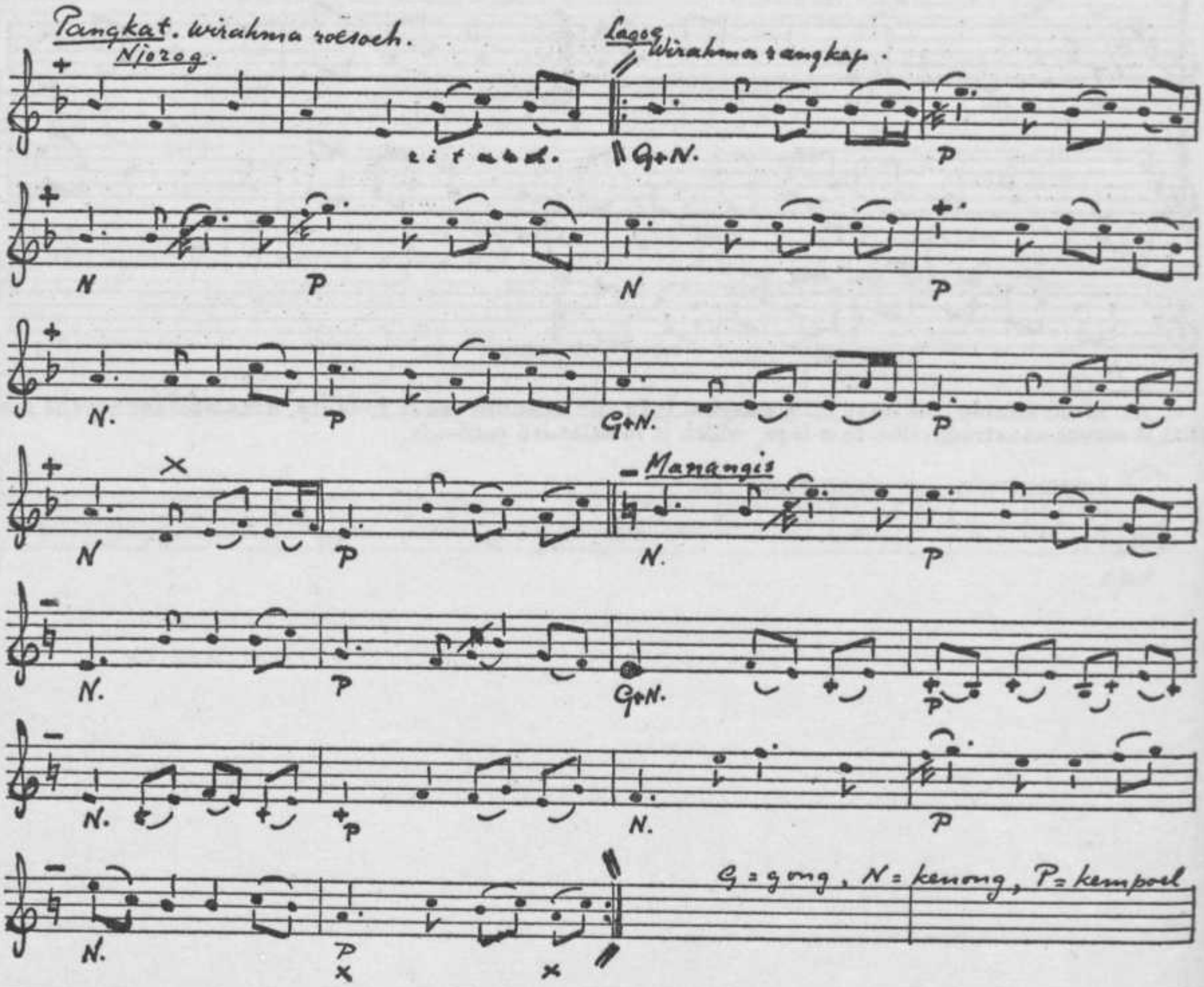
Nyorog:



Manangis:



Simplified rebab part after (KUSUMADINATA)



---

[1]) = golden rain.

[2]) In the last bar of the *manangis* part, the transition to the *nyorog* tonality is anticipated by the appearance of the tone *kenong* (in this case, an *a*), which is, in *manangis*, an auxiliary, and in *nyorog*, a principal tone.

Correction: in the lagu *Udan mas*, line 2, beginning of bar 2, the note *g* should be *a*.

Appendix 50

LAGU *EMBAT-EMBAT*

(sung by BAKRI, Garut) (after a phonogram)
(tonality: *nyorog* (= salèndro madenda?))

Scale:



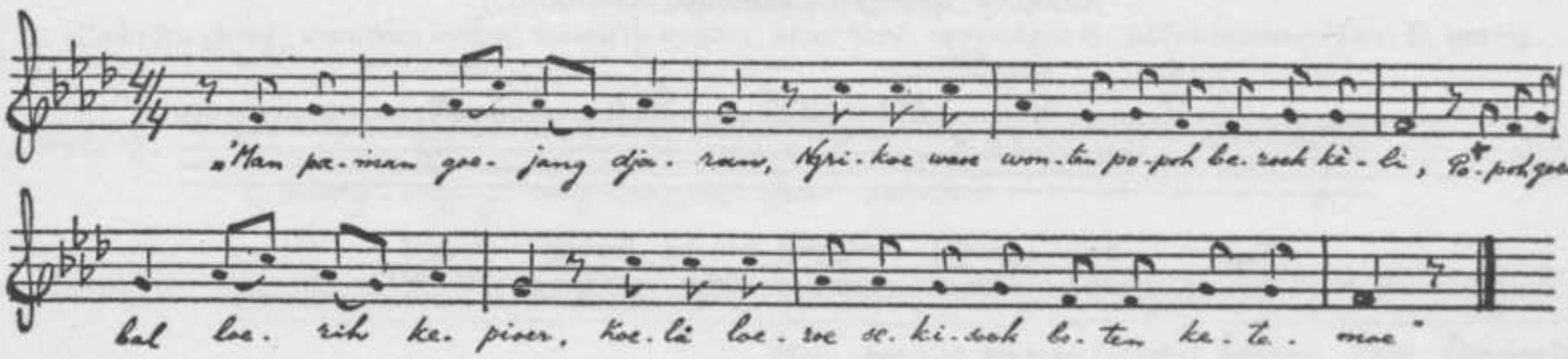
	singgul	bem	(panelu)	soroggedè	kenong	barang	singgul
(Jav.:	bem	gulu	ḍaḍa	pélog	lima	nem	bem əlit)



Appendix 51

CHILDREN'S SONGS

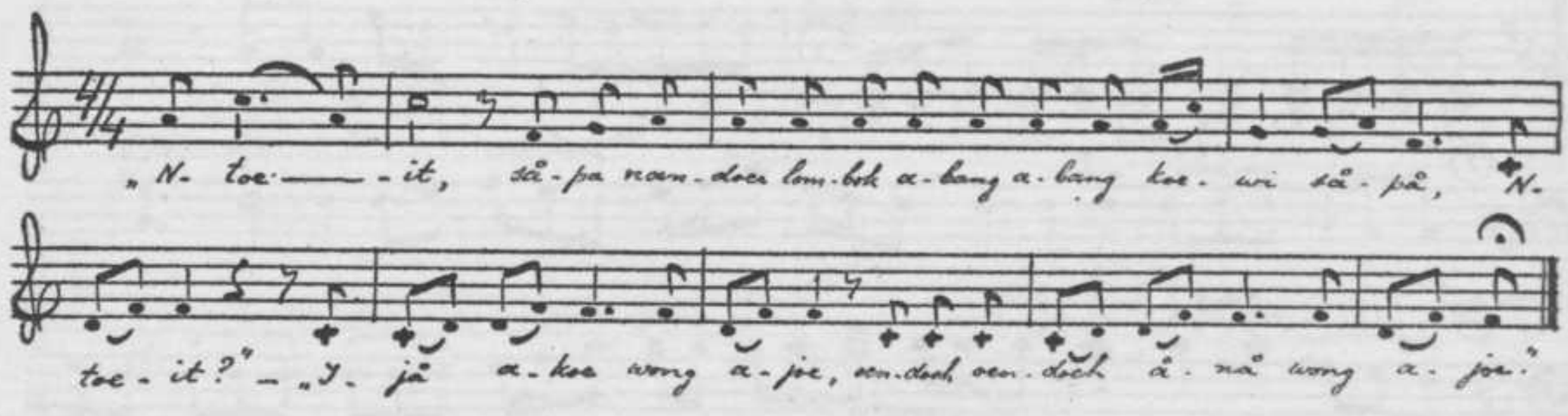
A. SOLONESE DONGÈNG SONG



Translation: "Little Father Horse-washer,
Did you perchance see my coconut and napkins floating away?
The napkins are rags of *lurih kepyur* [1];
Been looking for them all the morning without finding them.

[1]) *Lurih* is a certain kind of Javanese fabric; *kepyur*, the name of a certain weaving pattern.

B. NṬIT (SOLONESE DONGÈNG SONG)



Translation: "Nṭit, who is it planted the red lomboks, Nṭit?"
"I did, sweet girlie, and you may pick them, little girl".

C. ILIR-ILIR TANDURÈ WONG SUMILIR [1])

(Col. G. J. 157).



[1]) On comparison of the text as sung, with those reproduced in **290**, pp. 284 (No. 595) and 285 (No. 597) it is clear that the title given on the Columbia record G. J. 157 (*Ilir-ilir Gunanṭi*) is based on a misunderstanding.

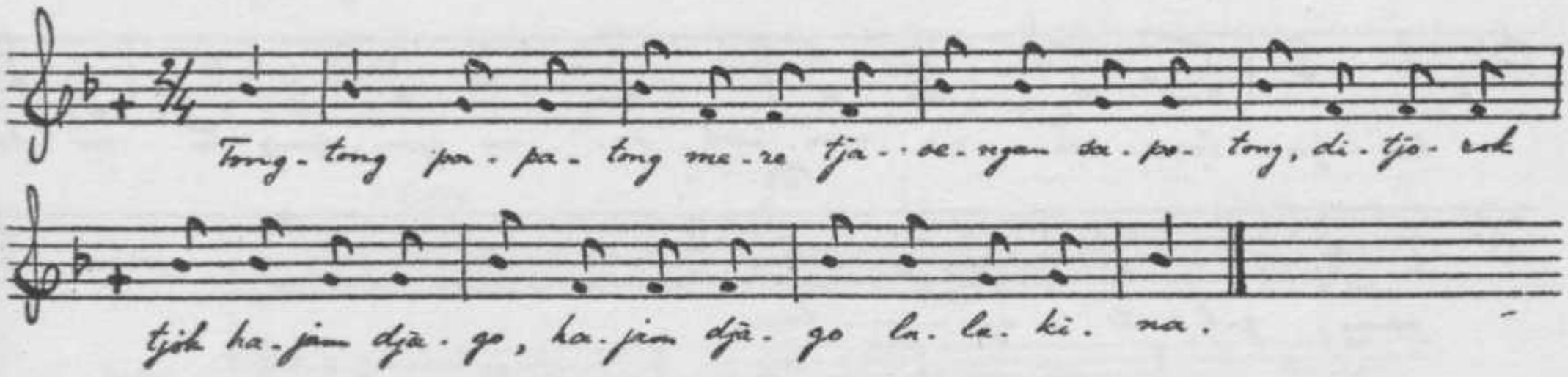
Appendix 51 (*Continued*)

D. NGALA PAPATONG

(Sundanese children's song)

Scale: 

ringkung



Translation: „Dragon-fly, I give you only half a banana,
Picked at many times, by a cock, a cock, a male chicken".

(sung while catching dragon-flies)

Appendix 52

ALOK *ÈTOK-ÈYONG*

(Bandung version)



Appendix 53

LAGU *MUPU KEMBANG*

(after H. M. V. No. 1873)
(sung by NYI ANAH)
Tonality: Mèlog kachapi (= Salèndro, surupan degung?)

