Matjapat Songs in Central and West Java

Margaret J. Kartomi

Monash University in association with
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Margaret J. Kartomi

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Preface

The uses, functions and degree of musical significance of the *matjapat* song genre in Javanese and Sundanese societies cannot adequately be compared with any one song genre of a Western society. *Tembang matjapat* is both 'folk' and 'art' song. It resembles Western folk-song in its relatively free and improvisatory performance practice and in that the composers and poets of *matjapat* songs remain, more often than not, anonymous. But unlike Western folk-song, which in feudal society belonged chiefly to the village populations of rural areas, songs in *matjapat* metres are found in both courts and villages, as well as in the various forms of commercialised and non-commercialised theatre in the cities, towns, villages, and courtly centres. The songs range from short, straightforward ditties to songs of a high degree of artistic complexity and refinement. Performed by unaccompanied solo singer or interpreted to the accompaniment of elaborate ensemble, *tembang matjapat* comprises love songs, religious songs, moral-didactic songs, songs for and by children, lullabies, songs paying respect to parents and superiors, ceremonial songs of court and village, and songs of dramatic intent.

An ethnomusicological study of such a widely significant and little investigated cultural medium as *tembang matjapat* cannot restrict itself to purely musical elements, but has to take into account the place of these songs in society, past and present. While Part I treats in a general fashion of social, historical and textual aspects, compiled partly from observations in the field work period and partly from secondary sources, Part II deals with the purely musical aspects. Chapter 3, which gives an outline of the main developments of *tembang matjapat* in its historical context, refers to such questions as Indian-Javanese cultural contact, the impact of Islam and the rise of Western colonialism, all of which developments are reflected in the poetic content and structures and indirectly in the musical styles of *tembang matjapat*.

Part II is based chiefly on analyses of musical sources, which consist of taped and disc-recorded performances of *matjapat* songs transcribed in Western notation. The songs were collected by my husband and myself, partly in Java in 1959 and partly from Javanese and Sundanese singers visiting Europe in 1965. Tape recordings from *Radio Republik Indonesia* and the *Ethnomusicologisch Archief, Museum voor de Tropen* in Amsterdam were used as well as the *Lokananta* disc ALD-041 and notated melodies from songbooks published in Java.

The original plan of this work was to incorporate all the main areas in Indonesia where songs in *matjapat* metres are sung, namely Central Java, Sunda, East Java, Madura, and Bali. However, the size of such an undertaking has prevented this for the time being. The musical elements of Central Javanese *matjapat* alone may be regarded as an interminable study.

The scope of the work was therefore limited to *matjapat* in Central and West Java, based on a fairly large collection of taped performances of songs in both these areas. Sundanese musical styles are admittedly radically different from Central Javanese musical styles, especially in vocal techniques. But in a first study of *matjapat*, the additional breadth afforded by a comparison of songs in these two major stylistic areas seems advantageous, especially in view of the fact that some formal musical elements in both regions are similar and prosodic structures are basically the same.

Both Javanese and Sundanese admit that elements of Central Javanese culture have entered the realm of Sundanese culture over the centuries, chiefly by way of the courts. Powerful political rivalry has long existed between the Javanese and Sundanese, with the Javanese generally dominant. Despite this, the Sundanese certainly did not adopt elements of Javanese culture blindfold. Borrowed elements were not only highly selective but were radically

changed to meet Sundanese stylistic preferences. Thus, *tembang matjapat* was admitted into Sundanese culture with prosodic elements unchanged but with poetic and musical styles transformed in their very essence. There are some indications, moreover, that Sundanese musical style has had some influence on the music of the Central Javanese area of Banjumas, especially in vocal and *kendang* performance styles.

The great majority of songs in this collection are unaccompanied. From the total collection of 250 songs or versions of songs, each of which was subjected to detailed musical analysis, 147 Central Javanese and 54 Sundanese transcriptions were selected.

A few singers who performed songs on tape wished to remain anonymous and were therefore given fictitious names.

Indonesian words are spelled according to official Indonesian orthography (as of 1972). As is often the case in recent publications using the Javanese language, especially Javanese song books, diacritical marks are omitted. For the sake of orthographic clarity, the singular and plural forms of Javanese, Sundanese, and Indonesian words are written identically, e.g. both the singular and plural of *kidung* are *kidung*.

The word 'Javanese' in its wider sence applies to the whole island of Java. In its narrow sense it applies only to the language and culture practised in Central and East Java, the West Javanese language and culture being covered by the word 'Sundanese'.

This work is a revised version of the author's doctoral thesis *Matjapat Songs in the Culture Areas of Central and West Java*.

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To all the Central Javanese and Sundanese singers who allowed us to tape their performances of *matjapat* songs and freely gave information and opinions, and to Drs Ernst Heins of the *Ethnomusicologisch Archief, Instituut voor de Tropen*, Amsterdam, who allowed us to make copies of tapes, I wish to express deep appreciation.

Of those in the Musikwissenschaftliches Institut, Humboldt Universität, who contributed their help during the preparation of the thesis, I wish particularly to thank Professor Georg Knepler and Dr Jürgen Elsner for their valuable criticisms and suggestions and Dr Reiner Kluge, who suggested a method to measure change of melodic direction.

My husband Hidris, whose mother languages are Javanese and Sundanese, whose taped performances of songs are included in this collection, who helped collect and tape other performances and who bore most of the work of translating the song texts, has assisted and advanced the writing of this work in every way.

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ABBREVIATIONS

L.J.	Low Javanese
H.J.	High Javanese
IPT	First Pillar Tone
IIPT	Second Pillar Tone
O.P.	Original pitch of performance before transposition.
T.L.	Time-length, duration of a song.
M.M.	<i>Mbombong Manah</i> , books of Javanese songs, R. Tedjohadisumarto (collector) Djakarta, 1958.
G	<i>Gong</i>
k	<i>ketuk</i>
n-6	<i>kenong</i> on tone 6
pj	<i>kempjang</i>
p	<i>kempul</i>

PART ONE

MATJAPAT in SOCIETY and HISTORY

Tembang Matjapat in Society

The dearth of scholarly writings on *tembang matjapat* in no way reflects upon its longevity, popularity and pervasiveness in Javanese society past and present, nor on its wide participation and significance in many of the other fields of Javanese art. Like every other branch of Javanese culture, *tembang matjapat* embodies many facets of the whole life and culture. The parcelling off of different art fields as distinct, separate entities did not take place in feudal Java, the arts of *tembang*, *gamelan*, *wajang*, *sastra* (literature), *keris*, *batik* etc., all forming an interactive unity of artistic styles, mythological content and visual, moral and aesthetic ideas. The art of *wajang*, as an obvious example of unity between Javanese art fields, combines the arts of theatre, literature, song, declamation, *gamelan*, and puppet design and craftsmanship, its play of shadows symbolising and reproducing the mythology, taboos, and mysticism of ancient Java.¹

Unity in Javanese art is also exemplified by the animist symbolism in some *matjapat* song texts which correspond to the symbolic meaning of animal and nature design in Javanese visual arts.² The musical term *eluk* used in *tembang matjapat* probably derives from the terminology of the sacred weapon *keris*. The foreign origin of *tembang gede* refers only to the metrical system of the poetry and not in any way to the musical aspects; indeed, the *tembang gede* melodies are as distinctly Javanese as any of the *tembang matjapat* or *tengahan*. Musically all three types of *tembang* form a unity of vocal style.

Between *tembang matjapat* and the other branches of Javanese art there exists, then, either a direct or a symbolic

interrelationship which results from the great antiquity of Javanese art and social forms. *Tembang matjapat* is a direct participant in the arts of theatre and dance, ancient and modern, in belletristic and historical literature, in *gending* and in the field of lightly accompanied or unaccompanied solo and choral song. The symbolic roots of *tembang matjapat* (understood in its widest sense as being song in autochthon Javanese poetic metres), reflecting life in Java and the world views of its aristocracy and peasants, the historical events and the canonic development of art in Java's long contact with foreign ideas and cultures, reach back into the ancient myths, communal ceremonies, and traditions of early Java.

Hence, in *matjapat* songs we find reference to or expression of not only the old pagan animist ideas and symbolism but also those of Hinduism, Islam, and Christianity. We find *matjapat* texts dealing with old indigenous mythical stories (such as those of the *Pandji* myth) as well as texts relating Javanised versions of the Indian epics *Rāmāyana* and *Mahābhārata*. Not individualistic ideas but a communal sense of values and moral attitudes are expressed, attitudes essential since earliest times for the survival of the complex traditional community organisations of rural Java.

Matjapat songs are an integral part of forms of *Sendratari* (*Seni Drama Tari*), as in the moonlight dance-drama performances of stories of the *Rāmāyana* in front of the Ćiwa temple at Prambanan, Central Java. At Prambanan the stories are told, in the absence of dialogue, by a group of singers in *matjapat* and *gede* metres to *gamelan* accompaniment. *Matjapat* songs are also used in forms of village theatre (such as *Wajang Kulit*, *Wajang Orang*, Sundanese *Reog*), courtly theatre (*Wajang Kulit*, *Wajang Orang*, *Langendrijan*, *Langenasmara*, *Langenwanara*) and 'town' theatre (*Wajang Orang*, *Ludruk*, *Ketoprak*, Sundanese *Sandiwara* etc.).

Matjapat texts incorporate not only independent short poems expressing single ideas such as joy at the sight of a harvest, but also lengthy literary forms such as the *babad* (historical writings from the *pasisir* period onwards), the *kidung* (story-poems in *matjapat* and *tengahan* metres), parts of the *lakon* (*wajang* texts), and the *suluk* (mystic poems in *matjapat* metres). These literary forms relate perennially popular legends and romances of indigenous and foreign origin, the sources of the rich mythological characters and tales of Java. Indeed, most Javanese belletristic literature since *pasisir* times has been written in *matjapat* metres, and many old poems were re-written and adapted into *matjapat* poetry.

On the purely musical side, *tembang matjapat* is integrated stylistically with the body of Javanese music proper. The *pelog* and *slendro* tonalities and all that is implied by the concept of *patet* are equally characteristic of *matjapat* vocal melodies as they are of instrumental *gamelan* music. Most characteristically, in village and in court, *matjapat* singing is a rhythmically 'free', metrically irregular, unaccompanied vocal medium, in which rhythmic, melodic, ornamental, and intonational variability reach far beyond the stylistic limitations of idiophonic instrumental music. But *matjapat* songs are also frequently accompanied by full *gamelan* or lightly accompanied by the *gender* in Central Java or the *katjapi* in West Java. When accompanied, the vocal style of the *Sinden*, *Dalang*, or *Wajang Orang* soloist is restricted in its degree of musical variability by the requirements of ensemble performance, and even more stringently in the case of a choir (*Gerongan*). The greatest degree of freedom in the performance of *matjapat* songs is sometimes reached in the unaccompanied introductions to *gamelan* works.

Tembang, and particularly *tembang matjapat*, is indeed

one of the most frequently practised and popular of Javanese traditional art forms, 'for it takes no capital to sing and not very much skill'. As Geertz reports from a village in Java, 'you cannot walk from one end of Modjokuto to the other after ten at night and not hear someone singing a *tembang* somewhere along the way'.³

Matjapat song is both folk-song and professional song, belonging to the village, to the theatre, and to courtly ceremony. A mother may sing her child to sleep with a *matjapat* song; a famous *Dalang* or *Wajang Orang* performer may sing melodies in *matjapat* metres in their theatrical performances; a *Surakarta Keraton Pradjurit* facing the large door behind which, in olden times, the *Susuhunans* were wont to sleep, may sing all night *matjapat* songs in a style 'extremely surcharged with variations and fiorituri prescribed by tradition'.⁴ It is possible that *matjapat* singing in Javanese courts may have been bound to regulations reflecting the hierarchy of courtly life in the manner that certain *gending*, *batik*, and *keris* designs are known to have. However, many traditional courtly customs extant before World War II have been irrecoverably lost, due to paucity of documentation. The practice of midnight singing in the courts is the only known and surviving practice of unaccompanied, ceremonial, courtly *matjapat* singing. And even this is no longer done in the *keraton* of the Sultan of Djogjakarta.⁵ Only *tembang gede* is regarded as a fit medium in which to honour the Sultan in *Ujon-ujon* concerts given, for instance, on the birth days of the Sultan (honoured every 35 days). Musically, however, the style of singing *tembang gede* seems to resemble *tembang matjapat* closely.

Matjapat songs play certain functional roles within *gending*, some of which are entitled after *matjapat* metre names (e.g. *Ketawang Midjil Sulastri*,⁶ *Gerong Gending*

Pangkur,⁷ *Ladrang Pangkur*,⁸ and *Srepegan Dandanggula*), in a similar fashion to the practice of naming some aristocratic *batik* designs after certain *gending* names. An accompanied or unaccompanied vocal introduction to a *gending* - a *Bawa* - is sometimes based on a *matjapat* poem or the first line thereof. Intermezzo songs between theatrical acts (*Uran-uran*) are often *matjapat* songs.⁹ One or more solo or choral songs within a *gending* often follow or alternate with songs in other metres. For instance, the *Sinden* in the *Ladrang Pangkur*¹⁰ sings her free melodic line over the strict quadruple beat of the *gamelan* to the *Kinanti Djugag* and *Kinanti* metres. Sometimes in the course of a *gending* the whole *gamelan* halts while a singer performs an unaccompanied, highly ornamented, relatively free-rhythmic song in a *matjapat* metre, contrasting strongly with the strict quadruple beat and mass of sound of the main body of idiophonic *gamelan* instruments. For instance, a male *Wajang Orang* actor gives a powerful performance of an unaccompanied *Midjil* in the middle of the *gamelan*-accompanied *Gatutkatja Gandrung*.¹¹ In this same example, a popular *matjapat* melody is repeated by the male singer within the piece, a contrasting female voice performing another melody between repeats (*Kinanti*, Transcriptions 45 and 46).¹²

The symbolical and magical meaning of certain *matjapat* songs was probably of deeper significance and more widely accepted in previous centuries than in modern rural Java, just as some *batik* designs generally believed to possess magic curing power to the wearer have to a large extent lost their magical meaning and are today mass-produced for general consumption.¹³ But animist views persist in many rural areas, as opposed to the cities and towns, which have acquired a new social order and outlook through foreign contact and Indonesian nationalism. Ancient pagan

rites such as the Nini Towong rain-making ceremony in the Banjumas area still exist. The evergreen *Wajang Kulit* still preserves the spirit and imagery of Hindu-Javanese times. Song is still employed by some with intent to repel evil forces believed to cause illness and calamities of all sorts. In the villages, some people of the older generation still sing *matjapat* songs at home in order to calm themselves when in a state of fear or to avert illness or adversity. These are mostly taken from the *Kidung*, which are long story-poems or advice-poems in *matjapat* and *tengahan* metres. Satjadibrata even defines *kidung* in his Sundanese-Indonesian dictionary as *tembang jang maksoednja oentoek menolak bahaya karena perboeatan hantoe*, which translates as 'tembang (sung) in order to fight off the danger of actions by evil spirits'.¹⁴

Outspoken expressions of the animist outlook are still to be found in modern Java, especially in times of crisis or stress. I have been told that in the Wonogiri area of Central Java, during the revolutionary struggle against the Dutch, guerilla fighters used to hold *Kidung* nights every Friday from late evening, sometimes until dawn. Participants sang magically powerful *kidung* (*matjapat* songs) in the belief that this might help to frighten the enemy away. It certainly helped to build up their self-confidence.

On the occasion of an ordinary *Malam Kidungan* (*Kidung* Night), the neighbours young and old gather together in the host's house and partake of specially prepared food. The women on such occasions mainly attend to the cooking and serving of food, after which they sit together in a back room of the house. The men sit in the front of the house, usually in an open-walled room called a *pendapa*, and sing from a *Serat Kidungan* (*Kidung* book), which may be a venerated old volume in Javanese script or, as is generally nowadays the case, a printed pamphlet of *kidung* in Latin script.