Scale:



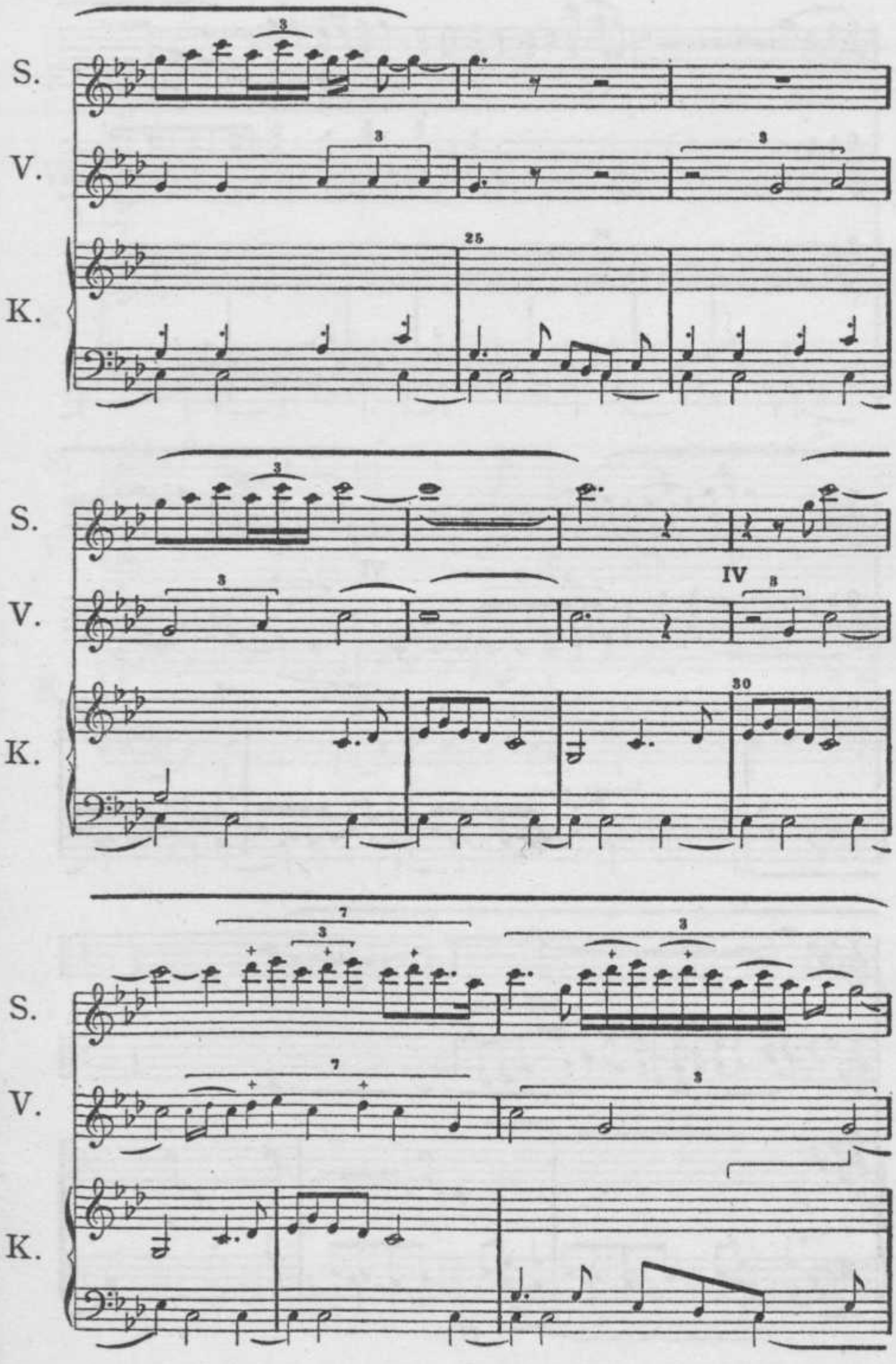
	singgul	bem	panelu	kenong	barang	singgul
(Jav.:	bem	gulu	ḍaḍa	lima	nem	bem alit)



Appendix 53 (*Continued*)



Appendix 53 (*Continued*)



Appendix 53 (*Continued*)



Appendix 53 (*Continued*)



Appendix 54

THE 45 SCALES OF SURUPAN MÈLOG GROUPED ACCORDING TO THE PATET

			JAV. NAMES OF TONES	SUND. NAMES OF TONES	EXAMPLES	SAMARANGAN LIWUNG	RENGGONG BANCUNG	UDAN MAS			RENGGONG SANGA	KERA-NGINAN	BANJAR SINOM			SAMA-RANGAN									
	120	*		PAMIRING		○		○	○	●III			○	●II	●II		○	●	●	●	○	●	●	●	●
	150	VII	BARANG	SOROG			○	●	●	●	○	●	●	●	●	◉I	◉I	◉I	◉I	◉I	●III	●III	●III	●III	○
	120	VI	NEM	BARANG		◉I	◉I	◉I	◉I	◉I	●III	●III	●III	●III	○	●II	●II	●II	○		●	●	○		
	150	V	LIMA	KENONG		●II	●II	●II	○		●	●	○			●	○			○	○		○	○	●III
	120	IV	PÉLOG	LIWUNG		●	○			○	○		○	○	●III			○	●II	●II		○	●	●	●
	120	*		PANANGIS				○	●II	●II		○	●	●	●	○	●	●	●	●	◉I	◉I	◉I	◉I	◉I
	150	III	ḌAḌA	PANELU		○	●	●	●	●	◉I	◉I	◉I	◉I	◉I	●III	●III	●III	●III	○	●II	●II	●II	○	
	120	II	GULU	GALIMER		●III	●III	●III	●II	○	●II	●II	●II	○		●	●	○			●	○			○
	150	I	PENUNGGUL	SINGGUL		●	●	○			●	○			○	○		○	○	●III			○	●II	●II
	120	*		PAMIRING		○		○	○	●III			○	●II	●II		○	●	●	●	○	●	●	●	●
	150	VII	BARANG	SOROG			○	●	●	●	○	●	●	●	●	◉I	◉I	◉I	◉I	◉I	●III	●III	●III	●III	○
	120	VI	NEM	BARANG		◉I	◉I	◉I	◉I	◉I	●III	●III	●III	●III	○	●II	●II	●II	○		●	●	○		
	150	V	LIMA	KENONG		●II	●II	●II	○		●	●	○			●	○			○	○		○	○	●III
	120	IV	PELOG	LIWUNG		●	○			○	○		○	○	●III			○	●II	●II		○	●	●	●
	120	*		PANANGIS				○	●II	●II		○	●	●	●	○	●	●	●	●	◉I	◉I	◉I	◉I	◉I
	150	III	DADA	PANELU		○	●	●	●	●	◉I	◉I	◉I	◉I	◉I	●III	●III	●III	●III	○	●II	●II	●II	○	
	120	II	GULU	GALIMER		●III	●III	●III	●III	○	●II	●II	●II	○		●	●	○			●	○			○
	120	I	PENUNGGUL	SINGGUL		●	●	○			●	○			○	○		○	○	●III			○	●II	●II
	150	*		PAMIRING		○		○	○	●III			○	●II	●II		○	●	●	●	○	●	●	●	●
	120	VII	BARANG	SOROG			○	●	●	●	○	●	●	●	●	◉I	◉I	◉I	◉I	◉I	●III	●III	●III	●III	○
	150	VI	NEM	BARANG		◉I	◉I	◉I	◉I	◉I	●III	●III	●III	●III	○	●II	●II	●II	○		●	●	○		
	120	V	LIMA	KENONG		●II	●II	●II	○		●	●	○			●	○			○	○		○	○	●III
	150	IV	PELOG	LIWUNG		●	○			○	○		○	○	●III			○	●II	●II		○	●	●	●
	120	*		PANANGIS				○	●II	●II		○	●	●	●	○	●	●	●	●	◉I	◉I	◉I	◉I	◉I
	120	III	DADA	PANELU		○	●	●	●	●	◉I	◉I	◉I	◉I	◉I	●III	●III	●III	●III	○	●II	●II	●II	○	
	150	II	GULU	GALIMER		●III	●III	●III	●III	○	●II	●II	●II	○		●	●	○			●	○			○
	120	I	PENUNGGUL	SINGGUL		●	●	○			●	○			○	○		○	○	●III			○	●II	●II
				DASAR-CLASS.		I	II	III	IV	V	I	II	III	IV	V	I	II	III	IV	V	I	II	III	IV	V
				TONALITY:		IX LIWUNG	I JAWAR	II NYOROG	III MANANGIS	IV NYOROG HANDAP	I JAWAR	II NYOROG	III MANANGIS	IV NYOROG HANDAP	V	II NYOROG	III MANANGIS	IV NYOROG HANDAP	V	VI	III MANANGIS	IV NYOROG HANDAP	V	VI	VII
				PATET:		BARANG					SANGA					SOROG					PANANGIS				
				NUMBER OF SCALE:		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20

INTERVALS IN CENTS:

P. 6 P. bar.

21	PAMIRING	IV NYOROG HANDAP	I		○	●	◉	○		●	●	◉		○	●	◉	○		●	◉	◉		○	●	◉	○		●	◉	◉		
22		V	II	○		●	◉	●		○	◉	◉	○		●	◉	●		○	◉	◉	○		●	◉	●		○	◉	◉		
23		VI	III	●	○	○	◉	●	○		◉	◉	●	○	○	◉	●	○		◉	◉	●	○	○	◉	●	○		◉	◉		
24		VII	IV	●	○		◉	●	◉		○	◉	●	○		◉	●	◉		○	◉	●	○		◉	●	◉		○	◉		
25		VIII	V	●	◉		○	●	◉	○		◉	●	◉		○	●	◉	○		◉	●	◉		○	●	◉	○		◉		
26	LIWUNG	V	I	○		●	◉	◉		○	●	◉	○		●	◉	◉		○	●	◉	○		●	◉	◉		○	●	◉		
27		VI	II	●		○	◉	◉	○		●	◉	●		○	◉	◉	○		●	◉	●		○	◉	◉	○		●	◉		
28		VII	III	●	○		◉	◉	●	○	○	◉	●	○		◉	◉	●	○	○	◉	●	○		◉	◉	●	○	○	◉		
29		VIII	IV	●	●		○	◉	●	○		◉	●	◉		○	◉	●	○		◉	●	◉		○	◉	●	○		◉		
30		IX LIWUNG	V	●	◉	○		◉	●	◉		○	●	◉	○		◉	●	◉		○	●	◉	○		◉	●	◉		○		
31	SINGGUL	VI	I	◉		○	●	◉	○		●	◉	◉		○	●	◉	○		●	◉	◉		○	●	◉	○		●	◉		
32		VII	II	◉	○		●	◉	●		○	◉	◉	○		●	◉	●		○	◉	◉	○		●	◉	●		○	◉		
33		VIII	III	◉	●	○	○	◉	●	○		◉	◉	●	○	○	◉	●	○		◉	◉	●	○	○	◉	●	○		◉		
34		IX LIWUNG	IV	◉	●	○		◉	●	◉		○	◉	●	○		◉	●	◉		○	◉	●	○		◉	●	◉		○		
35		I JAWAR	V	◉	●	◉		○	●	◉	○		◉	●	◉		○	●	◉	○		◉	●	◉		○	●	◉	○			JIPANG DEGUNG?
36	KENONG	VII	I	◉	○		●	◉	◉		○	●	◉	○		●	◉	◉		○	●	◉	○		●	◉	◉		○	●		
37		VIII	II	◉	●		○	◉	◉	○		●	◉	●		○	◉	◉	○		●	◉	●		○	◉	◉	○		●		
38		IX LIWUNG	III	◉	●	○		◉	◉	●	○	○	◉	●	○		◉	◉	●	○	○	◉	●	○		◉	◉	●	○	○		UDAN MAS LIWUNG
39		I JAWAR	IV	◉	●	◉		○	◉	●	○		◉	●	◉		○	◉	●	○		◉	●	◉		○	◉	●	○			CHIRE-BONAN
40		II NYOROG	V	○	●	◉	○		◉	●	◉		○	●	◉	○		◉	●	◉		○	●	◉	○		◉	●	◉			
41	GALIMER	VIII	I	◉	◉		○	●	◉	○		●	◉	◉		○	●	◉	○		●	◉	◉		○	●	◉	○		●		
42		IX LIWUNG	II	◉	◉	○		●	◉	●		○	◉	◉	○		●	◉	●		○	◉	◉	○		●	◉	●		○		RENGGONG LIWUNG
43		I JAWAR	III	◉	◉	●	○	○	◉	●	○		◉	◉	●	○	○	◉	●	○		◉	◉	●	○	○	◉	●	○			RENGGONG GRESIK
44		II NYOROG	IV	○	◉	●	○		◉	●	◉		○	◉	●	○		◉	●	◉		○	◉	●	○		◉	●	◉			MALANG TOTOG
45		III MANANGIS	V		◉	●	◉		○	●	◉	○		◉	●	◉		○	●	◉	○		◉	●	◉		○	●	◉	○		

◉ = DASAR
● = PRINCIPAL TONE
○ = AUXILIARY TONE

◉ = PRINCIPAL FINALIS (GONG-TONE, PILLAR-TONE)
◉ = SECOND FINALIS
◉ = THIRD FINALIS

P. 5

Appendix 55

SUBDIVISION OF THE 45 SCALES OF THE PELOG-SYSTEM (SURUPAN MÈLOG) INTO DASAR-GROUPS (PAṬET), DASAR-CLASSES AND TONALITIES.

THE DASAR-GROUPS SUNDANESE TERMINOLOGY		DASAR-CLASSES I	II	III	IV	V	SUNDANESE NAMES OF TONALITIES	BALINESE NAMES OF TONALITIES: GAMELAN GONG	GAMELAN SEMAR PEGULINGAN	(GAMELAN SAIH PITU') TAMPAKSIRING	KSATRIA	GONG SARON SINGAPADU	TONALITIES
I	PATET BARANG	1	2	3	4	(5)	→ (IV) NYOROG HANDAP?			TEMBUNG	SELISIR		IV
II	II SANGA	6	7	8	(9)	(10)	→ (V) NYOROG HANDAP?						V
III	II SOROG	11	12	(13)	(14)	(15)	→ (VI)						VI
IV	II PANANGIS	16	(17)	(18)	(19)	(20)	→ (VII)						VII
V	II PAMIRING	(21)	(22)	(23)	(24)	(25)	→ (VIII)					SAIH MIRING?	VIII
VI	II LIWUNG	(26)	(27)	(28)	(29)	(30)	→ LIWUNG		SUNARÈN	LEBENG	BARO		IX
VII	II SINGGUL	(31)	(32)	(33)	(34)	(35)	→ JAWAR	SELISIR	SELISIR	SUNARÈN	TEMBUNG	LILIT	I
VIII	II KENONG	(36)	(37)	(38)	(39)	(40)	→ NYOROG			SELISIR	LEBENG		II
IX	II GALIMER	(41)	(42)	(43)	(44)	(45)	→ MANANGIS			BARO	SUNAREN	CHENADĂ?	III
I	II BARANG	(1)	(2)	(3)	(4)	5							
II	II SANGA	(6)	(7)	(8)	9	10							
III	II SOROG	(11)	(12)	13	14	15							
IV	II PANANGIS	(16)	17	18	19	20							

1) IT WOULD SEEM THAT THE NAMES OF THE SAIH-PITU TONALITIES RELATE TO THE ABSOLUTE PITCH OF THE SCALES, REGARDLESS OF THEIR STRUCTURE AND PLACE WITHIN THE SYSTEM AS A WHOLE HENCE THE INCONGRUITY BETWEEN THE TAMPAKSIRING AND THE KSATRIA NOMENCLATURE, WHICH, HOWEVER. SHOW THE SAME ORDER OF SEQUENCE. CF. 193 P. 38, ET SEQ.

Appendix 56

THE PRINCIPAL SCALES OF THE SUNDANESE SLÈNDRO-SYSTEM, GROUPED ACCORDING TO PATET

NAMES OF TONES			SINGGUL JAV. BARANG	SOROG PAMIRING	BEM (GALIMER) (JAV. GULU)	SOROG MANGU	PANELU (SANGA) (JAV. PAPA)	SOROG PANANGIS	KENONG (LOLORAN) (JAV. LIMA)	SOROG JAWIL	BARANG (JAV. NEM)	SOROG SAMARAN (G)	SINGGUL (JAV. BARANG)	SOROG PAMIRING	BEM (GALIMER) (JAV. GULU)	SOROG MANGU	PANELU (SANGA) (JAV. PAPA)	SOROG PANANGIS	KENONG (LOLORAN) (JAV. LIMA)	SOROG JAWIL	BARANG (JAV. NEM)	SOROG SAMARAN (G)	SINGGUL (JAV. BARANG)	EXAMPLES FROM THE SUNDANESE REPERTOIRE
PATET	TONE GENDERS		●	⊕	●	⊕	●	⊕	●	⊕	●	⊕	●	⊕	●	⊕	●	⊕	●	⊕	●	⊕	●	
PATET BARANG (JAV. PATET 6)	1	S. JAWAR	●		●	○	●		●		◉		●		●	○	●		●		◉		●	RÈNGGONG BANDUNG
	2	S. MADENDA	⊙		●	⊕		○	●		◉	⊕	⊙		●	⊕		○	●		◉	⊕	⊙	UDAN MAS
	3	S. DEGUNG			●	⊕		⊕	⊙		◉	⊕			●	⊕		⊕	⊙		◉	⊕		DEGUNG-AND PANTUN-MELODIES
PATET 9 (P. PANELU) (JAV. PATET NANYORA)	1	S. JAWAR	●		●		◉		●		●	○	●		●		◉		●		●	○	●	BANJAR KIDUL
	2	S. MADENDA	⊙		●		◉	⊕	⊙		●	⊕	⊙		●		◉	⊕	⊙		●	⊕	⊙	BANJAR SINOM
	3	S. DEGUNG		⊕	⊙		◉	⊕	⊙		●	⊕		⊕	⊙		◉	⊕			●	⊕		DEGUNG-AND PANTUN-MELODIES
PATET SINGGUL	1	S. JAWAR	◉		●		●	○	●		●		◉		●		●	○	●		●		◉	RUMYANG
	2	S. MADENDA	◉	⊕	⊙		●	⊕	⊙		●		◉	⊕	⊙		●	⊕	⊙		●		◉	SANGA SOROG
	3	S. DEGUNG	◉	⊕			●	⊕		⊕	⊙		◉	⊕			●	⊕		⊕	⊙		◉	DEGUNG-AND PANTUN-MELODIES
PATET KENONG	1	S. JAWAR	●	○	●		●		◉		●		●	○	●		●		◉		●		●	CHIREBONAN
	2	S. MADENDA	●	⊕	⊙		●		◉	⊕	⊙		●	⊕	⊙		●		◉	⊕	⊙		●	CHIREBONAN SOROG
	3	S. DEGUNG	●	⊕		⊕	⊙		◉	⊕			●	⊕		⊕	⊙		◉	⊕			●	DEGUNG-AND PANTUN-MELODIES
PATET BEM (P. GALIMER) (JAV. PATET 9)	1	S. JAWAR	●		◉		●		●	○	●		●		◉		●		●	○	●		●	RÈNGGONG GEDÈ
	2	S. MADENDA	●		◉	⊕	⊙	○	●	⊕	⊙		●		◉	⊕	⊙	○	●	⊕	⊙		●	RÈNGGONG GEDE SOROG
	3	S. DEGUNG	⊙		◉	⊕			●	⊕		⊕	⊙		◉	⊕			●	⊕		⊕	⊙	DEGUNG-AND PANTUN-MELODIES

● ORIGINAL SLÉNDRO-TONE
⊕ LOWERED TONE
} IN THE FUNCTION OF A PRINCIPAL TONE

⊙ ORIGINAL SLÉNDRO-TONE
○ LOWERED TONE
} IN THE FUNCTION OF AN AUXILIARY TONE

◉ PRINCIPAL TONE IN DASAR-FUNCTION

● = PRINCIPAL FINALIS (GONG-TONE)
◉ OR ● = SECOND FINALIS (GONG-TONE)
◉ OR ● = THIRD FINALIS (GONG-TONE)

Appendix 57 (*A. 1*)

TABLE SHOWING THE SPREAD OF THE GAMELAN AND THE WAYANG AND OF THE TWO TONAL SYSTEMS IN JAVA AND MADURA

A. WEST JAVA

Regencies and Districts	Orchestras: complete bronze sléndro-orchestras	Orchestras: complete bronze pélog-orchestras	Orchestras: Other orchestras[1]	The population mainly sings in:	Number of smiths making gamelans of: bronze (gangsa, prunggu)	bras (kuningan)	iron (besi)	Varieties of wayang: *wayang purwa (kulit)*	wayang gedog	wayang karuchil (klitik)	wayang golèk purwa	wayang golèk ménak	wayang bèbèr	Other kinds of wayang:	Number of souls to one gamelan:	Number of inhabitants (native) (census 1930): in the regency	in the district
1. Sérang	12	20	16 gam. ubrug	Sl.	—	—	\	9			3	1			10.700	514.291	
2. Pandeglang	8	5	1 gam. monggang	Sl.	—	—	\	3				1			18.000	251.730	
Pandeglang	—	2	1 " "	P.													98.772
Menès	—	3	—	P.													66.548
Charingin	4	—	—	P.													53.274
Chibaliung	16	—	—	—													33.136
3. Lebak	4	4	1 gam. miring	—	—	—	\										
Rangkasbetung	6	2	1 " "	P.							3	1			12.100	253.836	
Lebak	1	—	—	P.							3						89.181
Parungkujang	2	—	—	P.													53.406
Chilangkahan	7	2	—	Sl.													43.818
4. Batavia	88	13	22 gam. chokèk and topèng	The Batavians: Arab. and Mal., the Sundanese: P., the Javanese Sl.	—	—	/					1					67.431
Batavia	5	1	—					25	3		4	2			6.520	802.275	
Weltevreden	5	2	—					1	3		1	1					127.951
Tangerang	18	4	12 "					4			1						202.348
Balaraja	49	6	9 "					1			2						196.632
Mawuk	11	—	1 "					7				1					144.801
5. Meester Cornelis	37	6	27 gam. chokèk, topèng and ketuk tiga	The Sundanese: P., the Jav. Sl.	—	—	/	12									130.543
Mr. Cornelis	15	4	22					11		1	3				9.170	642.396	
Kebayoran	6	—	1					8		1	1						207.385
Bekasi	—	—	4														145.491
Chikarang	16	2	—														202.200
6. Buitenzorg	182	41	85 t.w. 69 gam. ajèng = gam. goòng = ketuk tilu Sl., 1 gam. buyung Sl., 1 id. P., 3 sets kendang penchak Sl., 1 id. P., 7 „goòng" Sl., 1 gam. miring, 1 kempling Sl., 1 id. P.		4	—	/	3			2							87.320
Buitenzorg	39	7	13	Sl.	1			7			67	18			2.200	989.797	
Chiawi	17	1	—	P.				3			24	10					187.837
Chibinong	25	14	—	P.							15						113.529
Chibarusa	31	—	69	Sl.								3					98.207
Parung	61	3	—	Sl.	3			4			16	5					230.316
Leuwiliang	4	8	1	P.													114.997
Jasinga	5	8	2	P.							9						167.076
7. Sukabumi	73	24	16 t.w. 6 gam. rèntèng P., 9 gam. penchak P., 1 gam. kliningan P.	P.	1	1	/				3						77.835
Sukabumi	12	4	3 gam. rèntèng P.		1	1		10			45	22			5.740	648.057	
Chibadak	5	1	—								8						183.945
Chichurug	17	9	—								4						106.428
Pelabuhan	7	2	3 t.w. 2 gam. penchak P., 1 gam. rèntèng P.					7			4	10					92.099
Jampang tengah	19	8	9 t.w. 7 gam. penchak P., 1 gam. rèntèng P. en 1 gam. kliningan P.									12					71.438
Jampang kulon	14	—	1 gam. rèntèng P.								20						110.448
								3			9						83.699

[1]) Where, for any district, no "other orchestras" are given, the possibility exists that some of these have been included in the figures given for "complete bronze sléndro- and pélog-orchestras".