Since these *kidung* poems are often very long, the performers tend to sing them in straightforward, simple *lugu* fashion, at a fairly fast rate and with a minimum of ornament, in order to finish performing the whole book in the one night. Women do not dare to sing these magically powerful songs partly because, I was told, the *menses* invite bad spirits. Women and children may sing only those *matjapat* songs which deal with themes from every-day life.

Malam Kidungan may be held on such occasions as moving into a new house, or celebrating the planting or harvesting of rice. One may be held on special ceremonial occasions such as the *Tingkeban*, a celebration held in honour of a seven-months pregnant woman, because she is about to enter the state of motherhood; or after a *Tjukur Baji* ceremony, when a new-born baby's hair is cut for the first time. Sometimes they are held simply because a host happens to have some extra funds.

However, *Malam Kidungan* are not as frequently held now as they were a half a century ago. This is especially the case in West Java, where *matjapat* singing is becoming more and more a professionalised activity or looked upon as belonging to the older generation. This tendency may also be observed in rural Central Java but to a much lesser extent. Some amateur radio stations (e.g. P2SC in Djakarta) broadcast a *Malam Kidungan* every 35 days on *Djumat Kliwon*.¹⁵ *Matjapat* singers from various parts of Central Java gather in the studio late at night, sit *sila* (crosslegged) on the floor, sipping tea until dawn, singing excerpts from a *Kidung* book in Javanese script, or improvising texts on the spot. The national Radio Republik Indonesia also broadcasts *matjapat* singing in smaller quantities in Java.

In the popular ceremonial feasts named *Slametan* (held

on occasions of birth, marriage, death etc.),¹⁶ or at school and other gatherings, the guests present are sometimes welcomed by a choir singing a *Panembrama* song in a *matjapat* metre (for examples see Transcriptions 111 and 121, entitled *Kinanti Panembrama*). Sometimes the more formal part of a *Slametan*, with its religious and other ceremonies relevant to the occasion, is followed by a *Malam Kidungan*, during which the host and guests relax with solo or community singing of well-known *matjapat* songs.

Advice to a bride is sometimes sung in *tembang*, in order to ensure long-lived happiness in wedded life. *Di Pradja* reports and gives textual examples of songs in *Dangdanggula*, *Sinom* and other metres, performed in honour of a Sundanese bride.¹⁷

In the *Keraton* Kasepuhan in Tjirebon, a special *kidung* singer is employed to sing at the ceremony to celebrate the first time a royal baby walks, at the age of seven months. This ceremony is called *Upatjara Mudun Lemah* (crown-touching ceremony). The baby is helped to walk through *sadjen* (offerings) from a bamboo cage up five golden steps to a throne and back. The five steps symbolise the five rules of Islam and the Moslem prayers which should be said five times a day. Several objects are placed in the cage and the parents watch to see which object the baby touches first. If he touches a gold object, it means he will be rich. If he touches rice, it means he will become a farmer, or at least have to do with the soil. If he touches a pen, it means he will become a scholar. This ceremony is also performed outside the *keraton* in the Tjirebon area, although it has been rarely performed since the forties.

A large number of *matjapat* songs play an educative

role. Moral and religious teachings, albeit sometimes with a feudal tinge, are taught through the song texts. Many songs are intended for children and taught to them by rote at school and at home in order to instil social attitudes and expected behavioural patterns. As a result, the great majority of Javanese and Sundanese village dwellers and court functionaries as well as many city dwellers can sing *matjapat* songs; of course, the number of songs known and the standard of performance largely depends on the talent and musical experience of each singer. Few people born in a Javanese or Sundanese village are unable to sing a few *tembang*, although the more talented singers (in our experience) are usually much more ready to perform than the others.

With the development of 'popular' theatre and music in the last hundred years or so and the import of foreign, popular entertainment into the cities during the twentieth century, the role of classical *tembang matjapat* as a ceremonial adjunct, as a form of corporate, edifying entertainment, as a means of self-expression or as a means of inducing spiritual intervention may be observed to be diminishing in cities everywhere and especially in Sundanese cities. Some young city people who learnt *matjapat* songs during childhood no longer wish to sing them, regarding them as old-fashioned in style and superseded by songs of foreign import. Some reject the songs because of their feudal or their religious content, regarding them as the soporific antipathy of progressive ideas in the modern situation. Increasing numbers of middle-class city dwellers and Indonesians of foreign descent, having received a metropolitan Indonesian, European or a Chinese education, never have the chance to learn how to sing *tembang* either at school, at home or from the neighbours and are therefore

usually not very appreciative of them.

In the villages, on the other hand, acculturation or simple adoption of Western or other foreign cultural elements does not yet seem to be of very great detriment to the indigenous culture, the people remaining proud of and fascinated by their own culture of ancient origins. The mythology and religious beliefs contained in their art are still reflected in their everyday life, moral codes, and inhibitions. The artistic leadership of the *keraton* continues to some extent to be respected, the *wajang* performances continue to fascinate, the *gamelan* and small ensembles continue to be played nightly and the *tembang* are sung and enjoyed by the old as well as the young on ceremonial occasions, at work and in times of relaxation. R. Tedjohadisumarto, wanting to express the universal value of singing *tembang*, writes (in 1958)¹⁸ that in his experience *tembang* is commonly sung when one wishes to express one's emotional state of happiness or sadness. At work one sings too, for instance in order to lighten the task of helping to lift a heavy weight. Young people, he says, on occasions when they happen to be together, simply like to sing *tembang*. And *tembang* is of great disciplinary and intellectual value when learnt and sung properly in school by children.

In recent times, *matjapat* songs have been adapted to serve modern theatrical as well as social, political, and religious propaganda purposes and therefore cannot be regarded as belonging purely to the *alus* art forms in the sense put forward by Geertz.¹⁹ Geertz distinguishes three 'art clusters' in Java: i) the *alus* or 'refined' art complex (including *wajang*, *gamelan*, *tembang* etc.), which is popular among all social classes but finds its greatest strength among the *prijaji*; ii) the *kasar* or 'unrefined', 'rough' art complex (*Ludruk*, *Dongeng* etc.), which belongs to the

classes with the *abangan* outlook, consisting chiefly of the peasantry; and iii) the modern 'national' art complex (popular songs, dance bands etc.). A fourth category to classify art forms like *Wajang Orang* and *Ketoprak* is termed 'popular' art.

These art clusters, oversimplified for purposes of classification, are by no means mutually exclusive. *Kasar* elements are to be found in the *alus* art complex; for instance, the *kasar Panakawan* characters are an essential part of the notably *alus* art of *Wajang*. *Alus* elements are to be found in the so-called *kasar* art forms; even the performances of the transvestite singers in *ludruk* theatre contain some elements of *alus* art styles.²⁰ Both *kasar* and *alus* elements are to be found in the 'national' art complex and in 'popular' art. The modern Indonesian popular song may use not only classical prosodic rules but may also include references of a *kasar* nature and humorous content in its text.

The three 'cluster' classifications certainly overlap in the case of *tembang matjapat*. True, its traditional calmness of rendition, its highly ornamental, 'free'-rhythmic melodic line and its classical text composed to strict prosodic rules classify it as an *alus* art form alongside the *alus* arts of *gamelan* and *wajang*. Contradictions between *alus* and *kasar* elements as found in most Javanese theatrical productions are by no means excluded from *matjapat* texts; witness for example the conversations between the *kasar* giants and the *alus* knight in *Durma* (Transcription 3) and *Sinom* (Transcription 11). Musical styles have expanded; they feature not only *alus* and *kasar* elements but also 'national' and 'popular' characteristics. Religious and political gatherings have included the singing of *tembang* of suitable content.²¹ Especially since the 1945 Revolution,

matjapat songs in modern, everyday language have been created, using old or new melodies and popularising social, political, and religious ideas, the aim being to modernise traditional theatre, literature, and song without losing the 'cultural identity' of the respective Indonesian region. The Javanese Transcription 51 (*Durma*) and the Sundanese Transcription 52 (*Durma*) express political ideas in the times of Soekarno, whereas many *matjapat* song texts listed in *Sinau Tembang Djawa* combine old Javanese melodies with relatively new texts dealing with biblical themes. Geertz (*The Religion of Java* p.343) reports *tembang* singing in the meditation meetings of the *Sumarah* religious sect in East Java. *Matjapat* has been borrowed by art forms described as *kasar*, as in the case of *Ludruk*, or 'nationalist', as in the case of political songs of the Soekarno era. Modern theatrical forms such as the Javanese *Ketoprak* and the Sundanese *Sandiwara* also adopted *matjapat* textual regulations for many of their songs, while *Langendrijan* and the other classical theatrical forms continued as always to use the *matjapat* prosodic system in their *lakon*.

Tembang matjapat, then, belongs essentially but not entirely to the art complex described as *alus*; an art complex which should be regarded as having had wide and ancient social origins, which has been stylistically refined and elaborated to fit courtly requirements and taste, but which is indeed most ubiquitously practised and enjoyed outside the courts. The role of the courts in the stylistic development of *matjapat* songs is very significant, but the sources of musical and poetic vigour and spontaneity as well as much of the poetic content, folklore, and spiritual depth must be accredited to the village populations of rural Java, to whom the majority of *matjapat* texts and melodies belong.

The roles of *matjapat* in recent times raise the question as to the probable extent of future changes in musical style, to correspond with the textual modifications and its expanded use for purposes of political, social, and religious publicity. Some modern *matjapat* songs have adopted what Indonesians would call 'international' (Western) or 'semi-international' musical styles. But political, social, and religious organisations have adopted a gradualist, not a radical policy of cultural change. Instead of abandoning the old songs entirely, they have adapted old melodies to texts with a new content, or they have used new musical styles and poetic content expressed in texts based on the old prosodic regulations.

Apart from these policy considerations, it is unlikely in any case that in the near future the traditional *matjapat* styles will be entirely superseded by new musical styles, given the absence of any strong trend toward social change in rural villages. Villagers have not outgrown the need to express moral-didactic, spiritual, emotional, humorous and other ideas and experience in *tembang matjapat*.

Some degree of stylistic change is, we should admit, necessary if *matjapat* is to retain its vigour and vitality as a creative art form. But it is likely that the forces of change will co-exist with an active preservation of the old songs, as long as there is a social and artistic need for them.

Tembang Matjapat in History

Unfortunately, since the earliest Javanese musical notation systems were developed in the middle of the nineteenth century and there was therefore no tangible way of preserving the melodic lines or other musical elements of *matjapat* songs, the long-term history of *matjapat* melody must remain unrecorded.¹ However, since all poetry in Javanese metres is intended to be sung (it is, indeed, never read aloud), the history of *matjapat* poetry (or what can be reconstructed thereof) is at the same time the history of *matjapat* song. Some tangible sources exist in the form of literary texts, which by intimation, omission, or direct reference give some clue as to the main historical developments in literature and art.² Ever since Javanese courts adopted the art of writing from India in the early centuries of our era, texts have been written and preserved on *lontar* leaves or engraved on stone or copper or other metallic plates, some of which have been deciphered and translated.

Pigeaud has given some indications of the history of *matjapat* poetry in his *Literature of Java*. Whereas unwritten *matjapat* poetry belongs to a very old layer of Javanese culture, it is probable that written *matjapat* poetry first appeared in *kidung* form in the latter part of the East Javanese period (thirteenth and fourteenth centuries A.D.). This development of courtly literature in indigenous metres followed the disintegration of the old Indian metric system of the *kakawin*. Autochthon poetic metres played an increasing role in literature of the ensuing *pasisir* period.³ Eighteenth-and nineteenth-century *pudjangga* are notable not

only for their revived interest in the classical prosody of the *kakawin* but also for their strong interest in poetic techniques and prosody in general. The *pudjangga* made a distinction between foreign and autochthon prosodies and wrote large amounts both of *kakawin* and *kidung* poetry. Possibly in this 'renaissance' period,⁴ *tembang matjapat* acquired the hard and fast prosodic regulations and complex poetic techniques that are in use today. The poetic content of the *kidung*, *babad*, *suluk* and other literary forms kept expanding to include larger amounts of folklore and mythology as well as tales of foreign origin; this broadening of content has continued until the present day to include more recent and topical events and ideas in *matjapat* poetry.

In West Java, *matjapat* prosody (which in its modern form originated in the Central Javanese *keraton*) and even some Javanese melodies and poems were probably imported by Sundanese *keraton* or the people or both, or by the mixing of the people of both areas,⁵ after which the *tembang* went through a process of Sundanisation in musical style and language. *Matjapat* repertoires in present day use in West, Central, and East Java each have a common source.

HINDU-JAVANESE PERIOD

The role played by *tembang matjapat* in Javanese literature is related to the whole question of Indian-Javanese culture contact. For the Javanese distinguish two basic types in their poetry, divisions based not on poetic content or literary length but on whether a poem's metrical system is of autochthon or foreign (Indian) origin. The metrical system of the former is nowadays termed *tembang matjapat* and *tembang tengahan* while the latter is termed *tembang gede*. The main literary form of the autochthon metres is the *kidung* while that of the Indian metres is the *kakawin*. Both are large poetic forms, often hundreds of verses in

length.

Iconographical, architectural, literary, legal, and religious sources discovered in the last few centuries indicate that a period of extensive culture contact took place from the first centuries A.D. between the island of Java (and beyond) and the southern part of the sub-continent of India.⁶ Whether this contact took place through inter-marriage, trade, invasion, colonisation, royal invitation, by a combination of ways or by symbiotic interchange is not finally agreed upon, due to the paucity of evidence. But possibly during the first thirteen hundred years or so A.D. when Brahmanism (in its Shivaite form), then Buddhism (Hinjanaist and Mahajanist) and again Brahmanism (chiefly Vishnuite) became state religions in Java, and Indian-Javanese trading activities were relatively highly developed, Javanese courts consciously imbibed (and probably promoted) Indian culture-religion, the priests of which were renowned throughout Asia for the 'magical, sacral legitimization of dynastic interests and the domestication of subjects and probably for the organisation of the ruler's territory into a state'.⁷ The autochthon animist religion, the basis of which existed in the villages from ancient times, and widespread remnants of which survive today in song texts and other folklore, was probably of too amorphous a character, too much linked with peasant psychological needs to serve as a very effective instrument of feudal control over the masses. Despite or perhaps because of this, it has withstood the test of time better than the various foreign religions which have been promoted by, and for a long time were the exclusive property of, emerging upper class groups, and which in the course of time were remoulded and amalgamated with the old pagan beliefs, which remained because they answered the necessities of peasant life. The mystically sensitive

Javanese peasants, for whom 'rites connected with ancient indigenous myths, ancestor-worship and cults of local spirits of mountains, sources and rivers probably were sufficient religious bindings with the Unseen',⁸ merged mystical elements of the Hindu, Buddhist, and (later) Islamic religions with their own *Agama Djawa* (Javanese religion).

The gifts from India bestowed upon the field of Javanese culture - the art of writing, the epic poems and imagery of the *Māhabhārata* and *Rāmāyana* (translated into Old Javanese at royal command), the prosody of the *kakawin*, Sanskrit additions to Old Javanese vocabulary, technical knowledge and Hindu-Buddhist religious teachings etc. - must have wrought widespread changes in Javanese court life and the ability of the feudal classes to consolidate their supremacy among the peasant masses through the patronage of foreign religious cults and cultural and technical skills. Elements of Indian culture left an indelible mark on classical Javanese culture as we know it today, although a Javanisation has occurred of whatever foreign elements were found amenable to and acceptable into the field of Javanese culture. Indian influence on Javanese court culture and eventually among the people was mainly that of stimulation and enrichment of a culture already highly developed.⁹

Despite the paucity of reference in literary and other sources to the existence of any Javanese artistic practices outside the courts, there can be no doubt that two or more layers of artistic activity co-existed in the Hindu-Buddhist-Javanese periods. Since the art of writing and other cultural skills were the property of the aristocratic and cultural élite, surviving sources of the times are entirely of court origin. But assumably there always existed a simultaneous and interactive stream of village

culture and possibly even several other layers of artistic activity within monastic or other religious or social groups.¹⁰ The most stable elements throughout the tumults of feudal power change in the history of Java's upper social strata remained the largely autonomous organisations of the villages.