Appendix 57 (*A. 2*)

Regencies and Districts	Orchestras: complete bronze slèndro-orchestras	Orchestras: complete bronze pélog-orchestras	Orchestras: Other orchestras	The population mainly sings in:	Number of smiths making gamelans of: bronze (gangsa, prunggu)	brass (kuningan)	iron (besi)	Varieties of wayang: *wayang purwa (kulit)*	wayang gedog	wayang karuchil (klitik)	wayang-golèk purwa	wayang golèk ménak	wayang-bèbèr	Other kinds of wayang:	Number of souls to one gamelan:	Number of inhabitants (native) (census 1930): in the regency	in the district
8. Chianjur . . .	33	8	6 t.w. 1 gam. Lilingon, 3 ketuk tilu, 1 degung, 1 rèntèng P.	P.	—	—	—	1			35			1 wayang lilingon	11.150	524.139	
9. Krawang . . .	252	184	111 t.w. 42 gam. ajèng, 53 ketuk tiga Sl., 15 kempling Sl., en 1 rèntèng.	Sl.	1	—	—	15		3	122	83			1.825	996.651	
10. Bandung . . .	163	29	21 t.w. 5 gam. degung, 2 gam. P. + Sl. besi, 2 kromong, 2 chelempung, 7 gam. besi miring, 3 id. Sl.	P./Sl.	—	—	—	4		1	61	60		7 golèk keling	5.400	1.154.356	
Bandung	12	1	5					1			4						182.185
Lembang . . .	17	10	—								18						92.643
Chimahi	22	5	4 of these 5 in surupan degung					3			18	6					147.555
Chikalong wètan.	32	—	2 2 „ „ pélog							3		28					67.181
Ujungbrung . .	22	3	— 2 „ „ ajèng								16						116.657
Chichalèngka. .	17	2	2 2 „ „ rènggong manis								14						103.414
Chiparai	7	2	3 7 in surupan miring											7			118.677
Banjaran . . .	15	2	5 3 „ „ salèndro					1				4					119.327
Soreàng	10	3	—									2					82.628
Chililin	9	1	—					2				2					124.089
11. Indramayu .	11	93	35 t.w. 10 gam. rèntèng; 9 ketuk tilu P. and 16 kedempling P.	Sl.	—	—	—				9						
12. Sumedang. .	35	72	53 t.w. 4 degung, 11 toplèk Sl., 16 id. P., 11 id. miring, 2 dempling P., 1 id. Sl., 1 gam. ajèng, 7 ketuk tilu P.		—	—	—	41				23			3.610	501.674	
Sumedang . . .	11	17	13 t.w. 3 degung, 9 toplèk Sl., 1 dempling P.	P.				6			14	6			2.060	329.296	
Tanjungsari . .	16	23	1 dempling Sl.	Sl.				1			9						74.289
Chonggèang . .	4	9	7 t.w. 5 toplèk P., 1 dempling P., 1 gam. ajèng	P.							3	5					76.362
Darmaraja . . .	4	23	32 t.w. 2 toplèk Sl., 11 id. P., 11 id. miring, 7 ketuk 3 P., 1 degung .	P.				4				1					70.125
13. Garut	11	7	12 chelempung- and kachapi-ensembles (mèlog, nyorog and salèndro)	P.	—	—	—	1			2						84.536
Garut	3	—	8 „								6	2			22.200	666.471	
Bayongbong . .	—	—	—														105.723
Tarogong . . .	1	—	—								2						97.786
Chibatu	3	—	—								3						112.141
Lèlès	2	4	—									2					98.748
Blubur limbangan.	—	—	—														62.650
Chikajang . . .	1	3	1 „								1						54.377
Bungbulang . .	1	—	3 „														49.786
Pameungpeuk .	—	—	—														52.053
14. Cheribon. . .	60	79	91 t.w. 24 rèntèng Sl., 57 kedempling (for the greater part P.), 3 chelempung Sl., 5 rèog Sl. and 2 pantun Sl.	P.	4	—	4											33.207
15. Majalèngka .	18	75	27 t.w. 23 kedempling P., 3 rèntèng P. and 1 ketuk tilu P.	P.	—	—	—	76			2	27			3.090	710.190	
Majalèngka . .	5	21	8					23	1						3.670	439.517	
Jatiwangi . . .	8	26	11					6									119.434
Talaga.	3	15	2					12	1								126.168
Rajagaluh . . .	2	13	6														111.708
								5									82.207

Appendix 57 (*A. 3*)

Regencies and Districts	Orchestras: complete bronze slèndro-orchestras	Orchestras: complete bronze pélog-orchestras	Orchestras: Other orchestras	The population mainly sings in:	Number of smiths making gamelans of: bronze (gangsa, prunggu)	Number of smiths making gamelans of: brass (kuningan)	Number of smiths making gamelans of: iron (besi)	Varieties of wayang: *wayang purwa (kulit)*	wayang gedog	wayang karuchil (klitik	wayang golèk purwa	wayang golèk ménak	wayang bèbèr	Other kinds of wayang:	Number of souls to one gamelan:	Number of inhabitants (native) (census 1930): in the regency	Number of inhabitants (native) (census 1930): in the district
16. Kuningan . .	24	31	19 t.w. 2 gam. kemoḍong, 9 gam. rèntèng, 8 kedempling	P./Sl.	—	—	\	17			1	5	1	W. daluang = W. purwa made of card board	5.110	377.942	
Kuningan . . .	4	13	6					4				1	1				104.235
Luragung . . .	6	4	4									4					79.627
Chiawigebang .	7	3	—					7			1						114.251
Chilimus. . . .	7	11	9					6									79.829
17. Chiamis . . .	18	59	5 t.w. 1 gam. ajèng, 1 charabalèn Sl. silir, 3 ? P.	P.	—	—	\	5			8				4.340	355.902	
18. Tasikmalaya	46	35	33	—	—	—	\	15			10	3			7.735	881.578	
Tasikmalaya . .	5	4	—	P.				5			2						118.818
Chiawi	2	1	1 gam. tiruan besi P.	Sl./P.				1			1						133.427
Manonjaya. . .	1	2	2 ketuk tilu	P.													84.202
Singaparna. . .	14	10	1 rèntèng (Sl. + P. pengasih, ajèng and degung)	P.				2			1	1					122.102
Taraju.	—	7	1 rèntèng P.	P.													68.653
Karang nunggal.	3	—	—	P.							1						62.379
Chikatomas . .	—	—	—	P.													61.495
Banjar	6	5	11 t.w. 7 ringgeng Sl., 1 gam. degung, 1 P. and 2 miring	P.				5			5						113.798
Pagandaran . .	15	6	15 t.w. 14 ringgeng Sl., 1 ketuk tilu Sl.	P.				4			2	2					68.849
Chijulang . . .	—	—	2 t.w. 1 gam. ringgeng Sl. en 1 id. P. + Sl.	P.													47.855
Gvt. West Java . . .	1087	785	581		10	1		271	4	8	384	253	—	9	4.495	11.040.098	

Appendix 57 (*B. 1*)

B. CENTRAL JAVA

Regencies and Districts	Orchestras: complete bronze slèndro-orchestras	Orchestras: complete bronze pélog-orchestras	Orchestras: Other orchestras	The population mainly sings in:	Number of smiths making gamelans of: bronze (gangsa, prunggu)	bras (kuningan)	iron (besi)	Varieties of wayang: *wayang purwa (kulit)*	wayang gedog	wayang karuchil (klitik)	wayang golèk purwa	wayang golèk ménak	wayang bèbèr	Other kinds of wayang:	Number of souls to one gamelan:	Number of inhabitants (native) (census 1930): in the regency	in the district
19. Brebes	89	62	75 t.w. 25 klenéngan Sl., 15 id., P. 25 id. with scale unknown, 3 angklung Sl., 3 id. P., 4 id. miring		—	—	1	45	3			70			2.930	662.165	
Brebes	25	33	17 t.w. 15 klenéngan P., 2 id. Sl.	P. miring			1	15				21					169.129
Tanjung	9	14	10 t.w. 3 angklung Sl., 3 id. P., 4 id. miring	Sunda, P.,Sl.				12	1			11					140.194
Banjarharja	43	8	25 gam. klenéngan (tuning unknown)	Sl.				18	2			33					147.650
Bumiayu	11	3	10 id. Sl.	Sl.								5					147.530
Bantarkawung	1	4	13 id. Sl.	miring Sunda													57.662
20. Tegal	57	29	19 t.w. 18 gam. besi (= jiring) Sl. and 1 bronze klenéngan Sl. (= modong)	Sl.	—	1	3	17				38			6.275	658.984	
Tegal	6	5	10 gam. jiring Sl.				1	3				7					100.779
Adiwerna	9	10	3 ,,			1	1	2				4					149.944
Suradadi	4	2	—					2				3					52.941
Slawi	10	9	—					5				9					109.942
Pangkah	2	2	1 gam. modong Sl.				1	3				4					61.916
Balapulang	12	—	1 gam. jiring Sl.					2				6					89.511
Bumijawa	8	—	—									2					59.534
Jatinegara	6	1	4 ,,									1					34.417
21. Pemalang	37	65	52 t.w. 28 klenéngan besi (gendèr and kaplok) Sl., 4 id. P., 18 id. miring and 2 id. with scale unknown		—	—	—	24				54			3.370	518.512	
Pemalang	14	13	18 klenéngan besi (gendèr: Sl., P. and miring; kaplok: Sl.)	P./Sl.				4				22					186.450
Chomal	9	20	—	P.				6				12					117.119
Randudongkal	7	18	2 ,,	P./Sl.				4				13					85.009
Belik	7	14	32 t.w. 28 klenéngan besi Sl. and 4 id. P.	P./Sl.				10				7					129.934
22. Chilachap	145	32	53 gam. ringgeng Sl.	Sl.	—	—	1 [1]	112				25			2.455	562.299	
23. Purwakerta	121	9	69 t.w. 67 gam. ringgeng Sl. and 2 angklung Sl.	Sl.	—	—	1	96				10			1.470	391.689	
Purwakerta	31	3	47				1	29				2					148.752
Ajibarang	56	5	—					33				3					120.605
Jatilawang	34	1	22					34				5					122.332
24. Banyumas	112	7	101 t.w. 65 ringgeng Sl., 27 mondrèng P., 8 gamelan chalung Sl. and 1 id. P.	Sl.	—	—	—	103		2	11		1	W. kidang kenchana = the golden k. (mini-	1.870	393.894	
Banyumas	34	2	26 t.w. 17 ringgeng Sl., 8 gam. chalung Sl. and 1 id. P.					30			2		1	(ature W. kulit)			68.281
Surakaraja	28	4	48 t.w. 30 ringgeng Sl. and 18 mondrèng P.					22		1							119.978
Purwareja	36	1	8 ,, Sl.					35			5						109.322
Sumpyuh	14	—	19 t.w. 10 ,, Sl. en 9 mondrèng P.					16		1	4						96.313
25. Purbalingga	73	15	21 gam. angklung, chalung and besi, partly Sl., partly P.		—	—	3	55		1	7				3.815	416.142	
Purbalingga	8	7	14 t.w. 10 Sl. and 4 P.	Sl.			3	9			1						179.913
Bukatéja	27	2	7 t.w. 5 Sl. and 2 P.	P.				25		1	4						126.596
Bobotsari	38	6	—	P.				21			2						109.633

[1] He also manufactures zinc keys.

Appendix 57 (*B. 2*)

Regencies and Districts	Orchestras: complete bronze sléndro-orchestras	Orchestras: complete bronze pélog-orchestras	Orchestras: Other orchestra's	The population mainly sings in:	Number of smiths making gamelans of: bronze (gangsa, prunggu)	brass (kuningan)	iron (besi)	Varieties of wayang: *wayang purwa (kulit)*	wayang gĕdog	wayang karuchil (klĭtik)	wayang- golèk purwa	wayang golèk ménak	wayang -bèbèr	Other kinds of wayang:	Number of souls to one gamelan:	Number of inhabitants (native) (census 1930): in the regency	in the district
26. Pekalongan .	40	93	5 t.w. 1 comb. of P. and Sl., 4 klenéngan besi without sounding tubes	P.	—	—	—	32		1	2	17			3.405	470.077	
Pekalongan . .	8	15	2 t.w. 1 comb. of P. and Sl., 1 klenéngan without sounding tubes					7				1					132.539
Kedungwuni . .	4	11	—					4			1						99.565
Wiradésa . . .	1	19	—					6		1	1						91.739
Kajèn	12	24	—					8				11					73.557
Dara	7	21	—					3				2					38.946
Paninggaran . .	8	3	3 klenéngan besi without sounding tubes					4				3					33.731
27. Batang	36	51	14 klenéngan besi, some in Sl., the rest in P.	P./Sl.	—	—	—	32		1		30			2.910	293.794	
Batang	10	18	1 ,,					13				9					106.125
Bandar	14	15	8 ,,					9				10					60.582
Subah	5	15	—					9		1		8					75.434
Bawang	7	3	5					1				3					51.653
28. Banjarnagara	115	16	86 t.w. 42 ringgeng Sl., 43 mondrèng Sl., 1 angklung Sl.	Sl.	—	—	—	67	6			11		5 W. Arab (a kind of W. golèk)	1.300	281.548	
Banjarnagara .			10 ringgeng Sl.														89.804
Wanadadi . . .			16 t.w. 12 ringgeng Sl., 3 mondrèng Sl., 1 angklung Sl.														86.207
Karangkobar. .			18 mondrèng Sl.														57.687
Batur			42 t.w. 20 ringgeng Sl. and 22 mondrèng Sl.														47.850
29. Wanasaba . .	167	17	—	Sl.	—	—	1	70			1	6			1.240	327.748	
30. Karanganyar	40	19	70 ringgeng Sl.	Sl.				48			2	8			3.140	404.754	
31. Kebumèn. . .	25	10	9 t.w. 1 monggang, 1 charabalèn and 7 ringgeng Sl.	Sl.	—	—	—	20			7	2			7.525	330.652	
32. Kutaärja. . .	21	13	15 ringgeng, for the greater part P.	P./Sl.	—	—	—	10				3			5.675	277.702	
33. Purwareja. .	16	4	48 t.w. 33 ringgeng Sl., 5 id. P., 7 angklung, 3 jidur	Sl.	—	—	—	11			2				4.100	278.065	
34. Kendal	36	22	—	P.	—	—	—	35		1		3			7.415	429.960	
Kendal	8	5	—					5				1					83.085
Weléri.	8	7	—					7				1					134.508
Boja	16	5	—					15		1							72.139
Selokatan . . .	4	5	—					8				1					64.140
Kaliwungu. . .	—	—	—														76.088
35. Temanggung.	67	27	21 t.w. 17 mondrèng Sl. and 4 id. P.	P. vroeger Sl.	—	—	—	47				1			2.390	274.531	
36. Magelang . .	123	24	70 t.w. 37 mondrèng Sl., 9 ringgeng P., 23 barut P., 1 stel utuk ubrul Sl.	Sl.	—	—	10	63	1	2					2.825	612.651	
Magelang . . .	15	5	15 t.w. 6 mondrèng Sl., 9 ringgeng P.				3	13									91.283
Grabag	27	—	15 mondrèng Sl.														69.699
Tegalreja . . .	15	1	7 t.w. 6 mondrèng Sl., 1 utuk ubrul Sl.				4	8	1								70.376
Bandongan. . .	9	—	—					7									70.001
Muntilan. . . .	36	16	9 gam. barut P.					19		2							129.064
Salam	10	1	13 gam. barut P.				3	7									75.637
Salaman	11	1	11 t.w. 10 mondrèng Sl. and 1 barut P.					9									106.591
37. Semarang[1]) .	178	125	25 klenéngan P.	P.	2	—	—	110	1	2	1	2		1 W. madya	1.995	650.471	
Salatiga	71	44	—					26									146.477

[1]) Here, most gamelans sléndro in the larger places, and the gamelans pélog in the dèsa's.

Appendix 57 (*B. 3*)

Regencies and Districts	Orchestras: complete bronze slèndro-orchestras	Orchestras: complete bronze pélog-orchestras	Orchestras: Other orchestras	The population mainly sings in:	Number of smiths making gamelans of: bronze (gangsa, prunggu)	brass (kuningan)	iron (besi)	Varieties of wayang: *wayang purwa (kulit)*	wayang gedog	wayang karuchil (klitik)	wayang golèk purwa	wayang golèk ménak	wayang bèbèr	Other kinds of wayang:	Number of souls to one gamelan:	Number of inhabitants (native) (census 1930): in the regency	in the district
Tengaran . . .	30	7						20				1					112.644
Ungaran. . . .	24	18						12									95.773
Ambarawa . . .	22	13	10 klenéngan P.					19		1							120.159
Semarang . . .	31	43	15 "					33	1	1	1	1		1 wayang madya			175.418
38. Demak	35	34	44 t.w. 33 gam. gumbeng = ringgeng Sl., 11 id. P.	Sl. and P.	—	—	—	35		3	3	1			3.300	383.157	
39. Japara	105	27	16 t.w. 3 gam. besi Sl., 1 id. P., 2 klenéngan kuningan laras barang, 5 id. besi and 5 gumbeng laras barang	Sl. and P.	—	—	—	74	1	13	1	4			2.255	333.840	
Japara	26	5	4 t.w. 3 gam. besi Sl. and 1 id. P.					20		6							84.678
Pechangaän . .	8	15	12 t.w. 2 klenéngan kuningan laras barang, 5 id. besi laras barang and 5 gumbeng laras barang					13	1	3	1	3					129.077
Bangsri	70	7	—					40		4		1					118.877
Karimunjawa .	1	—	—					1									1.208
40. Kudus	17	26	8 t.w. 1 gam. ketoprak P. barang, 1 gam. ludruk P. bem, 1 gumbeng besi Sl., 1 gam. timpleng Sl., 1 gam. amèn = sedit Sl., 2 gumbeng P., 1 klenéngan Sl.	Sl.	—	—	—	26		1		4			5.890	300.285	
Kudus.	1	3	2 t.w. 1 ketoprak P. bar., 1 gam. ludruk P. bem					7				2					
Chendana . . .	1	7	3 t.w. 1 gumbeng Sl., 1 gam. timpleng Sl., 1 gam. amèn Sl.					5									73.366
Undaän	9	11	—					9		1		1					47.930
Tenggeles . . .	6	5	3 t.w. 1 klenéngan Sl., 2 gumbeng P.					5				1					75.415
41. Pati.	113	51	58 t.w. 19 gam. wesi Sl., 39 id. P.	Sl.	—	—	2	107	1	18	4	1			2.280	506.226	
42. Grobogan . .	146	116	143 t.w. 19 bronze klenéngan Sl., 100 gumbeng Sl., 5 chedit Sl., 15 iron bonangan Sl., 4 id. P.	Sl.	—	—	2	124		13		9			1.200	486.678	
43. Rembang. . .	88	20	45	Sl. and P.	—	—	—	44		14	3	7			1.850	283.208	
Waru	29	13	11 t.w. 8 gam. besi (sedit) P., 1 barangan (without scale-instr.), 2 pentjak (without scale-instr.)					8		11							50.117
Sulang.	23	—	—					8		2		1					50.695
Binangun . . .	5	6	19 t.w. 13 klenéngan besi, 6 sedit, of which 17 Sl. and 2 P.					11			1						52.686
Kragan	15	1	11 t.w. 9 gam. besi Sl., 1 id. P. and 1 id. penchak (without scale-instr.)					7			1	1					38.766
Pamotan. . . .	16	—	4 klenéngan besi Sl.					10		1	1	5					36.012
44. Blora	211	52	76 t.w. 24 gam. (besi?) P. sekar delima, 28 id. P. pengasih, 8 id. Sl. jatimulia, 12 id. Sl. larasati and 4 id. Sl. maraséba	Sl.	8	=	8	100	5	40	20	54			1.280	433.644	
Gvt. Central Java. . .	2213	966	1143		10	1	32	1507	18	109	49	378		7	2.540	10.965.676	

Appendix 57 (*C. 1*)

C. JOGYAKARTA AND SURAKARTA

Regencies and Districts	Orchestras: complete bronze sléndro-orchestras	Orchestras: complete bronze pélog-orchestras	Orchestras: Other orchestras	The population mainly sings in:	Number of smiths making gamelans of: bronze (gangsa, prunggu)	bras (kuningan)	iron (besi)	Varieties of wayang: *wayang purwa (kulit)*	wayang gedog	wayang karuchil (klitik)	wayang golèk purwa	wayang golèk ménak	wayang bèbèr	Other kinds of wayang:	Number of souls to one gamelan:	Number of inhabitants (native) (census 1930): in the regency	in the district
45. Kulon praga	135	21	—	Sl.	—	—		41			1	1			1.210	190.111	
46. Adikarta. . .	13	1	7 gamelan barut	Sl.	—	—		8							4.800	100.648	
47. Jogyakarta .	124	53	58 t.w. 47 gam. besi Sl., 10 id. P. and 1 gam. P. bem	Sl.	1	1		67	2			1			1.770	416.344	
47*a*. Kraton. . . .	7	10	2 t.w. 1 munggang en 1 kodok ngorèk	P./Sl.				?	?	?	?	?	?			?	
47*b*. PakuAlaman.	7	3	—	P./Sl.	—	—		6	1							10.775	
48. Bantul	150	40	2 gam. P. bem	Sl.	1	—		60		2					2.600	498.595	
Bantul	18	5	—					15									123.467
Pandak	35	4	—					13									92.787
Kebonongan . .	36	2	—					8									56.159
Godéan	26	11	—					12		2							98.170
Kotagedé Jogya	35	18	2 ,,		1			12									91.012
49. GunungKidul	207	8	106 t.w. 99 gam. besi Sl., 2 id. P. and 5 gam. P. bem	Sl.	—	3=		133	1	5		1	1	2 t.w. 1 W. kulit „dobel" (= double), i.e. with figures „en face" (métok) and „en profil" (miring), and 1 W. kulit ménak métok	1.040	332.996	
Wanasari . . .	47	2	57 t.w. 55 gam. besi Sl., 2 id. P.					48		2			1	1 W. kulit „dobel"			110.391
Playen	40	4	43 gam. besi Sl.					40		2							104.837
Semanu	113	2	5 gam. P. bem		—	3=		40	1	1		1					107.278
Exclave Ngawèn	7	—	1 gam. besi Sl.					5						1 W. kulit ménak métok			10.490
Gvt. Jogyakarta . . .	643	136	175		2	4	2	315	4	7	1	3	1	2	1.615	1.538.694	
50. Bayalali . . .	127	50	14 gam. besi	Sl.	—	—		43	1						1.975	376.545	
Ampel.	12	2	—					4	1								43.447
Bayalali	14	8	1 ,,					7									71.741
Banyudana . .	10	14	—					7									71.736
Temon	48	10	7 ,,					15									76.780
Karanggedé . .	19	3	—					5									62.897
Juwangi	24	13	6 ,,					5									49.944
51. Sragèn	167	77	38 gam. besi (sengganèn)	Sl.	—	—		74				3			1.140	321.609	
Gemolong . . .	57	19	9 ,,					20				1					111.385
Gesi.	36	19	8 ,,					9									52.976
Sragèn.	31	20	5 ,,					23				1					62.097
Gondang. . . .	25	13	2 ,,					16				1					46.701
Kasaran	18	6	14 ,,					6									48.450
52. Klatèn	174	66	81 t.w. 1 charabalèn, 7 gam. kuningan, 33 barut	Sl.	—	—	1	124	1	4				1 W. kechil	1.770	568.194	
Kota Klatèn . .	32	16	18					34									118.915
Jatinom	19	5	1					14	1								97.920
Beji.	38	10	5					22									130.150
Gondangwinangun	23	7	4					20		4							105.975
Dlanggu	47	20	5					25									115.234
Kutagedé . . .	15	8	8					9					1				
53. Karanganyar	215	119	35 gamelan besi (sengganèn)	Sl.	—	—		65							860	317.558	
54. Kota Mangku Nagaran . . .				Sl.	1	—	1										

Appendix 57 (*C. 2*)

Regencies and Districts	Orchestras: complete bronze sléndro-orchestras	Orchestras: complete bronze pélog-orchestras	Orchestras: Other orchestras	The population mainly sings in:	Number of smiths making gamelans of: bronze (gangsa, prunggu)	brass (kuningan)	iron (besi)	Varieties of wayang: *wayang purwa (kulit)*	wayang gedog	wayang karuchil (klitik)	wayang-golèk purwa	wayang golèk ménak	wayang-bèbèr	Other kinds of wayang:	Number of souls to one gamelan:	Number of inhabitants (native) (census 1930): in the regency	in the district
54*a*. Astana Mangku Nagaran .	10	10	7 t.w. 2 munggang, 1 kodok ngorèk, 2 charabalèn, 1 klenéngan P. and 1 id. Sl.	P./Sl.	—	—	—	?	?	?	?	?	?	?			
55. Surakarta . .	157	138	46 t.w. 36 sengganèn besi (partly Sl., partly P.), 2 klenéngan, 6 charabalèn, 1 munggang and 1 kodok ngorèk	Sl.	2			78	2	1	1	1	1	1 W. madya	1.105	377.153	
Kota Surakarta.	66	63	15 t.w. 1 munggang, 1 kodok ngorèk, 6 charabalèn, 5 sengganèn, 2 klenéngan		1			18	2	1	1	1	1	1			121.627
Bekonang . . .	20	19	16 sengganèn		1			11									43.902
Kartasura . . .	21	13	—					15									70.354
Sukahanja . . .	23	30	15 sengganèn					13									77.635
Tawangsari . .	27	13	—					21									63.635
55*a*. Kraton	11	13	5 t.w. 1 munggang, 2 kodok ngorèk, 1 patalon, 1 charabalèn		—	—	—	?	?	?	?	?	?	?		?	
56. Wanagiri. . .	478	65	91 gam. besi (sengganèn)	Sl.	1	—	1	171	?	1	1	?	?	1 W. madya?	910	574.687	
Gvt. Surakarta	1339	538	317		3		5	555	4	6	2	4	1	3	1.155	2.535.746	
The Principalities . . .	1982	674	492		5	4	20	870	8	13	3	7	2	5	1.295	4.074.440	