Mechanically to split up components of a culture which is, and from earliest times was always an organic whole, can be misleading. But, functionally, two main streams of culture may be distinguished in feudal Java: folk culture, dependent upon tradition and community practice, and court culture, largely dependent upon conscious cultivation and refinement, partly based on Javanese folk and foreign elements. Between these two streams, an exchange of material and stylistic qualities must always to a certain extent have taken place.

Assumably, early Javanese court culture was never purely under Indian influence. Peasant blood must at times have entered court art as the result of courtly patronage of artists from the villages and changes in feudal power, which was more than once taken over by the sons of peasants.¹¹ Village elders, craftsmen, and merchants are known to have attended courtly festivities. And possibly certain artists, scholars, and priests of aristocratic origin who took interest in affairs outside the *keraton* used to take up elements of folk art into the official, courtly art field. In court *wajang*, the *dalang* are known to have criticised 'topical events, sometimes even acts of the reigning prince', by 'performing certain *lakons* or by interspersing certain allusions in the course of a performance ... of some *lakons* it is known on what historical occasions they were performed and to what historical events they allude'.¹²

The great Central Javanese period began in the latter part of the seventh century after the decay of power in the early Brahmanist period. The Buddhist *Sriwidjaja* empire arose with its centre in Palembang, its power having already spread by the eighth century to Central Java where the *Qailendra* dynasty had expanded its power. No doubt Central Javanese court culture at this time was of a very high order, as witnessed by the famous *Barabudur* temple, but all written records of the period were lost. Temple reliefs give evidence of a high musical and dance culture at the time.

The epic *Rāmāyana* was possibly translated into Old Javanese from the Sanskrit even before the famous *Rāmāyana* reliefs were sculptured on the Central Javanese temple at Prambanan in the ninth century. This epic relates the many adventures of Prince Rama as he seeks, with the help of the white monkey Anoman, his captured bride Sinta. Poetry in the Central Javanese period was primarily in Indian metres.

The fascinating medium of *wajang*, in the modern *lakon* of which songs in *matjapat* metres alternate with narrated dialogue and songs in *gede* and other metres, is an art form of uncertain age. According to Rassers, *wajang* (and, incidentally, the *keris*) already 'existed in the Middle Javanese period, but ... their function in this culture probably was not very important'.¹³ The oldest documentary report of *wajang* performance is in the eleventh century *kakawin* entitled *Ardjunawiwaha*,¹⁴ but assumably this already developed art form of ancient spiritual and technical origins, the repertoire of which at this time was expanded to include adapted Indian epics, was the possession of the people of Java long before that.

A new centre of power arose at the end of the tenth century in East Java. Although this period is noted for its

turbulent nature, intrigues, and bids for power, the great kingdoms of Kediri, Singasari and Majapahit became famous creative centres of Old Javanese literature. The *Mahābhārata*, dealing with the tragic conflict between the five 'right' *Pandawa* brothers and the ninety-nine 'left' *Kurawa* brothers, the *Bharata Yuddha*, dealing with the tragic last war of the *Bharata*, and the *Ardjuna Wiwaha*, wedding of *Ardjuna*, are among the famous Indian epics translated at royal command from Sanskrit into Javanese *kakawin* verse or prose, as well as many religious and moral texts. Foreign Indian cultural elements may have dominated court culture until the middle of the East Javanese period, but the *pudjangga*'s knowledge of Sanskrit prosody was at this juncture growing ambiguous and *kakawin* verse more stilted. The *kakawin* remained important in literature of the fourteenth century and much longer but their rules of metric quantity, which are foreign to the languages of Java, eventually reached a degenerate state in their poetic application.

In Pigeaud's opinion, the rise of Javanese verse in autochthon (*matjapat*) metres probably took place during the latter part of the East Javanese period. This rise took place not only because of the degeneration of the court's secondhand knowledge of Indian prosody but also by the growth of Javanese feudal power, self-respect, and stability in the greatest empires Java has ever known - the Singasari and Majapahit. The religious and mythical syncretic process continued, and popular myths, legends, and romances such as the *Pandji* and *Damar Wulan* cycles expanded the literary repertoire. The romantic adventures of the hero *Pandji*, who is said to have lived in the *Kediri* period (1045-1222), are caused, according to the myth, by the abduction of his lovely bride on their wedding night. The handsome young *Damar Wulan*, born a prince but working as a servant at the court of

Madjapahit (1294-1478), finally wins the hand of the queen and control of the kingdom after numerous amorous and dangerous episodes.

By the end of the Madjapahit period, the *kidung* had begun to push the *kakawin*, which, however, were still being created by the *pudjangga*, into the background. *Kidung* written since the East Javanese period have perhaps 'exercised a decisive influence on the development of native Javanese metrics, so-called *maçapat* metres'.¹⁵

Songs of various poetic content are known to have played an important functional role in court life during Madjapahit, and to have been closely related to dance, theatre, and religious ritual. The *kakawin Nagarakertagama* and other fourteenth-century literary works mentioned both instrumental and vocal music (including the singing of *kidung*)¹⁶ in the courts. There were songs about rice cultivation, religious offerings and religious and moral didactic subjects. Folk song in native Javanese metres (later called *matjapat* and *tengahan*) assumably always co-existed alongside courtly *sekar* in Indian metres, although the autochthon metres may have taken a quite different form from those in use today. Doubtless, songs in *matjapat* (autochthon) poetry were sung in the villages from the earliest times, although there are no sources to prove it. Many of the old mythical, historical, and legendary stories of Javanese or foreign origin were sooner or later written down and sung in *kidung* form.¹⁷

PASISIR LITERARY PERIOD

The *kidung*, *wajang*, *gamelan* and other autochthon art forms imbued with overt Javanese mysticism and mythology are the links connecting the Hindu-Javanese world view and culture with the ensuing Islamic period, the authorities of which

found it necessary to sanction non-Islamic but popular art forms and customs.

The expansion of the Islamic religion in Java from the fourteenth century had, like Hinduism-Buddhism, a stimulating impact upon Javanese culture and was accompanied by important changes in the socio-political order. Islam, like Hinduism, was spread by a new ruling class, in this case the *Pasisir* merchant-kings and religious leaders (the *Wali*). It coincided with the emergence of an expanding middle class of north coastal traders and city artisans, anxious to gain power in order to expand and protect its home and international trade.

As political tensions between the Moslems and the Hindu nobility of Madjapahit grew, the *Wali*, some of whom were already unorthodox Moslem and under the strong influence of old Javanese religious concepts, helped to spread the Moslem religion and merchant-king political power among the people by making use of the old Javanese cultural forms as missionary media. In spite of the fact that the new religion banned artistic images of man and animals, the ancient *wajang* theatre and the accompanying *gamelan* and Javanese songs were widely performed and possibly more extensively spread in this period than ever before, the puppets being made with elongated, unanatomical proportions. This art of *wajang*, so deeply implanted in the imaginative consciousness of the people of Java, survived all periods of religio-cultural change.

In contrast to the Hindu-Javanese period, during which court poetry was written in Indian metres (*tembang gede*), most historic and belletristic literature in the *Pasisir* period was written in *matjapat* metres.

The *Wali* wrote poems in *matjapat* metres, according to M. Ng. Mangunwidjaja,¹⁸ R. Hardjawiraga¹⁹ and other

Javanese writers. Mangunwidjaja mentions that Sunan Giri was the first Moslem leader to write *matjapat* songs, followed by the other *Wali*. This is according to some documents inherited from the past but containing no exact reference to the source of information. The songs by the *Wali* include *Asmarandana* and *Sinom* by Sunan Giri, *Durma* by Sunan Bonang, *Putjung* by Sunan Gunungdjati, *Dandanggula* by Sunan Kalidjaga, *Midjil* by Sunan Geseng, *Pangkur* by Sunan Murjapada, *Kinanti* by Sunan Padjang and *Maskumambang* by Sunan Madjaagung. They also wrote *tembang tengahan*, such as *Gambuh*, *Megatruh*, *Balabak*, *Wirangrong* and *Djurudemung*.

The oldest surviving *kidung* and *suluk* texts (the latter of which are mystic poems amalgamating Islamic and pre-Islamic concepts in the *matjapat* poetic idiom) date from the early Pasisir period. 'Probably historical romances and ballads, and some Muslim religious didactic poems are among the first texts written in native Javanese metres, called *tembang macapat* ... It is not unlikely that the first ballads were already put in writing at the end of the Majapahit period, still in Java'.²⁰ Although a large amount of Moslem Javanese literature (such as law books and religious text books) was intended for the *prijaji* class and religious men, popular *babad* and heroic legendary stories, such as the Amir Hamzah cycle, were spread ubiquitously among the people who sang them to popular *matjapat* melodies. Amir Hamzah, believed to be the uncle of the prophet Mohammed, is a legendary prince whose adventures are related to the Javanese literary work *Serat Menak*.

Islamic influence on Javanese music, however, was very slight, and was possibly limited to the introduction of a few new instruments.²¹ Koran recitations and Islamic incantations remained the property of orthodox religion, having no apparent

influence on classical Javanese song apart from the texts, some of which incorporated Islamic religious and moral concepts and Arabic words in the general vocabulary.

CENTRAL JAVANESE KERATON FROM THE EIGHTEENTH CENTURY

Pasisir art declined in the seventeenth and eighteenth centuries as the coastal kingdoms were overcome by the great inland Mataram empire. Apart from the writing of historical dynastic accounts (*babad*), conditions for court art development were not very favourable. Trends in the folk art of the time, apart from myths and legends, have not survived in distinct form.

After defeating the Mataram sultanate in 1749, the Dutch were able finally to establish a firm basis for their colonial power. Between 1755 and 1757, they divided Mataram into three principalities or vassal states - Surakarta, Mangkunegaran and Djogjakarta - the kings of which were given nominal power only. This was of considerable importance to the future course of Javanese art, especially in music, drama, and dance, distinctive forms and styles of which developed in each *keraton*.

In 1813, a fourth principality was created under Raffles near the Djogjakarta *keraton* of the Hamengku Buwana; this *keraton* was the seat of the Paku Alam. Each *keraton* carried on a rich and somewhat independent cultural life. An exhaustive comparative study of the musical and other artistic styles and their history in each *keraton* is yet to be made. Though each *keraton* has its own history of styles and forms of art, each has influenced the other. Generalisations are difficult to make. Some hold that the Mangkunegaran (home of *Langendrijan* theatre) and the Paku Alaman tended to conform somewhat to the Djogjakarta (*Kasultanan* or Hamengku Buwana) style. A view is also held

that the gentleness, softness, and refined classicism of Surakarta music and dance is closer to the *prijaji* ideal than the more robust and powerful style of Djogjakarta. Both claim a degree of artistic innovation.

Unlike the *keraton* in Djogjakarta, the Surakarta *keraton* of the Paku Buwana used its long period of unbroken peace in the second half of the eighteenth century to develop court art activity. To the Prince of Surakarta, Paku Buwana IV (1788-1820), is accredited the creation of large amounts of *matjapat* poetry which are still famous and frequently sung today among the Javanese.²² The other main Central Javanese *keraton* in Djogjakarta, however, was hindered in its cultural development by three quarters of a century of unrest after its foundation in 1755. Not until after the peasant uprising led by Prince Dipa Negara from 1825 to 1830 did the Djogjakarta aristocracy in the *Kasultanan* finally succumb to Dutch power, after which court art began to flourish there too.

In the Surakarta courts, the official chroniclers and maintainers of the *adat* - the *pudjangga* - and some members of the aristocracy took a revived interest in Old Javanese belletristic literature. This activity reflected the pride of Javanese aristocracy in their cultural glory and power in the past. Besides writing lengthy *kidung* and verses of historical, didactic, and encyclopaedic content reflecting the Hindu-Islamic-Javanese world view, new versions of the old *kakawin* came into fashion.²³ *Keraton* interest in music, dance, drama, and literature increased during colonial times. While Javanese aristocratic political power became more and more limited, royal wealth and cultural power needed to be displayed on festive occasions. Traditional song and dance, *gamelan* and *wajang* were highly patronised in the courts,

underwent further processes of refinement to please courtly taste and were standardised in set forms and elaborate variations of them. *Dalang* art spread from the Central Javanese *keraton* all over Java as the model of good taste and refinement in theatre and was generally imitated both among the *prijaji* and the peasants. In the villages, *wajang*, *gamelan*, *tembang*, and *tarian* (dance) remained chiefly communal, not professional art forms, and mostly in a less elaborate form than was usual in the *keraton*, continued to be popular sources of artistic expression.

In this 'renaissance' period of classical literature, old folk tales, traditions, and myths were probably collected for the first time and written down in *matjapat* and other metres. Renaissance *pudjangga* experimented with and elaborated the available poetic techniques. The *matjapat* prosodic rules in use in present-day Java were probably fixed in the eighteenth century: the *matjapat* poetry accredited to Paku Buwana IV was already based upon perfected and elaborated poetic techniques.

Most literature since the creation of the four Central Javanese *keraton* has been written in *tembang tjilik* (*matjapat*). Many old poems such as the *Serat Pararaton*²⁴ were rewritten in *kidung* form. Central Javanese poets of the nineteenth century distinguished two types of autochthon metres (the *tembang matjapat* and *tengahan*) from the metres of foreign origin (the *tembang gede*).²⁵ *Matjapat* poems in their strict metrical forms were composed in the courts and the villages and were very widely spread and sung within and without the courts. *Matjapat* song, alongside other ancient Javanese art forms, acted as a form of psychological refuge from the demoralising effect of political and economic control by colonial power.

Since the courts possessed the best means of preserving their poetry in writing, *tembang matjapat* surviving today often expresses the courtly world view. *Tembang matjapat* served, whether by intention or not, as an instrument to instil mystic and religious ideas and a degree of feudal submission among the people, by whom the songs were so widely sung. Many *matjapat* songs of popular content about love, nature, war, etc. have also survived, alongside the perennially fascinating *wajang* and folklore songs, and tales of foreign origin which syncretised into Javanese art as a whole. One of the most famous *pudjangga* was Ranga Warsita of the nineteenth-century Mangku Negara IV court, who created a much imitated poetic style and wrote a large amount of poetry in *matjapat* metres. Although originally a court poet, tradition has it that he had sympathetic contacts with the people and their art, adopted an anti-feudal outlook and lived in a village outside court walls. His songs, one of which foretold troubled times in the future, are still popularly sung today in Java.

The two layers of court and folk art have certainly not yet merged, but the ages of interactive contact and exchange of ideas between the two cannot but have brought them close together. Court culture had always drawn on the rich folklore, vigour and spontaneity of the people whereas folk culture had benefited from the foreign contacts, intellectual pursuits and systematic refinement of the courts. Some courtly art forms, such as the *serimpi* dance, were adopted by the villages where they were practised in a less *alus* form, whereas some artistic elements of village associations and origin, such as the peasant manner of the comic *Panakawan* characters,²⁶ became an integral part of refined courtly *wajang* performance. *Matjapat* song, similarly, probably adopted different functions and degrees of elaboration in

the courts and the villages, although the elaborate styles are nowadays performed by talented singers of both cultural backgrounds.