Appendix 57 (*D. 1*)

D. EAST-JAVA AND MADOERA

Regencies and Districts	Orchestras: complete bronze slèndro-orchestras	Orchestras: complete bronze pélog-orchestras	Orchestras: Other orchestras	The population mainly sings in:	Number of smiths making gamelans of: bronze (gangsa, prunggu)	brass (kuningan)	iron (besi)	Varieties of wayang: *wayang purwa (kulit)*	wayang gedog	wayang karuchil (klitik)	wayang golèk purwa	wayang golèk ménak	wayang bèbèr	Other kinds of wayang:	Number of souls to one gamelan:	Number of inhabitants (native) (census 1930): in the regency	in the district
57. Tuban	192	30	117 gam. besi Sl., of which 5 without gendèrs (s.c. gam. amèn = sedit)	Sl.	—	—	—	85	18	26		30			1.600	541.566	
Tuban	41	8	15 ,,					11		5		6					117.993
Jenu	18	1	5 ,,					2		4							68.940
Rengel	25	2	38 ,,					17		6		8					119.627
Singgahan	47	7	17 ,,					11	15	3		4					92.428
Jatiraga	22	5	35 ,,					24	3	3		7					62.313
Banchar	39	7	7 ,,					20		5		5					80.265
58. Bajanagara	149	113	130 gamelan sléndro miring	P./Sl.	—	—	—	97	4	47		28			1.390	545.500	
59. Ngawi	358	72	227 t.w. 186 gam. besi Sl., 31 id. P., 8 gam. made of zinc Sl. and 2 id. P.	Sl.	—	—	—	135	6	24		24			590	386.335	
60. Magetan	274	22	108 t.w. 103 gam. besi Sl. and 5 id. P.	Sl.	2	—	—	60	9	2		2			860	347.995	
Magetan	85	4	37 ,, 33 ,, Sl. and 4 ,, P.					13		1							93.799
Maospati	70	8	34 ,, 33 ,, Sl. and 1 ,, P.		2			25	7	1		2					100.838
Parang	58	1	10 gam. besi Sl.					8									62.785
Goranggarèng	61	9	27 ,,					14	2								90.573
61. Madiun	193	33	153 t.w. 134 gam. janggrung, 10 gumbeng, 2 réog, 4 klatan, 3 sengganèn, of which 71 Sl. and 82 P.	Sl.	—	—	2	59	24	9	3	3			1.030	391.065	
62. Nganjuk	187	25	59 t.w. 47 janggrung (for the greater part Sl.) 2 gam. P. pengasih, 8 gam. laras slering and 2 réog	Sl.	—	—	4	51	21	14		2			1.735	469.560	
Nganjuk	78	4	25 gam. janggrung					25	10								118.899
Berbek	17	1	19 ,,					2	6	3		1					103.581
Kertasana	14	9	9 t.w. 8 gam. slering (= miring) and 1 gam. pélog pengasih					6	2	5		1					69.642
Lèngkong	45	7	—					6	1	3							54.937
Warujayèng	33	4	6 t.w. 1 gam. P. pengasih, 2 gam. janggrung Sl., 1 id. P. and 2 réog					12	2	3							122.501
63. Pachitan	264	6	83 klenéngan besi Sl.	Sl.	1	—	4	117					1		835	295.225	
64. Panaraga	249	61	50 t.w. 27 sengganèn Sl., 5 id. P., 18 klenéngan (klatan), of which the greater part Sl.	P./Sl.	—	—	—	75		8					1.320	476.380	
Panaraga	47	16	18 t.w. 14 sengganèn Sl. and 4 id. P.					8									106.905
Samarata	44	20	18 klenéngan (klatan), of which the greater part Sl.					18		1							120.866
Jebeng	69	21	—					20		1							108.232
Arjawinangun	37	3	1 sengganèn P.					15		2							86.385
Pulung	52	1	13 ,, Sl.					14		4							53.992
65. Trenggalèk	124	5	91 sengganèn besi Sl.	Sl.	—	—	1	62		30					1.140	251.374	
66. Tulungagung	178	15	165 t.w. 164 sengganèn besi Sl. and 1 monggang	Sl.	—	—	15	43	2	35	1				1.275	457.240	
Tulungagung	47	10	1 monggang				1	7	1	2							120.493
Ngunut	26	3	86 sengganèn besi Sl.				5	12		11							148.212
Champurdarat	31	1	78 ,, ,, Sl.				3	16		16	1						88.028
Kalangbrèt	74	1	—				3	8	1	6							100.507

Appendix 57 (*D. 2*)

Regencies and Districts	Orchestras: complete bronze slèndro-orchestras	Orchestras: complete bronze pélog-orchestras	Orchestras: Other orchestras	The population mainly sings in:	Number of smiths making gamelans of: bronze (gangsa, prunggu)	Number of smiths making gamelans of: bras (kuningan)	Number of smiths making gamelans of: iron (besi)	Varieties of wayang: *wayang purwa (kulit)*	wayang gedog	wayang karuchil (klitik)	wayang golèk purwa	wayang golèk ménak	wayang bèbèr	Varieties of wayang: Other kinds of wayang:	Number of souls to one gamelan:	Number of inhabitants (native) (census 1930): in the regency	Number of inhabitants (native) (census 1930): in the district
67. Kediri	183	37	111 t.w. 98 gam. janggrung Sl. and 13 id. P.	Sl.	2	—	6	108	9	33		3			2.050	678.752	
Kediri	47	16	5 gam. janggrung		2	—	2	13	2	2		1					83.521
Majarata	36	1	21 ,,					12	3	8							130.991
Ngadiluwih	25	1	24 ,,				3	21	1	8							138.650
Paré	32	5	40 ,,					26		4		2					184.267
Papar	43	14	21 ,,				1	36	3	11							141.323
68. Lamongan	83	23	21 t.w. 20 gam. besi and 1 gam. made of zinc, of which 13 Sl., 7 P. and 1 miring	Sl.	—	—	—	39	1	24	5	1			4.275	543.414	
69. Jombang	189	51	98 gam. pelog miring besi	Sl.	—	—	5	118		45		1			1.490	503.449	
Jombang	92	26	41 ,,					41		21		1					188.646
Ploso	28	9	24 ,,					31		13							82.824
Majaägung	43	9	33 ,,				5	18		2							134.346
Ngara	26	7	—					28		9							97.633
70. Blitar	143	17	192 t.w. 159 sengganèn, 33 janggrung	Sl.	—	—	4	99	1	46	6				1.655	582.121	
Srengat	21	2	56					10		8	1						105.381
Lodaja	20	1	52					19	1	16	5						145.197
Wlingi	47	4	31					31		8							112.510
Gandusari	17	1	33					17		7							61.308
Blitar	38	9	20					22		7							157.725
71. Grissee	60	27	28 gam. besi, partly P., partly Sl.	Sl.	—	—	—	31	2	14					2.930	336.974	
Grissé	16	3	5					7	1	2							65.260
Sedayu	3	5	11					5		3							113.747
Chermé	33	12	12					12		9							89.451
Karangbinangun	8	7						7	1								68.516
72. Surabaya	101	16	86 t.w. 70 gam. besi Sl. and 16 gam. angklung	Sl.	—	—	—	44		10					2.470	499.261	
Surabaya	61	12	65					22		1							24.049
	6	2						3									
	34	2	21					19		9							
73. Majakerta	106	8	48 t.w. 40 gam. besi Sl. and 8 id. P.	Sl.	—	—	3	97		14					2.390	387.327	
Majakerta	25		22				1	24		2							102.171
Majakasri	30	7	11					25		3							91.732
Majasari	32	1	15				2	31		8							132.771
Jabung	19	—	—					17		1							60.653
74. Sidaärja	84	5	14 gam. besi Sl.	Sl.	—	—	2	52		10			1		4.105	422.666	
75. Bangil	24	14 [1]	65 gam. miring (= Mentaraman) [2]	P.	—	—	—	32	2	7					2.950	304.367	
76. Pasuruan	39	17 [1]	56 gam. klenéngan miring (= Mataraman) [2]	P.	—	—	1	15	2	6	1				3.035	340.375	
Pasuruan	15	10	7 ,,					7		1							19.442
Wangkal	2	—	5 ,,														46.377
Kebonchandi	13	6	— ,,					2	2	2							61.348
Grati	—	—	6 ,,					3		2							76.582
Tengger	9	1	38 ,,					3		1	1						64.626

[1]) These orchestras use exclusively the P. bem- (= P. pengasih-) tuning; *i.e.* the complete pélog scale without the tone *barang*.

[2]) These orchestras all use the *complete* pélog scale (= P. bem + P. miring scale); they should really, therefore, have been placed in the pélog column *in so far as they are made of bronze, and possess a complete set of instruments*; the majority, however, are of iron, and, moreover, only klenéngan.

Appendix 57 (*D. 3*)

Regencies and Districts	Orchestras: complete bronze sléndro-orchestras	Orchestras: complete bronze pélog-orchestras	Orchestras: Other orchestras	The population mainly sings in:	Number of smiths making gamelans of: bronze (gangsa, prunggu)	brass (kuningan)	iron (besi)	Varieties of wayang: *wayang purwa (kulit)*	wayang gedog	wayang karuchil (klitik)	wayang-golèk purwa	wayang golèk ménak	wayang-bèbèr	Other kinds of wayang:	Number of souls to one gamelan:	Number of inhabitants (native) (census 1930): in the regency	in the district
77. Malang	106	232	176 t.w. 54 gam. besi Sl., 56 id. P., 1 gam. talu P., 55 gam. slering (= miring), 5 gam. Sl. degung, 5 gam. P. pengasih	P.	—	2	4	188	5	31					2.355	1.110.293	
Malang	12	46	1 gam. talu P.	P.			2	17	1	3							142.862
Pujon	15	26	20 t.w. 10 gam. besi Sl., 5 Sl. degung, 5 gam. P. pengasih	P.		2	2	25		7							102.193
Kepanjen	10	50	26 t.w. 8 gam. besi Sl. and 18 id. P.	P.				28		6							147.378
Bululawung	5	9	24 gam. besi P.	P.				11	3	1							146.765
Pagak	29	17	55 gam. besi slering (= P. miring)	P.				45		7							164.161
Turèn	21	8	43 t.w. 29 gam. besi Sl. and 14 id. P.	P.				28		3							164.845
Tumpang	10	49	—	P.				24		3							135.752
Singasari	4	27	7 gam. besi Sl.	P.				10	1	1							106.337
78. Prabalingga	72	53	45 t.w. 27 gam. besi Sl., 17 id. sendarèn and 1 id. P.		—	—	12	5							1.540	261.896	
Prabalingga	17	7	17 gam. besi Sl.	Sl.				3									85.257
Dringu	38	7	17 ,, ,, sendarèn	Sl.				1									51.862
Tongas	1	—	11 t.w. 10 gam. besi Sl. and 1 P.	P.				1									75.640
Tengger	16	39	—	P.													49.137
79. Lumajang	131	42	36 gam. sundarèn	Sl.	—	—	2	41	1	11					1.885	394.020	
Lumajang	64	11	5 ,, ,,					21		4							122.284
Ranu Lamongan	18	12	12 ,, ,,					3		1							122.956
Pasirian	25	12	4 ,, ,,					15	1	5							112.181
(Tempeh)																	
Kandangan	24	7	15 ,, ,,					2		1							36.599
80. Kraksaän	16	2	36 gam. besi Sl.	Sl.	—	—	—	5							5.150	278.333	
Kraksaän	4	—	23 ,, ,, ,,					3									66.858
Paiton	—	—	10 ,, ,, ,,														54.879
Genḍing	5	2	—					2									88.516
Gaḍing	7	—	3 ,, ,, ,,														68.080
81. Panarukan	26	12	48 t.w. 27 gam. gendèr (for the greater part Sl., the rest P. and miring), 9 tètèt = penchak, 12 gam. serunèn (for the greater part P., the rest miring and Sl.)	Sl.	—	—	1	4		1					3.500	301.107	
Situbonda	18	1	36 t.w. 27 gam. gendèr (for the greater part Sl., the rest P. and miring), 9 tètèt = menchak					1									93.093
Panarukan	4	2	— (47 gendèrs, used for the kerapan's (bull-races) for the greater part Sl.)					2		1							36.174
Sumberwaru	—	—	2 gamelan serunèn					1									75.051
Besuki	4	9	10 gamelan serunèn (for the greater part P., the rest miring and Sl.)														96.789
82. Bandawasa	18	14 [1]	17 t.w. 16 gam. tèngtèng P. kagok and 1 gam. Mataraman [2]	P.	—	—	—	2		1					7.510	367.715	

[1]) These orchestras use exclusively the P. bem- (= P. pengasih-) tuning; *i.e.* the complete pélog scale without the tone *barang*.
[2]) This orchestra uses the complete pélog scale (= P. bem + P. miring) but probably is made of iron, and is, moreover, only klenéngan.