THE DEVELOPMENT OF 'POPULAR' ART

While *tembang*, *gamelan*, *wajang* and other traditional art continued to be practised in the courts and the villages, new developments in popular art took place in the last hundred years or more.²⁷ New popular serio-comic theatre developed, with travelling troupes of players. *Matjapat* songs and other artistic elements of ancient origins were adopted by the new theatrical forms, the realistic acting and more topical themes of which reflected a more down-to-earth period, contrasting with the stylised refinement of classical court theatre.

House theatricals called *Langendrijan* and *Wajang Orang* developed (or, perhaps, redeveloped)²⁸ in the Mangkunegaran and Djogjakarta *keraton*, in the second half of the nineteenth century. *Langendrijan* is a musical play, the dialogue of which is sung by all-women dancers 'in machapat-measures ... accompanied by the gamelan-sléndro',²⁹ the texts being adaptations of the *Damar Wulan* romance. Its techniques were perfected in the Mangkunegaran *keraton*. *Wajang Orang* is an elaborate musical play in which human actors play the parts of the *Wajang Kulit*, with dancing, singing, prose dialogue, *tembang*, and *gending* providing introductory, interludary, and accompanying music. In this century it has spread all over Java in the courts and the towns and has become very popular. The *lakon* deal mainly with the traditional *wajang* repertoire, but in recent times certain organisations have tried to topicalise it a little by inserting modern social and political references into the main dialogue.³⁰

The other two main types of popular theatre are played only in non-courtly circles, dealing more with popular topics and current events. *Ludruk* originated in East Java, with its centre in Surabaya; it consists of spoken dialogue, dances, and songs (*kidungan*) in *matjapat* and other metres and is accompanied by a special *gamelan* ensemble.³¹ The origins of the musical and dance styles are clearly traditional but they are much less stylised, and more dynamic and modern in form. *Ludruk* has often been used for the propagation of new ideas. The texts have included moral and political instruction, the humorous treatment of topical subjects like finding employment and, until 1965, the struggle against landlordism.

Ketoprak (in East and Central Java) and *Sandiwara* (in West Java) also consists of dance, dialogue, and song in *matjapat* metres accompanied by a *gamelan* ensemble. The texts deal with Islamic, pre-Islamic, and contemporary times as well as Persian-Arabic stories.

THE TWENTIETH CENTURY

Twentieth century developments in *tembang matjapat* may seem minor and insignificant in comparison with the great continuity of Javanese song, symbolism, and mythology in Java's long history of cultural retentiveness. But new developments have taken place which may portend more widespread changes for the future. These modern developments in *tembang matjapat* parallel the changes in the other arts and reflect the movements, consciousness, and events of the times. Indeed the momentous socio-political changes that occurred in twentieth-century Indonesia have been more rapid and probably further-reaching than changes during the last few centuries. It is therefore not surprising that efforts have been made since the Revolution, especially by cultural

bodies, to adapt the poetic and musical aspects of *matjapat* songs into an idiom able to express problems and ideas relevant to modern times, just as new forms of *Wajang Kulit* have appeared to meet modern requirements³² and topical references to events and ideas of contemporary times were inserted into performances of live theatre such as *Ludruk* and *Ketoprak*.

In the villages, those largely autonomous and most stable units of a not yet stable modern Indonesian state, the old *matjapat* songs continue to be sung by individuals or groups, in private or on ceremonial occasions, within theatrical performances, in *gending* or in solo unaccompanied form; and the old courtly *tembang pendapa* practice of mid-night singing by a court official continues to honour the reigning prince in the *Kasuhunan*, Surakarta. But as has been mentioned, some *matjapat* songs have been modernised in content. Songs were created in the old prosodic regulations to texts with topical interest and an 'international' diatonic musical style, or they retained both the old *matjapat* prosodic regulations and musical style and merely modernised the poetic content. This was a reflection of the need felt by Indonesians to reintegrate traditional cultural elements with new ideas reflecting modern Indonesian society, a reflection of the efforts to develop a national Indonesian culture.

Decades before Indonesia became a sovereign country in 1950, in conditions of deep unrest, armed struggle and finally war, the search for a national Indonesian style or 'identity' had begun; and although pride in past cultural glory was very strong, the forms and content of traditional art which Indonesian political leaders wanted it to express were found insufficient for the expression of modern problems

and emotions.³³ Western art had been present in the archipelago for centuries, but the mystic, symbolic aura of the ancient indigenous culture resisted for a long time the impact of Western artistic ideas, which were in general found inharmonious in a context of traditional Javanese culture. But the struggle for Independence and the new political and social ideas germinating since before the twenties changed the outlook and hopes of millions of Java's inhabitants, including eventually their outlook upon the West.³⁴

After Independence, while the movement to preserve traditional culture continued, the nostalgic, collectivist artistic attitudes of artists and art lovers during the authoritarian colonial period began to be replaced by attitudes allowing the artistic expression of individual experience and the responsibility of individuals and groups to the nation. The 1945 Revolution and attainment of Independence gave new spirit to some of the arts; this was most clearly reflected in the upsurge of high-quality modern Indonesian literature and painting after the Revolution. Experiments were made in Western and mixed Western-Indonesian styles of music, as well as the other arts. Defensive measures were also taken to preserve the various regional cultures from Western influences from early in this century till well into the post-revolutionary period as part of the political opposition to Western culture and colonialism.³⁵

Several political groups after Independence demanded that art works be closely related to the political, social, and moral order of the time. The Nationalists set the last principle of *Manipol Usdek* (proclaimed by Soekarno in 1959) as the artistic guideline, i.e. the attainment of national

identity. Forms of literature which characteristically relate stories in which inner and outer conflicts between the 'right' and 'left' parties almost always end with victory for the 'right' party, were found favourable for adaptation into a modern context for propaganda motives, especially those of the Nationalists and Communists. Cultural organisations such as B.M.K.N.,³⁶ L.K.N.³⁷ and Lekra³⁸ encouraged the creation of songs, paintings, and theatrical productions etc. which dealt with contemporary political and social problems. Lekra also employed people to collect traditional songs in certain areas, to compose new songs or texts of songs serving mainly political purposes and to distribute them among local performing groups. These collections were presumably lost in the anti-Communist turmoil following the political upheaval in October 1965. The Ministry of Education and L.K.N. spread both traditional and modern diatonic songs with a nationalist content (for instance, the Javanese Transcription 51 in this collection). Theatre, song, literature, painting, and other arts in their modern form, reflecting topical ideas and events, made up an artistic stratum which distinctly contrasted with Western-style entertainment on the one hand and classical art of the courts and villages on the other.

But the anti-feudal, nationalist and socialist art trends in the post-revolutionary towns and villages of Java were not always as vigorous and successful as they might have been. Lacking somewhat in clarity of direction in a period in which some of the revolutionary spirit of the late forties was petering out, their potentialities were frustrated by delays in the Revolution and fulfilment of its promises. 'The cultural disintegration is ... closely connected with the disintegrated state of society in

particular. Nor have the revolutionary processes produced a harmonious cultural interaction between the cities and the countryside'.³⁹ In the cities, the growing social disintegration and lack of harmonious contact between rural and urban areas resulted, despite efforts to prevent it, in the widespread consumption of Western or 'Western-Indonesian' art. Some Western entertainment such as rock-n'-roll and 'pop' music groups like the Beatles were banned under Soekarno's government, ostensibly with the aim of defending traditional culture and encouraging new styles in tune with the Indonesian 'identity'. Since the October 1965 coup d'etat, consumption of Western or copy-of-the-West entertainment has been unconstrained, on the whole, and left-wing cultural organisations and radical-left content in art have been banned. Despite efforts to prevent it, the *keraton* have been selling or losing their art treasures for years now. As the wealth and prestige of the upper feudal order gradually lessen, so does the need for the continual cultivation of formalised courtly art and ceremony. The stalwarts of cultural stability remain as always the villages, in which the old *tembang*, *lakon*, and *gendhing* remain actual expressions of the still semi-feudal social organisation and world view of rural Java.

Java's artistic future will possibly be as stable or unstable and progressive or regressive as its social and political future. The musical problem is part of the wider, unresolved economic, social, and cultural problem felt at almost all levels of society, 'that of the confrontation of traditional Indonesian society with the modern world, a crisis of adjustment that began in the colonial period and is still far from solution'.⁴⁰

The assimilation of certain foreign artistic ideas

and elements through city composers and traditional musicians working professionally will probably continue, along with the hope that these elements may help solve the problem. But in the villages, according to my observations in various parts of Java, especially the Banjumas area, the rural populations are not likely to lose their enormous pride in and respect for their own culture in the near future. There is no serious foreign rival to the traditional culture in the villages, yet. Conditions of rural poverty generally seem to induce the tendency to conserve what good things one has rather than to submit to foreign values. Most Javanese villagers are as ethnocentric as rural villagers elsewhere; to them Western music, whether 'classical' or 'pop', is lacking in delicacy and refinement.

On a national level, the search for national unity in art is 'not basically a question of inter-regional homogenisation but one of spiritual unity between mental universes',⁴¹ and is likely to continue alongside the practice of transformation of old art styles and works to meet modern ideas. The enormous wealth of purely artistic ideas from the different regional cultures and rural areas in Indonesia has been as yet only shallowly tapped. Old feudal, moral, and religious ideas, as expressed for instance in the content of some *matjapat* texts, which were considered to hinder the social and political developments in modern Indonesia, will, perhaps, continue to be replaced by new ideas reflecting the character and needs of various strata of the present social structure, without necessarily destroying the traditional artistic styles. Stylistic and technical changes in music, while still based on traditional artistic values, are not necessarily a negative process and indeed are bound to happen, despite ones' regret at the gradual passing of

the old styles and communalness of art-making from the artistic limelight.

Artistic material and ideas in Indonesia for future development are present in abundance, only artistic motivation and clarity of artistic direction seem to be wanting. Obviously, artistic needs of the contemporary situation in Indonesia can no longer be answered by escapism into the past nor by imitation of foreign styles nor by the creation of art for an élite alone.

Tembang, *gamelan*, *wajang* and other traditional art forms which reflect Javanese character, achievements, and cultural antiquity, having already perhaps reached the heights of artistic perfection, may ultimately serve, alongside art forms of other regional cultures in Indonesia, chiefly as a means of inspiration and stylistic guidance for new movements in Indonesian art. But who knows whether the artistic genius of the people of Java cannot reflect modern needs by further direct developments of exactly those old *tembang*, *gending* and *lakon* which are still constantly performed by and fascinate the people of Java.

Prosodic and Linguistic Aspects

Tembang matjapat is distinguishable from other songs in the area neither by the place and nature of performance, the class background of its singers nor even its musical style, but primarily by its poetic construction. *Tembang matjapat* is melody set to texts of widely varied content to the strict regulations of the *matjapat* poetic system. Like much folk-song and unlike European 'art' song, one *matjapat* melody may be used in stretched or compressed form to fit a number of different texts, as long as they conform metrically to a given verse form. Many a well-known melody is sung in different areas or even the same area to several different texts¹ and occasionally one text is sung to two or more melodies.²

Although the birth of *tembang matjapat* in its modern prosodic sense occurred in the Central Javanese *keraton*, this did not prevent the spread of the *matjapat* prosodic rules to West Java, where there is a separate repertoire of Sundanese melodies sung to texts in *matjapat* metres in the Sundanese language. *Matjapat* metres were also imported long ago to Bali, where there is a large repertoire of songs about everyday Balinese events, moral and educational issues and other subjects. Balinese songs in *matjapat* metres are extensively used in *ardja* theatre, in which the songs are called *tembang ardja*.³ In the island of Madura and in the extreme eastern part of Java, *matjapat* songs are sung in the Madurese language. There are also scattered areas in other islands such as western Lombok, the Kisaran and Metro areas of Sumatra, and southern Kalimantan (Bandjarmasin) which have

been in some way reached by Javanese culture, and where *tembang matjapat* are sung. The present song collection includes only Central Javanese and Sundanese songs, which have the *matjapat* prosodic system and some musical characteristics in common, but which differ strongly in many melodic aspects, style of singing, vocal timbre and, of course, language.

TEMBANG MATJAPAT IN THE FIELD OF CLASSICAL JAVANESE SONG

Tembang (in Low Javanese) or *sekar* (in High Javanese, literally meaning 'flower') means 'song'. There are three main groups of *tembang* based on their poetic system: i) *tembang gede* which are songs in 'big' (*gede*) Indian poetic metres, ii) *tembang tengahan* and iii) *tembang matjapat*, the latter two groups of which are songs in 'little' (*tjilik*) autochthon metres. A sub-type of *tembang* is the *tembang gending*, which is a solo or choral song in any metrical form sung within a *gending*. Other groups of Javanese songs - the *lagu dolanan* (songs for children) and *lagu djondjang* (children's game songs) - will not be considered here.

Tembang matjapat, then, in its widest historical sense may mean song in indigenous Javanese poetic metres,⁴ and in its narrower, more exact sense, song in one of the ten or so poetic metres accepted today as belonging to *tembang matjapat*, in contrast to the *tembang gede*, which are in imported Indian metres and based on Sanskrit prosodic rules of metric quantity. Whereas the *matjapat* metres fit the Javanese language well, the *tembang gede* metres are, theoretically, in some ways not suited to the Javanese language, which does not distinguish between long and short syllables as in Sanskrit.

In the nineteenth century, Central Javanese court poets commonly distinguished two types of autochthon metres: the *matjapat*, which consisted of about fifteen generally

accepted metres, and the *tengahan* ('middle') metres. The *tengahan* metres were less widely known than the *matjapat*, and were supposed to occupy a middle position in age between the respected, 'oldest' *tembang gede* and the commonly used, 'youngest' *tembang matjapat*. However, the dividing line between *tengahan* and *matjapat* metres is not generally agreed upon.⁵ For instance, the well-known *Gambuh* and *Megatruh* metres, which are often sung in *kidung* together with songs in *matjapat* metres, are regarded by some Javanese writers as belonging to the *tengahan* group.⁶ However, R. Tedjohadisumarto⁷ writes that while these two metres in older times were part of the *tembang tengahan* group, in modern times they are generally regarded as belonging to *tembang matjapat*. Jaap Kunst on the other hand writes that these two metres are 'nowadays usually being classed among the *tengahan* group'.⁸

The list on page 41⁹ shows the metric structure of the ten generally accepted *matjapat* metres in common use in modern Java.¹⁰ Each poetic line (*gatra*) has a set number of syllables (*lambah*) expressed by the figures in the list; this rule is called the *Guru Wilangan*.¹¹ Each line must end with a word containing a certain fixed vowel as prescribed in the list; this rule is called the *Guru Lagu*.¹² Having chosen a suitable metre (or metres) for the subject of a poem, by obeying the above rules, a poet may construct a *matjapat* poem in any number of verses (*pada*).

According to one line of tradition, *tembang matjapat* was 'invented' by Prabu Bandjaransari of Sigaluh in the Javanese year 1012 and *tembang gede*, being the oldest, was 'invented' by Prabu Daniswara, king of Mendang Pramesan in the Javanese year 1010.¹³ According to Javanese-Islamic tradition, however, the *matjapat* metres were 'invented' by

SEKAR MATJAPAT		I	II	III	IV	V	VI	VII	VIII	IX	X
1	PUTJUNG	4 gatra 12-u	6-a	8-i	12-a						
2	MASKUMAMBANG	4 " 12-i	6-a	8-i	8-a						
3	KINANTI DJUGAG	4 " 8-u	8-a	8-a	8-a						
4	KINANTI	4 " 8-u	8-i	8-a	8-i	8-a	8-i				
5	MIDJIL	6 " 10-i	6-o	10-e	10-i	6-i	6-u				
6	PANGKUR	7 " 8-a	11-i	8-u	7-a	12-u	8-a	8-i			
7	DURMA	7 " 12-a	7-i	6-a	7-a	8-i	5-a	7-i			
8	ASMARANDANA	7 " 8-i	8-a	8-e/o	8-a	7-a	8-u	8-a			
9	SINOM	9 " 8-a	8-i	8-a	8-i	7-i	8-u	7-a	8-i	12-a	
10	DANDANGGULA	10 " 10-i	10-a	8-e/o	7-u	9-i	7-a	6-u	8-a	12-i	7-a

the *Wali* (Moslem saints) in the early Moslem period¹⁴ and the *tembang matjapat* metres were believed to be the youngest.

However, some modern scholars are of the opinion that *tembang matjapat* have the oldest origins since they are autochthon, whereas the imported Indian metres of *tembang gede* assumably first appeared in Java during the Hindu-Javanese period.

'The *maçapat* metres, ... are to be considered as consolidated forms of verse belonging to the mass of indigenous popular Javanese poetry, which for a long time remained amorphous and uncultivated'.¹⁵ The fixed *matjapat* prosody in use today has, possibly, different poetic forms and regulations from those used in olden times. 'In the pre-Islamic period', possibly, '*maçapat* metres were not yet fully developed and differentiated by strict prosodic rules from the mass of indigenous popular Javanese verse'.¹⁶

TEMBANG MATJAPAT IN THE FIELD OF CLASSICAL SUNDANESE SONG
Tembang matjapat constitutes an important part of the Sundanese song repertoire. This song tradition is also of ancient origins, but the prosodic rules used in Sundanese *matjapat* song are identical with their Javanese counterparts. Each of the already mentioned *matjapat* metres is used in West Java, the only difference being that the Sundanese spelling of the longest metre is *Dangdanggula*. The word *matjapat* is, moreover, not well known in West Java; only the names of the *matjapat* metres themselves are generally known.

As in Central and East Java, a distinction is made in West Java between songs performed in free metre (*tembang, sekar, or mamaos*) and songs performed to fit the strict quadruple metre of the *gamelan* accompaniment. According to P. Djatikoesoema, the *Pangeran* (prince) of the *keraton* in Tjigugur near Kuningan, these songs in strict metre are called *sekar tandak*, and this use of the word *tandak* should

not be confused with *tarian tandak*, which means a rather low-class dance with music quite unlike *sekar tandak*. An alternative term for *sekar tandak* is *tembang gending* or *lagu gending*. Sometimes the *tembang gending* are performed in strict metre as *sekar tandak*. In Sundanese areas, the older *tembang buhun* (which are mostly unaccompanied and used for the telling of stories and for festive occasions) contrast with the so-called modern *tembang kaa'jeunaan* (which are often accompanied by instrumental ensembles and consist of various regional styles).¹⁷

Tembang matjapat and *tengahan* in West Java consist not only of indigenous Sundanese songs (*tembang asal*) but also of borrowed Central Javanese *tembang* as well as originally Central Javanese *tembang* modified to suit Sundanese musical styles.¹⁸ The Sundanese song repertoire also includes *pantun* songs and children's songs (*kakawihan barudak*).

THE WORD MATJAPAT

The meaning of the word *matjapat* is, according to several of my Surakarta informants, 'reading in fours' (*matja* means 'to read' and *pat* means 'four').¹⁹ That is, when people read or sing aloud old stories in *matjapat* metres (*kidung*), as a general rule they should try to breathe or make breaks only after each fourth syllable of a line. This popular explanation fits in somewhat with the generally accepted *pedotan* (caesura) rules, which favour divisions of four syllables for all line lengths. The *Kinanti* metre is the best example of this 'division into fours' idea, since each of its six lines contains eight syllables.

Several of my informants said they believe the term *matjapat* means 'simple', that is, it has the same meaning as *lugu* and *bares*, which adjectives along with *matjapat* are

sometimes used in *matjapat* song titles. Thus, Transcription 12 was called *Pangkur Lugu* or *Pangkur Matjapat* by the singer; that is, the title means 'a simple *Pangkur* melody'. Kunst also wrote that *tembang matjapat* are the 'simplest songs',²⁰ to be compared with 'the classical lyrical-epic *sekar ageng* (L.J.: *tembang gedé*)'. However, there do not seem to be any strong grounds to support this explanation of the meaning or the use of the word *matjapat*; the melodies and the musical style of *matjapat* singing are certainly not simpler than the *tembang gede* or *tembang tengahan*, indeed they are mostly melodically complex and are often more highly ornamented.

Perhaps the explanation for this supposed simplicity of *tembang matjapat* is the Javanese belief in the 'inferiority' of their autochthon verse in comparison with poetry in *tembang gede*, with its long lines, Sanskrit prosody, obsolete words and courtly origin.²¹ Or it could refer to the practice of singing *Kidung* in 'simple', unornamented melodic fashion in a *Malam Kidungan*, in order to finish performing a long book in a reasonable time.

S. Prawiroatmodjo's Javanese-Indonesian dictionary defines the word '*matjapat*' as '*empat desa dikanan kiri desanja*' (i.e. four villages to the right and left of one's village); here he is referring to the theory about an ancient Javanese custom of arranging *matjapat* or *mantjapat*²² village units, whereby the head village in the middle was surrounded by four 'outside' sub-villages situated as if on the points of a square.²³ Pigeaud's explanation of the word is as follows:²⁴ '*Macapat* and *mañcapat*, meaning "four fellows", are expressions referring to a group of closely-related units, located on the corners of a square, in accordance with cosmic order. To the Javanese mind the word *mañcapat* suggests safety and the well-known order of the home district'. This explanation supports

the theory of the essentially autochthon quality of *matjapat* metres. However, it is not generally known or accepted among the Javanese with whom I have come into contact.

THE MATJAPAT METRE TITLES

The origins of at least some of the *matjapat* metre names are probably very old. Unlike the Sanskrit names of the *tembang gede* metres, the *matjapat* metres have, with the exception of *Asmarandana*, Javanese names, the original meanings of which are mostly unknown or unclear. Even less clear is the connection between the metre titles and the character of the metres themselves. One possibility is, as Pigeaud suggests,²⁵ that some metre names derived from the first word or words of some early, exemplary poems in the corresponding metres.

Dandanggula

As mentioned in the *Pararaton*, King Kertadjaja of Kediri, after being defeated by Radjasa (probably a synonym for Ken Angrok), was known in the decades after 1222 A.D. by the derogatory name of *Dandang Gendis*, which probably means 'brown crow' and which is a synonym for *Dandang Gula*.²⁶ There are many traditional stories in literary works of the period about Kertadjaja's abortive end, for instance, that he retired to a remote hermitage, or that he disappeared from his seat on an elephant in the battlefield into the air by means of yoga, or that he 'retired from the field of battle and sought refuge in the abode of the gods, which floated in the sky'.²⁷ King Kertadjaja was the scholarly king of Kediri during the period of her literary glory. It could be that the *Dandanggula* metre was popularised in the period after the king's fall, or at a later time of retrospection about Kertadjaja's fall.

Sinom

According to Tedjohadisumarto,²⁸ *Sinom* is related to words

meaning 'young', 'young blood', 'bud'. '*Sinoman*' means 'a group of young people'. 'Probably the ancient rural custom of ordering boys and young men, relatives of the host and the guests, to serve up the food at community meals prevailed too at the Majapahit court'.²⁹ This custom is mentioned in the poem *Nāgarakertāgama* (canto 89, stanza 4), probably written about 1350. The *Sinom* song metre could be a survival of these festive occasions.

Durma

'Durma is the name of a hero, a demi-god; an epic poem is called after him.'³⁰ Perhaps the metre title derives from this poem. According to Tedjohadisumarto, *Durma* is related to words meaning 'go back', 'retreat', 'tell a lie'.³¹ The Kawi syllable *dur*, generally meaning 'evil', may or may not have a relation to the violent, warlike, passionate content of many poems in this metre.

Pangkur

This name could be the remnant of *kidung* incantations chanted by a *Pangkur* officiant as part of his office. 'The enigmatic *Pangkur*, *Tawan*, *Tirip*'³² are mentioned in the *Kalasan* Charter of 778 A.D., described as being armed district superintendents with probable spiritual influence. 'Perhaps in the tenth century in the reign of Sindok, *Pangkur*, *Tawan* and *Tirip* were title names of officials' who collected fees from rural communities.³³ The name *Pangkur* was also used in a Balinese-Javanese *Pandji* romance as a name for *Togog* (a member of the clown-servant *Panakawan* group of *wajang* characters), thereby associating *Pangkur* with the *Panakawan*, who originally belonged to the field of ancient Javanese religious rites.³⁴ According to Pigeaud, *Pangkur* was probably an officiant of religious rites.

According to Tedjohadisumarto, *Pangkur* is related to

words meaning 'war' and 'to look back', which fit the general characterisation of *Pangkur* poems in use today.

Asmarandana or Asmaradana

This is the only *matjapat* metre with a Sanskrit name; *asmara* means 'love' and *dana* means 'charity' or 'gifts'. According to Pigeaud,³⁵ it could be connected with the *Smara Dahana kakawin* of twelfth century Kediri origin.

Midjil

Midjil literally means 'appears' and is related to the word meaning 'born'.³⁶

Kinanti

Kinanti means 'walking hand in hand'. Like *Asmarandana*, *Kinanti* poems are often love poems.

Maskumambang

Mas is a title of endearment, or it can mean 'gold' or (connected with *Permas*) it could refer to 'an officiant in some shamanistic rites in Balinese popular religion'.³⁷ *Kumambang*, meaning 'floating', could as Pigeaud suggests refer to 'a characteristic feature of a shaman's psychic experience'. Or it could refer to a general psychic experience of dreaming unreality, characteristic of some poetry in this metre, which often expresses feelings of longing and homesickness.

Putjung

The word *Putjung* means a young nut or a soldier beetle; according to Tedjohadisumarto, its meaning is also related to *kaluwak* (a spice). In Madura it is also the name of a musical instrument (cleft drum) used by patrols during night watches.³⁸ Perhaps it was originally the answer to a puzzle. Many poems in this metre are puzzles.

MATJAPAT METRE CHARACTERISATION, POETIC RULES AND POETIC TECHNIQUES

Metre Characterisation, Guru Lagu and Guru Wilangan

There are four main types of *matjapat* metres: i) the mainly lyrical (*Kinanti*, *Asmarandana*, *Midjil*), ii) the mainly narrative (*Dandanggula*, *Sinom*), iii) those often used to express violent happenings (*Durma*, *Pangkur*), and iv) the short, pungent metres (*Maskumambang*, *Putjung*).³⁹ Perhaps the characterisation of the different metres is relatively modern. 'It is dubious whether in olden times *maçapat* metres had special characters'.⁴⁰ In fact, a great variety of content is expressed in the various metres; here we can only speak of general tendencies.

As already explained, the *Guru Lagu* and *Guru Wilangan*, which are the only rules by which *matjapat* poetry is tightly bound, fix the number of lines per verse, the number of syllables per line (*lampah*) and the final vowel sound of each line.

The graphs on page 49, showing the variety of line-length in each metre, show at a glance the degree of each metre's symmetry of *lampah*, which together with the *Guru Lagu* influences to an extent the poets' choice of metre to express different types of poetic content.

Kinanti is the most regular, formalised metre, consisting only of even-numbered *lampah*; all its six lines have the same medium length of eight syllables. Besides that, there is alternate line rhyming of the final 'i' vowel. This metre is one of the most popular, especially in West Java, where it seems to be the most common of all metres. Its regularity and relative shortness suit the expression of love, happiness, graciousness, welcome to guests, the beauty of nature, moral advice, and the beginning of a story.

*Graphs of Matjapat metres
showing variety of LAMPAH*

The *Kinanti Djugag* metre differs from the usual *Kinanti* metre in its relative shortness, but its *lampah*, *Guru Lagu* and poetic character are similar. The *Asmarandana* metre also possesses a high degree of regularity, but its less regular rhyming system, its 7-lined *pada* and its one odd-numbered *lampah* (of 7 syllables) make it appear a relatively free verse form. Poems in this metre are mostly of a lyrical, romantic, or pastoral character, but one also finds, among other things, puzzles and prayers in the *Kinanti* metre. According to Tedjohadisumarto, 'the sadness of love' is often expressed in this metre.

Another metre characteristically used to express pastoral, lyrical, and religious content is *Midjil*, which in its metrical construction occupies a middle place between the lyrical and narrative types. Consisting of six lines like *Kinanti*, it has only two types of *lampah*, of 6 and 10 syllables respectively. There are no odd-numbered *lampah*. The three long lines are suitable for descriptive or narrative purposes. Moreover there is a comparatively wide choice of final vowel and there is no regular rhyming. The *Midjil* metre, besides being used for lyrical topics and moral advice, is often used to describe nature. According to Tedjohadisumarto, *Midjil* sometimes describes 'positive sadness', the intention to better one's lot, and hope for the future.

The second type of metre is characterised by *Dandanggula* and *Sinom*, the long verses and irregular *lampah* of which are especially suitable for lengthy narrative didactic poems and poetry on other serious subjects. *Dandanggula* is, together with *Kinanti* the most often used of the metres; many long poems begin and end in this metre.⁴¹ The poems in this metre vary widely in content, from moral advice, jokes, miracles and political events to love and

nature. With its ten *gatra* (lines), which vary greatly in length but are predominantly long, it has the most extended verse form of all *matjapat* metres. All possible vowel sounds are used in the final syllables of the lines. Except in the fourth line, it has alternate rhyming.

Sinom, on the other hand, has a smoother *lampah* sequence. Consisting mainly of *lampah* divisible by four, it has no very short lines and has a long line at the end of the verse. *Sinom* poems show, like *Dandanggula*, a great variety of content; the *Sinom* metre is used, for instance, to begin a story, to give advice and for dramatic conversations in the theatre.

The third metre type consists of *Durma* and *Pangkur*, which, with their very irregular metrical forms and medium *pada* length (both metres have seven lines each), have been found suitable for the expression of conflict, war, death, violent passions, and love. However, riddles and the giving of advice are also expressed in these two metres. Both metres have irregular rhyming and a mixture of odd and even numbered *lampah*. The restricted choice of final vowels contributes to the directness of impact. The *Pangkur* metre contains the only instance of an eleven-syllable line, while *Durma's* seven lines include three seven-syllable lines and one five-syllable line. No other metre has such a variety of line length as *Durma*, the *lampah* of which vary between five and twelve syllables.

Maskumambang and *Putjung* constitute the fourth type of metre; they are characterised by their shortness (both metres have four lines each), their regularity of rhyme, the contrast of short (six-syllable) and long (twelve-syllable) lines, their even-numbered *lampah* and their restricted choice of final vowel. The metres are

used to express anything simple and direct, such as a pungent riddle or advice to children. *Maskumambang* is also often used to express a clear-cut feeling of pain, longing for parents, or homesickness. *Putjung* poems on the other hand are rarely melancholy.

Pedotan and Andegan Rules

The following poetic rules were popularised by Javanese *pudjangga* in the eighteenth and nineteenth centuries in order to elaborate poetic techniques; they are, unlike the *Guru Lagu* and *Guru Wilangan*, by no means essential, especially in non-courtly *matjapat* poetry.

Pedotan is the caesura ruling; musically it means the proper time space between one breath and another during the singing of a *tembang*. According to the *Pedotan* rules, in a line of between six and twelve syllables, a singer should if possible take any necessary breath after each fourth syllable. If, however, this would result in the arbitrary breaking up of a word, one should divide the line into groups of two and three syllables. Thus, for instance, a seven syllable line should be divided up into groups of four and three syllables, or, if this is impossible, into groups of three and four syllables, or groups of two and three and two syllables. A line with five syllables, if it must be broken up, should be sung in groups of three and two syllables. If the punctuation breaks happen to occur in the middle of a word, or they do not coincide with the sense units, the singer should use one of the other possible *pedotan* arrangements; otherwise it is *kaken*, it results in poetic 'stiffness'.⁴²

Andegan means 'sense-unit'. *Andegan Ageng* means a large sense-unit, which usually means the sense-unit of a whole verse, while *Andegan Alit* means subordinate sense-units within a verse. The *Andegan Ageng* is preferably

limited to the length of one verse, although sometimes in longer poems the sense is carried over into a succeeding verse (e.g. in Transcription 113). *Dandanggula*, for instance, has four *Andegan Alit*, i.e. lines 1-3, 4-5, 6-7, 8-10.⁴³

Purwakanti

Purwakanti Swara means assonance or rhyme within a line, such as in the *senggakan* in Transcription 70 (*Sinom*):
'Pudangane bajung, gadangane wulung'.