Appendix 57 (*D. 4*)

Regencies and Districts	Orchestras: complete bronze slèndro-orchestras	Orchestras: complete bronze pélog-orchestras	Orchestras: Other orchestra's	The population mainly sings in:	Number of smiths making gamelans of: bronze (gangsa, prunggu)	Number of smiths making gamelans of: brass (kuningan)	Number of smiths making gamelans of: iron (besi)	Varieties of wayang: wayang purwa (kulit)	wayang gedog	wayang karuchil (klitik)	wayang golèk purwa	wayang golèk ménak	wayang bèbèr	Varieties of wayang: Other kinds of wayang:	Number of souls to one gamelan:	Number of inhabitants (native) (census 1930): in the regency	Number of inhabitants (native) (census 1930): in the district
Bandawasa	8	5	11 gam. tèngtèng P. kagok					2									110.468
Tamanan	—	—	5 " " " "														95.559
Wanasari	3	9	—							1							91.929
Prajekan	7	—	1 gam. Mataraman	Mad.: P.	—	—	1										69.759
83. Jember	69	59	89 gam. tèngtèng P.	Jv.: Sl.				47	4	13	3				4.245	920.068	
Jember	14	13	12				1	3	1	5							139.947
Kalisat	3	7	17					1									131.860
Mayang	1	3	11														94.952
Rambipuji	8	4	4					6		1							131.928
Tanggul	11	9	18					10		2							150.573
Puger	10	7	19					13		1	1						143.434
Wuluhan	22	16	8					14	3	4	2						127.374
84. Banyuwangi	32	16	64 t.w. 15 sengganèn, 1 sundarèn, 27 gam. gandrung Sl. and 21 id. P.		—	—	—	31	6	9					4.125	461.840	
Banyuwangi	for the greater part pélog-orchestras			P.													93.102
Ragajampi				P.													109.593
Gentèng	for the greater part slèndro-orchestras			Sl./P.													259.145
Chluring				Sl./P.													
85. Bangkalan	36 [1]	29	17 t.w. 12 sengganèn P., 2 id. miring, 1 tongtong-orchestra and 2 gam. sarunèn	P.	—	—	—	2		1	2				6.135	502.854	
86. Sampang	12	2	49 t.w. 20 sarunèn, 10 dengklung, 3 jidur and 16 terbang	P.	—	—	—	3							7.460	470.035	
Sampang	4	—	12 sarunèn					3									123.115
Torjun	3	—	4 dengklung														80.481
Kedungdung	3	—	33 t.w. 6 dengklung, 3 jidur, 8 sarunèn, 16 terbang														123.131
Ketapang	2	2	—														143.308
87. Pamekasan	9	10	15 t.w. 5 gam. gendèr, 5 saronèn, 2 gul-gul, 1 „kendang" 1 „kenong", 1 „klènang", for the greater part P.	Sl.	—	—	—	1							10.410	354.041	
Pamekasan	1	3	6 t.w. 2 gulgul, 1 „kendang", 1 „kenong", 1 „klènang", 1 saronèn														81.833
Bunder	2	—	—					1									78.682
Pegantènan	—	—	—														104.102
Waru	6	7	9 t.w. 5 gam. gendèr and 4 saronèn														89.424
88. Sumenep	51	24	95 gam. besi and klenéngan	Sl.	—	—	1	4							3.690	626.882	
Sumenep	28	7	44 „ „ „ „ , among which 29 Sl., 14 P. and 1 pengasih					4									75.466
Manding	6	5	10 gam. besi and klenéngan Sl.														76.448
Timurlaut	7	8	16 „ „ „ „ (tuning unknown)														105.314
Timurdaya	9	1	21 gam. besi and klenéngan Sl.														94.098
Baratdaya	1	3	4 „ „ „ „ Sl.														84.515
Gvt. East Java	3758	1012	2589		5	2	83	1752	117	471	21	95	1	—	1.990 [2]	14.810.030	

[1]) Incomplete and neglected.
[2]) 1810 without Madura; 5.600 for Madura only.

Appendix 57 (*A—D*)

RECAPITULATION

	Orchestras				Number of smiths making gamelans of			Varieties of wayang								Number of souls to one gamelan:	Number of inhabitants (native) (census 1930)	
	complete bronze sléndro-orchestras	complete bronze pélog-orchestras	Other orchestras		bronze (gangsa, prunggu)	bras (kuningan)	iron (besi)	*wayang purwa (kulit)*	wayang gédog	wayang karuchil (klitik)	wayang golèk purwa	wayang golèk ménak	wayang bèbèr	Other kinds of wayang				
Gvt. West Java. . . .	1087	785	581	= 2453 orchestras	10	1	4	271	4	8	384	253	—	9		4.495	11.040.098	
Gvt. Central Java. . .	2213	966	1143	= 4322 ,,	10	1	32	1507	18	109	49	378		7		2.540	10.965.676	
Principalities	1982	674	492	= 3148 ,,	5	4	26	870	8	13	3	7	2	5		1.295	4.074.440	
Gvt. East Java	3758	1012	2589	= 7359 ,,	5	2	83	1752	117	471	21	95	1	—		1.990	14.810.030	
Java and Madura . . .	9040	3437	4805	= 17.282 orchestras	30	8	145	4400	147	601	457	733	3	21		2.370	40.890.244	

Appendix 61

GAM. PÉLOG SCALES EXPRESSED IN VIBRATIONNUMBERS [1]) AND CENTS [2])

	NAMES OF TONES:	I penunggul or bem		II gulu or jongga		III dada or tengah		IV pélog		V lima or gangsal		VI nem		VII barang		I' penunggul or bem alit
1	*Kadook manis* (Kraton, Solo)	294 I	114	314 II	138	340 III	272	398 IV	114	425 V	137	460 VI	192	514 VII	233	588 I'
2	*Pengasih* (Kraton, Solo)	286 I	128	308 II	148	335,5 III	270	392 IV	123	421 V	116	450 VI	182	500 VII	233	572 I'
3	gendèr pélog, played in one of the gam. *kodok ngorèk* (Kraton, Solo)	270 I	130	291 II	131	314 III		— 404		396,5 V	131	427,5 VI		— 405		540 I'
4	Gam. pélog of P. A. KUSUMAYUDA Solo	272 I	135	294 II	157	322 III	296	382 IV	110	407 V	91	429 VI	176	475 VII	235	544 I'
5	*Kanyut mèsem pélog* (Mangku Nagaran, Solo)	295 I	125	317 II	146	345 III	252	399 IV	165	439 V	100	465 VI	167	512 VII	245	590 I'
6	*Lipur tomba neng* (M. N., Solo)	278 I	126	299 II	150	326 III	292	386 IV	138	418 V	89	440 VI	182	489 VII	222	556 I'
7	*Udan arum* (M. N., Solo)	262 I	121	281 II	148	306 III	122	348 IV	188	388 V	92	409 VI	192	457 VII	237	524 I'
8	Gam. Pélog P.B.X. (Paku Alaman, Jogya, but originally from Solo)	297 I	140	322 II	145	350 III	274	410 IV	114	438 V	114	468 VI	173	517 VII	240	594 I'
9	*Telaga munchar* (P. A., Jogya)	292 I	98	309 II	124	332 III	283	391 IV	145	425 V	91	448 VI	155	490 VII	304	584 I'
10	Gam. pélog of R. M. JAYADIPURA, Jogya	288 I	94	304 II	204	342 III	250	395 IV	106	420 V	127	452 VI	181	502 VII	238	576 I'
11	*Bremara* (Kraton Jogya) (bonangs excavated?)	290 I	104	308 II	132	332,5 III	265	387,5 IV	160	425 V	99	450 VI	169	496 VII	271	580 I'
12	*Kanchil belih* (Kraton Jogya) (gendèr excavated)	297 I	104	315,5 II	145	343 III	258	398 IV	146	433 V	110	461,5 VI	156	505 VII	281	594 I'
13	*Guntur sari* (Kraton, Jogya)	217,5 I	108	231,5 II	217	262,5 III	240	301 IV	92	318 V	85	334 VI	147	362,5 VII	311	435 I'
14	*Arja mulya* (Kraton, Jogya)	276 I	104	293 II	133	316,5 III	285	373 IV	132	402,5 V	123	432,5 VI	158	473,5 VII	265	552 I'
15	*Mikatsih* (Kraton, Jogya)	278 I	120	298 II	124	320 III	306	382 IV	120	409,5 V	89	431 VI	175	477 VII	266	556 I'
16	*Pawook* (Kraton, Jogya)	254 I	121	272,5 II	101	289 III	292	342 IV	136	370 V	105	393 VI	172	434 VII	273	508 I'
17	*Sirat madu* (Kraton, Jogya)	292 I	104	310 II	150	338 III	278	397 IV	130	428 V	110	456 VI	149	497 VII	279	584 I'
18	Ngakra *arum* of P. A. DANUREJA, Jogya	293,5 I	103	311,5 II	156	341 III	235	390,5 IV	191	436 V	102	462,5 VI	156	506 VII	257	587 I'
19	*Gam. pélog (Kabupatèn, Majakerta)*	*274 I*	*145*	*298 II*	*113*	*318 III*	*262*	*370 IV*	*132*	*399,5 V*	*128*	*430 VI*	*145*	*467,5 VII*	*275*	*548 I'*
20	Gam. pélog (Kabupatèn, Pasuruan)	276 I	133	298 II	150	325 III	338	395 IV	98	418 V	105	444 VI	142	482 VII	234	552 I'
21	Gam. pélog of the petinggi of Kebon-sari (East-Java)	288 I	85	303 II	142	329 III	295	390 IV	95	412 V	114	440 VI	158	482 VII	311	576 I'
22	Gam. pélog (Kawedanan, Banyumas)	273 I	125	293,5 II	122	315 III	283	371 IV	131	400 V	129	431 VI	197	483 VII	213	546 I'
23	Gam. pélog (Kabupatèn, Cheribon)	293 I	108	312 II	103	331 III	306	395 IV	147	430 V	98	455 VI	153	497 VII	285	586 I'
24	Gam. pélog (Kasepuhan, Cheribon)	293 I	141	318 II	181	353 III	186	393 IV	164	432 V	127	465 VI	167	512 VII	234	586 I'
25	Gam. pélog (Kanoman, Cheribon)	282 I	164	310 II	175	343 III	205	386 IV	130	416 V	147	453 VI	184	504 VII	195	564 I'
26	Gam. pélog (Kacherbonan, Cheribon)	292 I	120	313 II	179	347 III	189	387 IV	141	420 V	158	460 VI	172	508 VII	241	584 I'
27	*Sari arum* (Kabupatèn, Sumedang)	300 I	128	323 II	178	358 III	170	395 IV	159	433 V	160	475 VI	173	525 VII	232	600 I'
28	*Sekar manis* (Kabupatèn, Sumedang)	297 I	142	322,5 II	157	353 III	280	415 IV	86	436 V	159	478 VI	146	520 VII	230	594 I'
29	*Munggang* (Kabupatèn, Tasikmalaya)	255 I	60	264 II	169	291 III	334	353 IV	53	364 V	129	392 VI	152	428 VII	303	510 I'
30	*Wanayasa* (Kabupatèn, Garut)	262,5 I	133	283,5 II	166	312 III	286	368 IV	105	391 V	99	414 VI	175	458 VII	236	525 I'
31	*Sireungit* (Kabupatèn, Garut)	290 I	121	311 II	179	345 III	282	406 IV	96	429 V	121	460 VI	130	496 VII	271	580 I'
32	Gam. pélog (Kabupatèn, Bandung), originally from Jogya	297 I	113	317 II	157	347 III	254	402 IV	140	436 V	126	469 VI	169	517 VII	240	594 I'
33	*„Bloem"* (Kabupatèn, Chianjur)	269 I	130	290 II	130	312,5 III	308	373,5 IV	99	395,5 V	104	420 VI	180	466 VII	249	538 I'
34	*Sari onèng* (Kabupatèn, Sukabumi)	266 I	146	289,5 II	160	317,5 III	242	365 IV	136	395 V	147	430 VI	189	479,5 VII	180	532 I'
35	Gam. pélog from Serdang Kulon (distr. Tangerang), owner RAIKIN	256,5 I	148	279,5 II	137	302,5 III	266	352,5 IV	160	387 V	85	406,5 VI	166	447 VII	238	513 I'
36	Gam. pélog (Kabupatèn, Banjarnagara)	273 I	125	293,5 II	122	315 III	283	371 IV	131	400 V	129	431 VI	197	483 VII	213	546 I'
37	Gamelan, measured by ELLIS (82 p. 51)	263 I	102	279 II	137	302 III	309	361 IV	129	389 V	112	415 VI	133	448 VII	278	526 I'
38	Gamelan, measured by LAND (245 p. 23)	I	123	II	152	III	218	IV	162	V	117	VI	192	VII	236	I'
39	Gam. pélog from the National Museum, Copenhague	292 I	120	313 II	154	342 III	249	395 IV	147	430 V	121	461 VI	151	503 VII	258	584 I'
	Average:	I	120	II	150	III	266,5	IV	130,5	V	113	VI	167,5	VII	251	I'
	Average normalized:	I	120	II	150	III	270	IV	130	V	115	VI	165	VII	250	I'