Purwakanti Sastra means alliteration throughout a line or a verse, such as in Transcription 12 (*Pangkur Palaran*), where the consonants 'ng' and 'k' are used alliteratively: *Mingkar-mingkur ing angkara*.

Purwakanti Tembang is a poetic trick of ending a line and beginning the next with the same word, e.g. (in the *Sinom* metre): ... *batine kudu den isi* ... the soul must be filled *Ingisi kawruh njang ngelmu* Filled with knowledge *Ngelmu kang nora samar* ... Knowledge which is not vague
...⁴⁴

Wangsalan

Wangsalan is allusion, pun, word hinting⁴⁵. The allusory words or lines can be freely inserted within or at the end of a song. They are incomprehensible unless the context of the word hinting is known. *Wangsalan* are sometimes used by *Dalang* as clues for singers or *gamelan* players to indicate the name of the next piece to be performed in *Wajang*. Pigeaud notes⁴⁶ that the word *mundur* ('backwards') was used in this way as a clue for the song *Pangkur*, because *mundur* suggests *mungkur* ('to turn one's back'), which sounds like *Pangkur*. Similarly, *wangsalan* are sometimes used by poets of *kidung* to forewarn *kidung* singers of a change of poetic metre and, therefore, melody.

Such a clue or keyword is inserted into the last line of the last stanza of a canto. A list of such keywords, alluding to metre names, is given by Pigeaud.⁴⁷

Sandiasma

If a poet desires discreetly to include his name in a poem, each line can be constructed so as to include a syllable from his name; this usually occurs at the beginning of a *gatra* or *pedotan*. The device is called *Sandiasma*.

Sengkalan

In order to avoid long, unpoetic, vernacular number-words, year-dates are often replaced by word symbols or chronograms. Thus, 'one' may be replaced by word expressing the idea of importance, such as *Pati* (king). This would constitute a *Sengkalan*.

Senggakan

Senggakan (Javanese) or *Senggak* (Sundanese) is as much a musical as a poetic custom. It is an extra melodic line or phrase inserted in a *tembang*, melodically and poetically free. For instance, the Sundanese *tembang* Transcription 48 (*Asmarandana Madenda*) has three *Senggak*, two of which merely mean 'Oh, forgive me'. The Javanese *tembang* Transcription 24 (*Midjil Ketoprak*), Transcription 70 (*Sinom*) and Transcription 136 (*Kinanti Djugag* metre) each contain *Senggakan* (e.g. 'Manggo stones, hurrah, hurrah.'). If the song is accompanied by *gamelan*, a *Senggakan* can serve to fill a rhythmic gap between one line and the next. Several types of *senggakan* are mentioned by Kunst.⁴⁸ They include explanatory, commentary or nonsense-syllable interjections within songs.

Poetic Style

Tedjohadisumarto⁴⁹ advises Javanese poets not to neglect the following when composing a new *tembang*. The *Guru Lagu* and *Guru Wilangan* should be chosen according to the poetic idea. Beautiful but difficult words should not be sought out to replace simpler, more easily understood words. Only a few well-known *Kawi*⁵⁰ words should be used; on the other hand, a *tembang* is *tjemplang* ('not complete') unless some are present. Certain words can be shortened, lengthened or appear in crabwise order. A *Pedotan* should always finish at the end of a line (that is, the syllables of one word should not be carried over from one line to the next). An *Andegan Ageng* should be of verse length. If a song begins in *Krama*,⁵¹ it should not be mixed with *Ngoko* words. Finally, it is good style to use instances of *Sandiasma*, *Sengkalan* and the three types of *Purwakanti* in a *tembang*.

Poetic Content

THE CENTRAL JAVANESE TEMBANG MATJAPAT

'An account of Javanese literature is curious, and even important, as it tends to throw light on the history of society in general ... but if the reader expects to find in the literature of Java any merit worthy of the attention of the European scholar, he will be utterly disappointed. He will discover in it neither sublimity, pathos, tenderness, nor humour, but, on the contrary, bombast, puerility, or utter inanity, in literature, the very stammering of infancy without its interest or amusement'.¹

Certainly *matjapat* poetry, perhaps the most widely familiar section of Javanese literature among the people, is 'important' for an understanding not only of Javanese history but also present-day Javanese life. *Matjapat* poems, being mostly folk song, do not pretend to specialise in sublimity, mostly leaving that quality for other forms of literature. Infant stammering and utter inanity may be the reaction to Javanese poetry of someone entirely unacquainted with the Javanese language or the poetry in translation. The fact remains that the complex *matjapat* prosodic system has been found by the Javanese to be one of the most adequate and expressive forms in which to relate their experiences and ideas. The present collection, containing only a small part of the total *matjapat* literature, which includes the whole field of the *kidung*, can give only a slight impression of the wide range of subject matter and attitudes, the sense of fun and humour, the emotional qualities, the moral ideas and the quality and complexity of poetic

technique in the *matjapat* medium.

Of the 147 transcriptions of Central Javanese songs in this collection, there are 96 different poem texts; that is, some well-known song texts are sung by one singer or by different singers to the same or a different tune.

Many of the verses in this collection are incomplete since they are the beginnings or parts of longer poems, such as stories from the *Rāmāyana* and *Damar Wulan* cycles. However, most verses express a single complete thought or action, because of the Javanese preference that the *Andegan Ageng* should be of verse length.

Dramatic conversations as in Transcription 99 (*Dandanggula Palaran*) and Transcription 11 (*Sinom*, a conversation between Damar Wulan and the giant Menakdjingga), are often expressed in the longer verse forms. The metric forms of narrative verses are chosen according to subject matter. For instance, Transcription 14 (*Kinanti Sandung*) describes Anoman's discovery of the thin, beautiful, captured Princess Sinta, wife of Rama; the description of the princess is, appropriately, in the *Kinanti* metre. On the other hand, Transcription 15, which describes the confused retreat of the giants after a war with the monkeys (led by Anoman), is in one of the two metres reserved for war and death, *Durma*.

Descriptions of nature are almost always in the *Midjil* metre, whether it be the description of the beauty of the land of Java, a rocky landscape, a river course, a path into the jungle, or a starry, moonlit night. But sometimes the *Kinanti*, *Sinom*, and *Dandanggula* metres are also used for descriptions of nature. Poems in *Dandanggula* sometimes contain a description of sunrise and the beginning of the day (e.g. Transcriptions 1 and 100), or of the moon at night

(Transcription 98). On the other hand, the pretty verse about a lovely lily in a pond (Transcription 140), is in the *Pangkur* metre.

Expressions of emotion, such as joy at the sight of a rice harvest (e.g. Transcription 123 (*Asmarandana*) and Transcription 142 (*Kinanti*)), or love to a beautiful girl (e.g. Transcription 69 (*Dandanggula Tlutur*), Transcription 47 (*Dandanggula*) and Transcription 136 (*Kinanti*)), are most commonly in the *Kinanti*, *Asmarandana* and *Dandanggula* verse-forms.

Poems referring to war and death are almost always in the *Durma* or *Pangkur* metres (e.g. Transcriptions 3, 15, 107, all in *Durma*, and Transcription 126 in *Pangkur* (*Perang*)). Even the *tjangkriman* (puzzle) in Transcription 33, to which the solution is *kupat* (pressed rice wrapped in coconut leaves cut into squares), one of the clues to which is death by torture, is in the *Durma* metre. Transcription 109, which describes the hurling of the fire and brimstone onto Sodom and Gomorrah and Transcription 3, a conversation about war, are also in *Durma*.

Poems of a political nature are mostly in *Dandanggula* and *Sinom*, excepting those of modern political content like the Javanese Transcription 51, which is about political ideas in Soekarno's time; modern political poems are usually in the *Durma* metre. Transcription 87, describing the prosperous order of the nation is in the *Sinom* metre. Praise of the wisdom of a Prime Minister as in Transcription 16 and Transcription 71 is expressed in the *Dandanggula* and *Sinom* metres respectively. Transcription 2 (*Sinom*) and Transcription 70 (*Sinom*) use the second longest metre. The 'time of madness' (*djaman edan*) in Transcription 70, mentioned in a poem by the court poet Rangga Warsita, has

been interpreted as being a forecast of future events, for instance a forecast of the latter violent period of colonial times. Transcription 2 describes the destruction and disorder of Java and the sadness of its inhabitants. Transcription 36 tells of terrible miracles happening, and signs of unrest in Central and East Java.

A large proportion of the songs has a moral content, some intended for children and some for adults, mainly in the shorter *Kinanti* and *Putjung* metres. Descriptions of evil and aimless behaviour are in *Sinom* (e.g. Transcription 130, telling of a child blinded as a punishment of his wickedness), and *Pangkur* (e.g. Transcription 141). Some poems express moral values desired of the peasantry by the feudal class. For instance in Transcription 23 (*Midjil*), the poet advises humility, the bowing of the head when one is reprimanded, and keeping out of the way of one's master in time of trouble. Laziness, day-dreaming, pleasure-seeking and greediness are often censured, as in Transcriptions 117 (*Kinanti*), 92 (*Putjung*), 85 (*Durma*), 76 (*Kinanti*) and 13 (*Pangkur*). The poem in Transcription 117 states that day-dreaming causes sadness, sadness causes illness, and illness causes death. Transcription 85 contains advice to lessen one's desire for food, sleep, and pleasure, and to be prepared to stand suffering. The poems in Transcriptions 76 and 77 similarly advise hard work and are against mere eating and sleeping; moreover, a lazy or luxurious manner of living is said to reduce one's capacity to think. Transcription 132 (*Dandanggula*) contains advice to work hard and avoid interruptions.

Several *Putjung* poems (e.g. Transcriptions 73, 75, and 144) express the collective outlook, the value of sharing one's opinions with relatives. Respect for the advice and

guidance of parents and grandparents is mentioned in Transcriptions 89 (*Maskumambang*), 48 (*Kinanti*), 73 (*Putjung*), and 101 (*Putjung*). Advice to children to study hard is given, for instance, in Transcriptions 110 (*Kinanti*) and 125 (*Pangkur*). Calls for help to one's parents are always expressed in the *Maskumambang* metre, for instance Transcriptions 10 and 124. Advice to noble heroes (as in Transcription 5, *Midjil*) and general behavioural guidance are given, for example, in Transcriptions 5, 16 (*Dandanggula*) and 72 (*Pangkur*); the desired qualities include courage, humility, kindness, politeness, good manners, the following of customs, and a clear knowledge of good and evil.

Religious poems containing Moslem teachings are usually sung in Arabic chant, not in *tembang*. But Transcription 53 is based on a poem about the Moslem duty to pray regularly at the prescribed times. This collection includes some *matjapat* melodies set to Christian texts. Stories taken directly from the Bible are contained, for instance, in Transcription 113 (*Kinanti*), Transcription 120 (*Kinanti*), Transcription 126 (*Pangkur*) and Transcription 131 (*Sinom*). God's creation of the universe in six days is expressed in the *Midjil* 'nature' metre (in Transcription 103). In Transcription 104 (*Midjil*), hope for a way out of poverty and hardship is placed in serving God.

Besides the educative and moral songs for children there are the *tjangkriman* (puzzles) in *matjapat* metres. *Tjangkriman* are usually in the short, pungent *Putjung* metre (e.g. Transcriptions 7, 8, 102), but the *tjangkriman* in Transcription 42 is in *Pangkur*, Transcription 105 in *Midjil* and Transcription 136 in *Kinanti Djugag*. Mostly a puzzle in a poem is posed by listing a few clues to the answer. For instance, in the very well-known song, Transcription 7,

the object to be guessed (called meanwhile by the name *Bapak Putjung*), is said to be neither a rock nor a mountain (implying, however, that he is large); he is said to be a knight from Palembang where he is a pet of the Governor (that is, he is not found in Java but only in Sumatra); moreover he sways his nose when he walks.²

In Transcription 136, the name of Prince *Prijambada* is to be guessed. Some of the clues given in the poem are the Prince's other name, *Sang Marabangun*, the name of the river Oja in Djogjakarta, and the use of the word *Prija* in the poem (suggesting part of the Prince's name).

Transcription 105, which is in the *Midjil* metre (since the poem is about nature), plays on the names of stars. Like Transcription 136, it is incomprehensible if one is not acquainted with the context, which is, in this case, the Javanese star names. The Javanese predilection for subtle allusions, hidden meaning in puns, metaphors, onomatopoeia, and chronograms etc. is well known. Subtle allusion to human character developing through suffering is made in *Midjil* (Transcription 78) through references to leaves and other attributes of trees. *Dandanggula* (Transcriptions 36 and 38) tell of the troubles of Kartasura royalty, not by mentioning any names or even status, but by symbolising kingly power through references to tigers and elephants.

There are also poems containing descriptions of animals, for instance, Transcription 127 (*Pangkur*), Transcription 138 (*Pangkur*), and Transcription 133 (*Dandanggula*), the last of which describes an army of animals.

The songs of welcome sung by choirs at feasts and other ceremonies - i.e. the *Panembrama* songs - are exemplified by Transcriptions 111 and 121 (both in the *Kinanti* metre).

The Sundanese Tembang Matjapat

The present collection of Sundanese *tembang*, being much smaller than the Javanese collection (of 54 song transcriptions there are only 22 different poems), shows much less variety of poetic content. There are, for instance, no directly religious poems, no poems reporting social disorder or even joy at the sight of the harvest. This does not mean Sundanese poems on these and many other subjects are not in existence, but it is partly a reflection of the fact that *matjapat* songs in West Java are dying out quicker than in Central and East Java, just as a Sundanese *Malam Kidungan* is today a rarer occurrence than it was thirty or forty years ago. The most well-known Sundanese *matjapat* songs are for children, songs which are remembered throughout adult life. Thus, in this collection, nine of the singers chose to sing the children's puzzle *Budak leutik bisa ngapung (Kinanti)* in two melodies, and six singers happened to sing, all in the same tune, *Eh barudak (Maskumambang)*, a song about the debt to one's parents. In Sundanese *tembang* for adults, keen personal emotion seems to be more often expressed than in Javanese *tembang*. The Sundanese *matjapat* poetic style is often very lyrical and has strong symbolic features.

Kinanti and *Asmarandana*, the two most regular metres, are the favourite verse-forms. The metre-characterisation trends in Central Javanese *matjapat* poetry are also generally followed in West Java.

Many Sundanese stories and *kidung* in *matjapat* metres exist. A few songs in this collection are taken from longer stories, for instance the dramatic conversation as in Transcription 12 (*Durma*) and the narrative poems like Transcription 4 (*Midjil*) and Transcription 7 (*Sinom*),

written by the Sundanese author Hadji Hasan Mustafa). The *Rāmāyana*, *Mahābharata* and the *Pandji* myths are not as deeply imprinted on the culture of the Sundanese as in the more easterly parts of the island.

Sentimental love is expressed in Transcription 20 (*Kinanti*), containing allusions to symbolic and ceremonial objects such as coconut flowers and a wedding house. The love song Transcription 47 (*Asmarandana Madenda*) also contains flower symbolism. Transcription 49 (*Pupuh Sinom*) is the outpouring of someone trying to recover from love-sickness.

As in Javanese *tembang*, Sundanese songs in the *Pangkur* and *Durma* metres are mostly reserved for violent actions or implications of violence. The only Sundanese *Pangkur* text here tells of a meeting with the robber-chief Djaja Pati (Transcription 1). In Transcription 12 (*Durma*), a royal personage boasts of his bravery in war. Transcription 35 (*Durma*) mentions ominous signs of death such as the appearance of blood in the water and a squawking black crow. Transcription 52 (*Durma*) is a modern poem about the duty to defend the flag of the Indonesian Republic. The preparedness to die for one's country is also expressed in the *Dangdanggula* metre, Transcription 50, where patriotic self-sacrifice is compared with flowers and trees bending in the wind.

A common theme, as in the Central Javanese poems, is duty to one's parents, for instance, in Transcription 5 (*Dangdanggula*), which exhorts children to keep their parents free from worry and distress. Transcription 3 (*Asmarandana*) tells children to look after their clothes. Transcription 46 (*Asmarandana*) relates the value of the Sundanese *Gandasari* book, which contains mainly feudal moral teachings

and was read in the elementary schools during colonial times.

The one Sundanese poem here in the *Maskumambang* metre, in keeping with its usual character of appealing to or being dutiful to one's parents, reminds children of their lifelong indebtedness (Transcription 15) to their parents. But the appeal for maternal help against the ill-treatment of a step-mother in Transcription 9 is in the *Kinanti* verse-form.

Matjapat Tatarutjingan (puzzles), especially children's animal puzzles, are also popular in West Java. This collection includes an animal puzzle in the *Kinanti* metre (e.g. Transcription 43).

PART TWO

THE MUSIC

Collection and Transcription of Songs

Notated and recorded sources of *matjapat* songs are very few. Since Javanese and Sundanese musical notation systems are comparatively recent, only in latter times have notated *matjapat* songs in skeletal melodic form been printed in Java for popular use. A few musicologists have occasionally transcribed outlines of some song tunes.¹ There are various recordings of songs in *matjapat* metres sung within longer *gamelan* works, but sources of unaccompanied *matjapat* songs on disc are very scarce.

The present collection of *matjapat* songs, performed by singers from the Central Javanese² and Sundanese culture areas,³ was made in Java in 1959 and in Europe in 1965-6. It also includes songs from a disc recording, the tape collections in the *Ethnomusicologisch Archief* in Amsterdam, *Radio Republik Indonesia* and various Javanese songbooks. The tapes made in Europe consist of songs performed by singers born in Central and West Java who had recently arrived in Europe.⁴ The tapes made in Java consist chiefly of recordings by village-born performers, willing to sing on tape to texts which they knew from memory. Singers who had studied Western singing, who were performers of Western music or who had lived a long time abroad or in the metropolitan city of Djakarta, were generally excluded because of possible foreign influence on their style. Of course, all the performers could also sing some modern Indonesian songs, which are based on Western intonation. But it is apparent that the two fields of song are isolated from each

other in the performers' musical consciousness. The timbre, singing style, and intonation of a performer singing a Javanese or Sundanese song are kept quite separate from the timbre, the singing style, and the intonation used when singing a song in Western intonation. The two styles belong to different worlds. Intonational influence of the one upon the other is apparently so small as to be negligible. The roots of the classical Javanese and Sundanese musical styles after the intensive enculturation of childhood remain strong and unviolated.

One singer with Javanese parents who as a child lived in a Sundanese area (Bandjar) has a large repertoire of both Javanese and Sundanese songs. There is, however, no sign that his Sundanese way of singing is influenced by his Javanese or vice versa. It seems, under certain circumstances, not only can a child simultaneously learn two languages perfectly, but also two stylistically separate song repertoires.

Although the home towns of the singers are fairly well distributed over the thickly populated areas of Central and West Java, a wider area of distribution and a much greater number of songs are necessary for an adequate comparison of regional styles. Moreover, some regional styles may already have lost some of their individuality, influenced as they have been by the Djogjakarta, and even more strongly in some areas, the Surakarta stylistic prototypes. For instance, the northern part of the Banjumas region is influenced to some degree by Djogjakarta, whereas the Wonogiri area is strongly influenced by Surakarta.

The number of performances by professional singers in this collection is heavily outweighed by the number of amateur performances. The professional performances include

four songs (Transcriptions 43-46) performed by the great *Wajang Orang* actor Rusman of Surakarta, who sings in a powerful, vigorous style the part of the strong, manly figure of Gatotkatja. They include the two songs performed by Srikandi of the Mangkunegaran (Transcriptions 80-81), one by the *Sinden* Rubinem of Djogjakarta (Transcription 83), and the performance (Transcription 78) by Sumardjo of an unaccompanied *matjapat* song in traditional *kidung* fashion. In the Sundanese collection, only Sopandi is a truly professional singer (Transcriptions 44-54), although Sjamsuddin (Transcriptions 33-40) has had some professional experience.

However, the difference in level of musicianship between amateur and professional *matjapat* performance in Java is not by any means as great as in Western societies. One is just as likely to hear fine *matjapat* performances in an out-of-the-way village as on the occasion of a *keraton* festivity or as sung by a professional singer on the radio. Most amateur performers of songs in this collection display a high level of musicianship. Performances such as those of Sabar (Transcriptions 1-17) are certainly no less elaborate and virtuoso than the *tembang gede* performances I have heard during *Ujon-ujon* in the *keraton* of the Sultan of Djogjakarta and the *keraton* of the Sultan Paku Alam. A more elaborate style than Purwardja-born Sabar's performance of *Durma* (Transcription 3) would hardly seem desirable in the Javanese stylistic context, whether in a court or a village. Vocal styles of other amateur singers such as Trisno and Imam are as highly expressive, fluent, imaginative and, sometimes, as virtuoso as the best of professional *matjapat* styles heard today on the radio.

Unfortunately, I have not yet been able to hear

tembang matjapat performances in any of the *keraton*.

K.R.T. Madukusuma, director of musical affairs in the *keraton* of the Sultan of Djogjakarta informed me early in 1970 that *tembang matjapat* is no longer performed in the Djogjakarta *keraton* but that the style of *tembang gede* we heard there resembles *keraton* performance style of *tembang matjapat*. The *tembang gede* singing I heard was especially composed to honour a birth day of the Sultan. It was sung in a calm, decorative, melismatic style with ample *eluk* (melodically decorated final syllable of lines), long sustained melodic phrases and a wide tonal range. The only real difference between this and a good village performance of *tembang matjapat* was the wonderful echoing effect of the song in the marble-floored *pendapa* of the *keraton*.

From the many possible subjects we met, the best singers were naturally the most willing to sing on tape. Men and women with less than average voices or talent generally did not offer their services.

Most of the singers chosen have had a variety of musical experience and come from inland towns and villages. Many of the Javanese singers come from the cultural centre of Surakarta/Mangkunegaran and the surrounding regions. Some are or were professional musicians and dancers, having studied Javanese and/or Sundanese music and dancing in the *Konservatori Karawitan (Kokar)* of Surakarta or Bandung. Some of them sing in the polished styles of the courts and high theatre, but most sing in the relatively relaxed, unconstrained manner which is most common with unaccompanied *tembang*. Many of the performers took part in village or town *gamelan* playing and were genuinely integrated with community musical life. They vary between 20 and 40 years of age.

In several cases, twofold or multiple versions of a melody were given by a singer, not always with the same text or tempo. These variants of songs were useful in assessing the degree of melodic variability. Some singers sang in relatively strict time as if with *gamelan* accompaniment or as if in the rhythmically straightforward *Gerongan* (choral) style. Background information about the songs from singer-informants was valuable but limited to non-technical aspects.

The four songs sung by Rusman I have transcribed from the performance of the *Gending Beksan Gatutkatja Gandrung* on the Lokananta record ALD-041 (1964). The latter part of the Javanese collection contains *matjapat* songs from popular songbooks⁵ and stencilled *gending* parts from the *Prambanan Ballet Ramajana*; these songs I have transcribed from the Javanese number script commonly used into European notation. They include *Sinden* (e.g. Transcription 134) and *Gerongan* (e.g. Transcription 136) performances of the songs.

TRANSCRIPTION

'The transcriptions of recordings of folk music should be as true as possible. It should be realised however that an absolutely true notation of music (as well as spoken words) is impossible because of the lack of adequate signs in our current system of notation'.⁶ Despite the lack of adequate notational signs, the unsuitable suggestivity and the other imperfections of the Western notational system when applied to non-Western music, Western notation is nevertheless used here because it is the only system complex enough and sufficiently widely understood to form the basis of detailed transcription work. The Javanese cipher (number) and checkered scripts,⁷ while sufficient for notating outlines of vocal melodies and nuclear themes of *gamelan* works to

A. Central Javanese Singers

Names of Singers	Home town	Musical experience of singer	Where songs performed were learnt	Sex	Number of songs transcribed	Taped or recorded by
ARI	Mangkunegaran	Plays <i>gamelan</i> instruments.	At school, at home.	M	1	K ¹
DALADI, Suroso	Not known	Professional <i>gender</i> performer.	Not known	M	1	I.T. ²
HARDJONO, H.	Djogjakarta	Sings in <i>Gerongan</i> .	At school.	M	1	K
HERSOEBENO	Madiun	Plays many <i>gamelan</i> instruments.	At school and in the Culture Club <i>Mardi Kagunan Djawi</i>	M	5	K
IMAM	Surakarta/Kasuhunan	Plays <i>gamelan</i> instruments, learnt Javanese dancing.	At school, at home, in Culture Club.	M	4	K
IRAWAN	Surakarta/Kasuhunan	Graduate from <i>Konservatori Karawitan</i> .	At home.	M	1	K
KARSI MAN	Mandesan, near Blitar	Plays all <i>gamelan</i> instruments except <i>rebab</i> .	At school, at home, in Culture Club.	M	2	K
KARTOMI, Hidris	Bandjar	Sings Javanese and Sundanese songs, plays <i>gamelan</i> instruments.	At school, at home.	M	4	K
MARUTI, Retna	Not known	Professional <i>Ramajana</i> dancer.	Not known	F	1	I.T.
RUSMAN	Surakarta	The most famous professional <i>Wajang Orang</i> performer of the present day.	Not known	M	4	Record Lokananta AID-041
SABAR	Purwaredja	Sings from a very large repertoire of Javanese songs.	At school, at home.	M	17	K
SAPUTRA, Prawoto	Not known	Professional performer of <i>gambang</i> and <i>kendang</i> .	Not known	M	5	I.T.
SRIKANDI	Mangkunegaran	Professional performer of dances and songs in <i>Wajang Orang</i> and <i>Langendrijan</i> .	At the <i>Konservatori Karawitan</i> Surakarta, as a child and an adult.	F	2	K
SUJITNO	Bojalali	Sings many Javanese songs.	At primary school in Bojalali and secondary school in Surakarta.	M	8	K
SUMARDJO	Surakarta	Professional Javanese singer.	Not known	M	1	I.T.

SUNARTO	Klaten	Plays <i>gamelan</i> instruments.	At school (age 6-12 years)	5	K
SUPARDI	Mangkunegaran	Plays <i>gamelan</i> instruments, learnt Javanese singing and dancing.	At school, at home.	6	K
SUPARMAN	Semarang	Plays <i>gamelan</i> instruments.	At school.	2	K
SUTAMDIO	Surakarta/ Kasuhunan	Dances, sings, plays <i>gamelan</i> instruments plays <i>Krontjong</i> music.	Attended <i>Konservatori Karawitan</i> , Surakarta.	9	K
TRISNO	Klaten	Plays many <i>gamelan</i> instruments.	At school, at home.	4	K
B. West Javanese Singers					
DJENAL	Sindangkempeng (village near Tjeribon)	Sings Sundanese and <i>Malaju</i> songs. Plays <i>gamelan</i> instruments.	At home, at primary school.	1	K
HAMID	Tasikmalaja	Sings Sundanese songs.	At school, at home.	7	K
KARTOMI, Hidris	Bandjar	Sings Javanese and Sundanese songs, plays <i>gamelan</i> instruments.	At school.	11	K
ROCHIM	Bogor	Sings Sundanese songs.	At primary school.	1	K
ROHAJA, Siti	Sindanglaut	Sings Sundanese songs.	At school, at home.	1	K
SJAMSUDDIN	Sumedang	Sang in <i>Sandiwaru</i> , plays <i>angklung</i> and <i>dogdog</i> .	At school, at home.	8	K
SOPANDI, Atik	Bandung	Professional singer and <i>Katjapi</i> player in the <i>Konservatori Karawitan</i> (Kokar) Bandung	Not known	11	I.T.
SUDRADJAT	Kalidjati-Subang	Plays <i>suling</i> and <i>katjapi</i> . Has very large repertoire of Sundanese songs.	At school, at home. Learnt many songs as an adult travelling around West Java.	8	K
TOBING, Komariah	Parigi	Sings Sundanese songs and <i>Lagu Malaju</i> .	At school.	5	K

1 K = Kartomi

2 I.T. = Instituut voor de Tropen, Ethnomusicologisch Archief, Amsterdam
(Collected by Drs. Alit Djajasubrata).

initiate performers into a knowledge of new works or simply to aid their memory, do not allow one to make a detailed transcription of rhythmic, melodic, ornamental and intonational aspects of an actual performance, which usually differs from all other performances of the one work. The aim of the transcriptions in the present instance is obviously not to provide the basis for future performance. Probably, even an exceptionally talented musician would be unable to give a stylistically adequate performance of these songs in any case, unless he had lived since childhood in Java. A Javanese or Sundanese-born performer needs only a number-script notation to learn the outlines of new songs or to remember old ones, after which he can give a unique, ornamented rendition of each song. The present transcriptions are *Nachschrifte*, transcriptions made *after* a unique performance of a song; they attempt to portray some of the high degree of musical detail in performance, for purposes of musical analysis.

The possibility of employing one of the aleatoric compositional methods of notation was also considered. The principle of this method would have been to place notes in their approximate pitch positions with some graph-like standard in mind, and with the notes showing their relative rhythmic distance from each other. The advantage of this system would have been that the factors of free pitch and rhythm in the performances would have been depicted. However, this method was unsuitable for reasons similar to the reasons against using Javanese or Sundanese notational methods. Aleatoric notation is more suitable for use in a free performance of a composed musical idea than in the accurate transcription of such a free performance. The purpose of transcription here is to describe the details

Distribution of hometowns of singers in the Central Javanese and the Sundanese cultural areas (taken from Map 9b of Java in *Atlas van Tropisch Nederland*, Batavia, 1938).

of a single performance of a musical model which exists in the performer's mind, not to make future performance possible.⁸ Moreover, the performer's freedom is not as unlimited as it might seem, bound as it is by traditional stylistic tendencies, the requirements of *patet* and text and the limits of intonational and other types of variability. Even if a typical performance of a song could be selected or worked out and notated aleatorically or in simplified number script, it would still be incapable of reflecting variability in performance, and would be unsuitable for detailed analysis. However, for some songs a quasi-aleatoric notational method is used, as in Transcription 136 in which the rhythmically 'free' line of the *Sinden* floats above the strict quadruple-metric beat of the *gamelan*. Thus A (taken from the Javanese number-script) is transcribed as in B:

A⁹

2 3 2 7 . 2 3 3 2 2̄ 3 2 7 6

Pa-rab-é sang Ma-ra..ba....ngun

3 2 3 7 | 3 2 7 6

Pj¹⁰ k Pj Pj k Pj N-6

B

SINDEN

Pa-rab-é sang Ma-ra..ba....ngun

GAMELAN

Pj k Pj Pj k Pj N.

where the numbers represent the approximate pitch of the following tones (*pelog patet barang*):

The purpose of this method of transcription is simply to attempt to reflect the irregular metre and free rhythmic continuity of the *Sinden* line, in contrast to the quadruple metre of the *gamelan* accompaniment. It is not possible to transcribe the rhythm of the *Sinden* part literally since the time values of the cipher-notated *Sinden* tones do not correspond with the barred time values of the *balungan* line. The tones placed far apart in B are to be read as relatively long tones, those close together as relatively short. The purpose of these spatial relationships in the *Sinden* transcriptions is to portray the rhythmic continuity and

irregular metre of the *Sinden* line.