1) printed *over* the Roman figures representing the tones.
2) printed *between* the Roman figures representing the tones.

Appendix 62

GAMELAN SLÈNDRO SCALES EXPRESSED IN VIBRATIONNUMBERS [1] AND CENTS [2]

	NAMES OF TONES:	I barang		II gulu or jongga		III ḍaḍa or tengah		IV lima or gangsal		V nem		I' barang alit
1	*Manis rengga* (Kraton, Solo)	282 I	219	320 II	266	373 III	226	425 IV	232	486 V	257	564 I'
2	*Laras ati* (Kraton, Solo)	278 I	255	322 II	212	364 III	260	423 IV	226	482 V	247	556 I'
3	Gènder played in one of the gam. *Kodok ngorèk* (Kraton, Solo)	292 I	233	334 II	268	390 III	209	440 IV	269	514 V	221	584 I'
4	Gam. sléndro of P. A. KUSUMAYUDA (laras alit), Solo	268,5 I	218	308 II	275	356,5 III	230	407 IV	246	469 V	231	537 I'
5	*Kanyut mèsem sléndro* (Mangku Nagaran, Solo)	291 I	223	331 II	253	383 III	236	439 IV	225	500 V	263	582 I'
6	*Udan asih* (M. N., Solo)	268 I	263	312 II	229	356 III	214	403 IV	236	462 V	257	536 I'
7	*Udan riris* (M. N. Solo) (gendèr excavated)	293,5 I	255	340 II	255	394 III	223	448 IV	234	513 V	233	587 I'
8	Gam. sléndro P.B. X (Paku Alaman, Jogya, but originally from Solo)	272,5 I	229	311 II	226	354,5 III	253	410 IV	231	468,5 V	261	545 I'
9	*Pengawé sari* (P. A., Jogya)	295 I	251	341 II	233	390 III	234	446 IV	233	511 V	249	590 I'
10	Gam. sléndro of R. M. JAYADIPURA, Jogya	266 I	231	304 II	239	349 III	231	399 IV	254	462 V	245	532 I'
11	*Surak* (Kraton, Jogya)	278 I	205	313 II	230	357,5 III	237	410 IV	264	477,5 V	264	556 I'
12	*Marikangen* (Kraton, Jogya)	278 I	246	320,5 II	213	362,5 III	270	423,5 IV	227	483 V	244	556 I'
13	*Pengasih* (Kraton, Jogya)	265 I	226	302 II	226	344 III	241	395,5 IV	252	457,5 V	255	530 I'
14	*Arja nagara* (Kraton, Jogya)	272 I	215	308 II	249	355,5 III	215	402,5 IV	261	468 V	260	544 I'
15	*Medarsih* (Kraton, Jogya)	262 I	246	302 II	218	342,5 III	254	396,5 IV	234	454 V	248	524 I'
16	*Munggang sléndro* (P. A., Jogya)	292 I	222	332 II	270	388 III	218	440 IV	211	497 V	279	584 I'
17	*Madu Kèntir* (Kraton, Jogya)	293 I	268	342 II	240	393 III	242	452 IV	229	516 V	220	586 I'
18	*Yudasih* of P. A. DANUREJA, Jogya	276 I	229	315 II	210	355,5 III	255	412 IV	250	476 V	256	552 I'
19	Gam. sléndro in the Ethnogr. Museum at Berlin (originally from Jogya)	299 I	253	344 II	236	394 III	225	455 IV	263	522 V	235	398 I'
20	Gam. sléndro (Kabupatèn, Pasuruan)	274 I	236	314 II	236	360 III	259	418 IV	239	480 V	230	548 I'
21	Gam. sléndro from Mejaya, dèsa Jatipasar near Trawulan, reg. Majakerta, East Java	276 I	262	321 II	227	366 III	213	414 IV	235	474 V	263	552 I'
22	Gam. sléndro from Sumberdawisari, res. Pasuruan	275 I	257	319 II	195	357 III	256	414 IV	224	471 V	268	550 I'
23	Gam. sléndro (Kabupatèn, Cheribon)	262 I	240	301 II	256	349 III	215	395 IV	245	455 V	244	524 I'

[1] printed *over* the Roman figures representing the tones.
[2] printed *between* the Roman figures representing the tones.

	NAMES OF TONES:	I barang		II gulu or jongga		III ḍaḍa or tengah		IV lima or gangsal		V nem		I' barang alit
24	Gam. sléndro (Kasepuhan, Cheribon)	293 I	226	313 II	205	376 III	265	438 IV	229	500 V	275	586 I'
25	Gam. sléndro (Kanoman, Cheribon)	271 I	250	334 II	232	358 III	218	406 IV	235	465 V	265	542 I'
26	Gam. sléndro (Kacherbonan, Cheribon)	282 I	256	327 II	204	368 III	200	413 IV	246	476 V	294	564 I'
27	*Panglipur* (Kabupatèn, Sumedang)	262 I	285	309 II	194	345,5 III	249	399 IV	265	465 V	207	524 I'
28	*Panggalih* (Kepatihan, Sumedang)	292 I	194	326,5 II	253	378 III	227	431 IV	264	502 V	262	584 I'
29	*Layem* (Kabupatèn, Tasikmalaya)	290 I	223	330 II	254	382 III	205	430 IV	233	492 V	285	580 I'
30	Gam., formerly in the possession of the Sultans of Banjermasin, now in the Museum of the Batav. Society	292 I	212	330 II	249	381 III	209	430 IV	244	495 V	212	584 I'
31	Gam. sléndro in the Ethnogr. Museum at Hamburg	263 I	279	309 II	240	355 III	220	403 IV	263	469 V	198	526 I'
32	Gam. sléndro (Kabupatèn, Bandung)	270 I	245	311 II	209	351 III	244	404 IV	265	471 V	236	540 I'
33	Gam. sléndro (Kabupatèn, Chianjur)	293 I	253	339 II	218	384,5 III	241	442 IV	271	517 V	217	586 I'
34	Gam. sléndro from Serdangkulon, distr. Tanggerang, res. Batavia	266,5 I	233	306 II	238	350,5 III	256	406,5 IV	208	458 V	265	533 I'
35	Gam. sléndro from Rancha iyuh, distr. Tanggerang, res. Batavia	282,5 I	232	323 II	241	371 III	245	427,5 IV	222	486 V	260	565 I'
36	Gam. sléndro I (Kabupatèn, Majakerta)	275 I	244	313 II	228	357 III	240	410 IV	254	475 V	254	550 I'
37	Gam. sléndro II (ibid.)	283 I	250	327 II	185	364 III	211	411 IV	254	476 V	300	566 I'
38	Gam. sléndro III (ibid.)	282 I	256	327 II	195	366 III	217	415 IV	252	480 V	280	564 I'
39	Gam. sléndro IV (Pusaka Majapahit) (ibid.)	278 I	249	312 II	236	368 III	229	420 IV	281	494 V	205	556 I'
40	Gam. sléndro (Kabupatèn, Prabalingga)	272 I	249	314 II	232	358 III	238	412 IV	272	482 V	209	544 I'
41	Gam. sléndro from Bangkalan, Madura	270 I	240	310 II	234	355 III	228	405 IV	244	466 V	254	540 I'
42	Gam. in the Royal Institute for the Indies at Amsterdam, originally from Jogya	284 I	233	325 II	248	375 III	237	430 IV	268	502 V	214	568 I'
43	Gam. sléndro measured by ELLIS (82 p. 47)	270 I	228	308 II	256	357 III	244	411 IV	232	470 V	240	540 I'
44	Gam. sléndro measured by LAND (245 p. 22)	I	251	II	231	III	224	IV	239	V	255	I'
45	Gam. sléndro, measured by DE LANGE (30 p. 458 and 459)	I	204	II	267	III	231	IV	267	V	231	I'
46	*Laras ati* (Kraton, Jogya)	278 I	254	322 II	213	364 III	259	423 IV	227	482 V	247	556 I'

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I. BEKA

B 15007 I	(Sriharchana)	I 390
B 15007 II	(Babar layar)	I 97, 167, 312
B 15723 I	(Badut) (angklung)	I 361
B 15723 II	(Rènggong) (angklung).	I 361, 378
B 15750 I	(Chirebonan)	I 402, 403
B 15750 II	(Udan liris)	I 402, 404
B 15752 I	(Papatet tengah)	I 402
B 15752 II	(Pamuragan)	I 403
B 27883	(Glaṭik glinding)	I 129
B 27983	(Ular kambang)	I 129

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GJX	5	(Tarupala)	I 127, 301
GJC	6	(Puspawarna)	I 127, 130, 131, 301, 312, 337
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GJX	18	(Kebogiro)	I 301
GJX	22	(Pangkur kajantur	I 124, 171
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GJ	60/65	(Ménak jingga léna I–XII).	I 124, 256
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GJ	63	(id. VIII)	I 69
GJ	116	(R. Balesrawa perang sama R. Gaṭot-kacha)	I 256
GJ	130	(Kinanṭi sanḍung)	I 124
GJ	132	(Ayak-ayakan).	I 306
GJ	157	(Ilir-ilir gunanṭi) [1]	I 128
GJ	161	(jineman (Chérémendé))	I 129
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GJ	162/167	(Ménak jingga léna XIII–XXIV) . .	I 256
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GJ	233	(jineman) Glaṭik glinding)	I 129
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D	33001	(Srikaton)	I 130, 337
D	33002	(Koḍok ngorèk)	I 312
D	33003	(Munggang)	I 259

[1]) Actually, this record plays, after *Hanchak-hanchak halé*, first the ditty *Ilir-ilir Tanduré wong sumilir*, and only after that, *Ilir-ilir gunanṭi*.

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N 1874	(Polos)	I 402
N 1875	(Sinom pangrawit)	I 398, 404
N 1875	(Sinom Tegal)	I 398, 403
N 1876	(Liwung)	I 403
N 1876	(Bayubud)	I 398
N 1877	(Lorloran)	I 402
N 1879	(Jemplang)	I 397
N 1880	(Kulu-kulu barat)	I 402, 404
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A 39576a	(Lorloran)	I 402
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A 39638a/d	(lakon Pujawati/Nilawati)	I 247
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A 204007a	(Bayubud)	I 398, 402, 403
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[1]) The words *Java, Jogya, kraton Jogya, kraton Solo, Central Java, Solo* and *Principalities* have been omitted from this Register.

[2]) The figures printed in bold type, following the name of any person, are those under which that person's publications are mentioned in the bibliography on p. 457 et seq. In the text, one of the bibliographic numbers is generally given instead of the name of the author and the title of his work.

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