It may be that the detailed transcriptions of this collection put too great a demand on a reader who is not used to highly ornamented, relatively free-rhythmical music. For this reason, a minimum of transcription signs is used, melodic passages on one syllable are phrased together to allow quick perception of the melisma, and the end of each poetic/musical line (usually followed by rests) is shown by underlining the last syllable. Simplified transcriptions, which would destroy the real character of the melodies, were not contemplated. The transcriptions could not be matters of extensive compromise since they were of crucial importance to the validity of the musical analyses. '(Es) ist nicht in Abrede zu stellen, dass die mehr ins Detail gehende Notation effektiv ein sehr viel zutreffenderes Bild vom Gesamthabitus und von den Stileigentümlichkeiten eines Stückes bietet - trotz der Begrenztheit des menschlichen Wahrnehmungsvermögens und trotz der Begrenztheit des Notensystems, in dem diese Wahrnehmungen schriftlich niedergelegt werden.'¹¹

The Rhythm

Despite the fact that the songs were transcribed and retranscribed several times in order to increase their reliability, and abundant use of a stop-watch, metronome, and slow-speed tape rotation were made, absolute rhythmic accuracy in the transcriptions cannot be claimed. Matters were easier in the more metrically regular songs performed with *gamelan* accompaniment, but the uneven metrical structure of most of the unaccompanied songs sometimes allowed the perception only of approximate time values. However, the main aim was to show the degree of rhythmic freedom. A singer rarely performs tones one after the other in regular rhythm. Indeed, absolute accuracy in the

rhythmic transcription, which in this case is unattainable by the ear alone, is of less analytical consequence than it may seem, since a singer never performs exactly the same rhythmic values in a second performance.

Since regularity of tempo even for a short passage rarely existed, it seemed impracticable continually to adjust metronome values throughout a song transcription. Periodically changing the metronome beat in a transcription would give the false impression that there exists in these songs several passages of momentarily fixed tempo, whereas in fact a singer rarely changes tempo suddenly and constantly for a given period.

In most songs, a short fundamental note-value could be heard throughout and was used as a basic time-unit in the transcriptions. An appropriate metronome beat was chosen for each song and the values of all notes estimated in proportion to this basic beat (mostly notated as ♩ or ♪). If the note-values in a song became too complicated, the metronome speed was changed within the transcription (as in Transcription 19), but this was rarely necessary. In order to improve the readability of the time-values, where possible the musical line was written in such a way that the basic time-unit was apparent. Thus, the unusual but more quickly graspable was written instead of in a song in which the basic time-unit was ♩.

The arbitrary metronome figure at the head of each transcription has no permanent function in performance, since the tempo differs each time a song is performed. The figure serves as the basis for note-values in the transcription process: for the reader it merely gives an approximate idea of the tempo and real time values. An impression of the tempo can also be gained by reading the

time length of each poetic-musical line and of the whole song. This is given alongside the heading of the song to the nearest 1/100 of a minute.

In the more strongly accentuated or regularly metrical melodies, dotted barlines are tentatively placed before the accentuated tones. However, most of the songs lack any accentuation pattern. In melodies of regular quadruple metre, triplets are common.¹² In the free-rhythmical songs, however, has not the ordinary meaning of triplets, but merely implies that three tones happen to be sung within the period between two arbitrarily fixed metronome beats.

The pause sign is not used. *Accelerandi* and *ritardandi* are always written out in the respective time values. Because of the deliberate instability of tempo in most unaccompanied *matjapat* performances, the only consistent and accurate way of expressing time values of notes and changes of impetus was to try and assess actual time values of notes, and not to resort to signs like *ritardando* and pause signs as in prescriptive notation.

The Pitch

More difficult still was the problem of pitch. Electro-acoustic measurements of pitch-levels in an intonationally highly variable vocal style of music seem to be of little value in comparison with pitch measurements in a fixed-pitch, instrumental medium, and were therefore not attempted. But in order to facilitate aural comparisons of tones which varied in pitch throughout the performance of a song, the tones of similar pitch to each other were copied onto a tape one after the other and played back as a succession of isolated tones. The degree of pitch variability of tones performed by each singer could thus be assessed and indicated in the transcriptions.

The performances by some singers vary in pitch much more than others. Sutamdio, for instance, sings with very free intonation, raising and lowering tones at will. Sujitno, on the other hand, has a much stricter attitude to pitch, varying the pitch of a given tone rarely. Hersoebeno, almost constantly in his *pelog* songs, sings tone 3 (*dada*) an approximate quarter tone lower than is usual for Sujitno. Perhaps Hersoebeno naturally sings close to the tuning of the *gamelan* which he is used to playing in his home town.

Mostly, tones are lowered or raised irregularly and inconsistently throughout a song. Sometimes a tone is raised in pitch for a line or two and then reverts to near original pitch. Pitch deviations in 'folk music' should, of course, be regarded as 'subconsciously intentional'.¹³ When a singer alters the pitch of tones in these songs it does not mean he sings 'out of tune'; this pitch variability is an allowable aesthetic element which in some cases - e.g. in the *tlutur* style - is even expected to a high degree.

Since the use of the stave suggests associations with 'just' or 'tempered' pitch, Hood suggested that when reading his Western-notated nuclear themes of *gending*, the reader should 'learn that "c" is not really "c" but *barang* and that "d" is actually *gulu* etc.'¹⁴ The pitch-levels of these tones are not inviolably fixed but certainly differ from the pitch-levels implied by notes on the stave. Thus, for instance, when reading a *pelog* melody, the pitch of tones 2 (*gulu*) and 6 (*nem*) should be mentally adjusted approximately as follows:¹⁵

In *slendro* , all tones

can vary very greatly in pitch, but especially tones 1 (*barang*) and 3 (*dada*), which may vary up to a tone or more above or below the stave tones as written above.¹⁶

The only practicable way of solving the pitch notation problem in the present instance seemed to be to resort to the system used by Bartók and others, which does not pretend to be more than a general pitch guide. If pitch deviation was strongly perceptible, i.e. about 50 cents (a quarter tone) or a little less above or below a 'tempered' pitch level, the plus or minus signs were written above or below the notes in the transcriptions. The possibility of using special signs for particular pitch-levels was not made use of, mainly because the pitch of the tones could not be accurately assessed, particularly beyond the quarter-tone level. It is well known that the human ear is prone to subjectivity in the hearing of microtones.

Signs used in the Transcriptions

The clefs for male and for female singers are employed. No key signatures or natural signs ( ) are used. If necessary, songs are transposed up or down from the original pitch in order to suit the staves used and to avoid accidentals, in which case the original pitch (O.P.) of the performance is shown above the transcription. *Vibrato* is shown by the sign: . Medium to small *vibrato* amplitude is most common in these songs; heavy *vibrato* does not occur. But some singers perform with exceptionally slow or fast *vibrato*. Signs for trills and mordents are never used since they suggest an unwarranted similarity with European music; they are always written out. The signs for strong accents , weaker accents , vocal glottal stop , non-

tonal glottal stop , short cut-off tones , fast tones of uncertain pitch and various types of *portamento*, e.g. are employed. The signs p, f, <, >, etc. are used for showing dynamics, since the Javanese and Sundanese words for dynamics are not usually abbreviated nor generally understood outside Java.

ORDER OF SONGS IN APPENDIX

The collection of songs could have been arranged according to melos, degree of rhythmic freedom, poetic metre or *patet*. However, the systematisation was preferred whereby all songs sung by the one performer, in the order in which he or she chose to sing, are placed in consecutive order. This arrangement allows an apprehension of styles of performance by individual singers. The seemingly haphazard order of songs chosen by a singer may in some cases be significant. Mostly a singer who performed several songs chose to warm up on the songs he preferred and knew best.

Each of the following groups of transcriptions are, in my opinion, either closely or distantly related versions or variants of the one melody. *Versions* are understood here as renditions of the one melody by different performers, as opposed to *variants*, which are also renditions of the one melody, but performed by one and the same person; in both cases, musical variability occurs between renditions. Most of the following are versions: in the Central Javanese collection, *Dandanggula (Turulare)* (Transcriptions) 1, 19, 36, 38, 47, 54, 55, 58, 64, 90, 132; *Dandanggula Tlutur* 16, 69, 98; *Sinom Paridjata* 11, 60, 70, 131; *Durma* 22, 49, 109; *Durma* 33, 50, 56, 59, 65, 85, 107, 108; *Pangkur* 18, 34, 62, 68, 72, 126; *Pangkur Palaran* 13, 42, 81, 125; *Asmarandana* 21, 53, 57, 66; *Midjil* 5, 17, 23, 24; *Midjil* 44, 86;

Kinanti 6, 41, 45, 46, 118; *Kinanti Subokastowo (Panembrama)* 31, 61, 111; *Kinanti Gondomastuti* 40, 48, 119; *Kinanti* 76, 77; *Maskumambang* 10, 32, 39, 52, 89, 124; *Putjung* 9, 26, 30, 50, 83, 93, 102; *Putjung* 73, 101. Some of these sets contain versions of a song in different tone systems and/or *patet*, for instance, *Kinanti* Transcription 76 is in *pelog patet barang*, and *Kinanti* Transcription 77 (a related melody), is in *slendro patet sanga*.

Sundanese sets of versions are: *Dangdanggula* 5, 6, 28; *Sinom* 7, 29, 34; *Durma* 12, 52; *Pangkur* 1, 11, 26, 33, 51; *Asmarandana* 3, 14, 22, 30, 36, 46, 54; *Midjil* 4, 16, 25, 27; *Kinanti* 2, 8, 17, 21, 31, 38, 41, 43, 44; *Maskumambang* 15, 24, 32, 40, 42, 53; *Putjung* 13, 39.

Musical Concepts and Methods used in the Analyses

For a Western musician listening for the first time to a song, say, in the *Dandanggula* or *Sinom* metre, the most striking aspect may be the freely constructed, non-repetitious continuity of the long melodic lines. Used to listening for the repetition, development, splicing and fusion of motives which are characteristic of Western melody, he finds that these elements are generally lacking in *matjapat* songs, but that despite this, the strong formal unity of each song cannot be denied.

Only in those songs with regular rhythm and predominantly short lines, many of which are intended to be accompanied by the quadruple measures of the *gamelan*, does the repetition of melodic phrases occur. Phrases approaching motivic significance, established by development or repetition, are very rare.¹ In general, repetition is a minor formal element in these songs. Unity is achieved by such elements as recurring melodic formulae, the ornamental style, the ebbs and flows of the rhythmic motion, and the prevailing direction of melodic movement, which is nearly always descending.

A modern European may be struck by the melodic ornamentation and the free attitude to rhythm and intonation in *matjapat* song. However, this manner of singing, common in many parts of the world today such as the Arabic lands and South and South-east Asia, has been a common practice throughout world musical history, including European history.² It is still to be found in parts of Europe today,

such as in some villages in the Balkan areas.³

Musical concepts fundamental in the following analyses of *matjapat* songs will now be outlined.

TONE SYSTEMS, VOCAL TONES, AND PATET

Javanese music has two tone systems in common use - the 5-toned *slendro* and the 7-toned *pelog*.⁴ However, in practice, *pelog* has also a basically pentatonic nature, since five of the *pelog* tones are always selected as the Principal Scale of the *patet* in which a piece or song is performed, the two remaining tones (*sorogan* or 'exchange tones') being subordinated to the tones of the *patet*'s Principal Scale. The essential difference between *slendro* and *pelog* is that the basic scale of the former is anhemitonic, while the basic scale of the latter incorporates both 'half' and 'whole' tones. In vocal practice, however, and in the music of instruments such as the *rebab* and *suling*, semi-tones and micro-tones are common in both tone systems.

Slendro Tuning

Since no *slendro* tuning standard exists, different *slendro gamelan* have widely different tunings. The opinions of Kunst, Sachs, Dewantara, and others that *slendro* is developing towards an equidistant tonal structure was objected to by Hood,⁵ who pointed out that the difference between the *slendro patet* depends on the non-equidistant tonal structure of *slendro*. Since the *slendro patet* concept does not seem to be disintegrating, the concept of *slendro* tonal equidistance needs to be abandoned. The great majority of *gamelan slendro* have two intervals tuned larger than the others. The alternation of large and small *slendro* intervals in vocal and instrumental music can vary between SLSLS,⁶ SLSSL and LSSLS, resembling the tones:

The Javanese describe *gamelan* tunings in which the intervals between tones 1 and 2 (*barang* and *gulu*) is very large (i.e. more than 240 cents) as *sigrak*, i.e. 'bright'; tunings in which this interval is small (less than 240 cents) as *luruh*, i.e. 'soft', 'gentle'; and tunings in which this interval is about 240 cents (the 'equidistant' interval) as *rata* i.e. 'even', 'medium'.⁷

In many of the *slendro* song performances in this collection, the *slendro* tones 1 and 3 are very unstable in pitch. Not one performance even approaches an equidistant *slendro* tonal structure. It is quite misleading to depict the *slendro* octave as having equidistant intervals of 240 cents each, as is still done in some of the most recent books about Javanese music. 'In modern practice, there is no true or standard *slendro* scale.'⁸

Pelog Tuning

Although not as controversial as *slendro*, *pelog* tunings also vary from song to song, *gamelan* to *gamelan*. In the *Konservatori Karawitan* in Surakarta, the *pelog* scale tuning is given as:

The pitch of the *pelog* scale tones may vary, and vocal tones may be inserted.⁹ As in *slendro*, if the interval between the *pelog* tones 1 and 2 (*bem* and *gulu*) is large (about 140 cents), it is believed to give a bright, energetic sound; if small (about 100 cents), a gentle sound; and if of 'average' size (about 120 cents), a sound of medium vitality.¹⁰

Vocal Tones

Javanese musical theory is based on music as played on idiophones which, unlike the voice, *rebab* and *suling*, cannot perform vocal tones. Vocal tones constantly deviating in pitch in a melody are called by the Javanese *miring* ('deviating') tones, whereas incidentally deviating tones are in Central Java called *sliring*¹¹ and in West Java *samaran*.¹² Tones which are so performed as to deviate slightly in pitch throughout their own time-length may be called 'diphthong notes'.

Some Javanese vocal styles, especially those of the *Sinden*, resemble the *rebab* not only in timbre and *kembangan* types but also in the degree of intonational freedom. The Javanese attitude to pitch may be judged by a passage from the nineteenth century poem *Tjentini*, about a *rebab* playing with the *gamelan*: 'Every now and then there was a little deviation from the correct pitch so as to enhance the charm of the music'.¹³ The large number of incidental vocal tones in some songs, which are theoretically pentatonic or heptatonic, suggest that the relatively high degree of Javanese vocal pitch freedom has an aesthetic significance similar to that of 'incidental' melodic decoration.¹⁴ The Javanese feel a distinct delight in performing 'pitch ornamentation', that is, performing songs consisting of theoretically nameable pitch levels in a highly variable, intonationally deviating way, in a similar way to ornamental techniques such as the *glissando*.

The degree of pitch ornamentation in a song varies like the degree of melodic ornamentation from singer to singer. Some occasionally perform *sliring* tones, some constantly alternate between two pitch-levels for the one theoretical tone, some prefer diphthong notes, and others

constantly or incidentally introduce a large number of vocal tones.

Tones deviate in pitch to the highest degree in the *tlutur* songs, as in Transcriptions 2, 16, and 69, in which vocal tones are an expected part of the style. R.M.A. Koesoemadinata¹⁵ mentions the performance of a Sundanese *slendro* song containing 17 pitch-levels in the octave. A total of 21 tones could be heard by the naked ear in one of the Javanese *tlutur* songs of this collection (see p. 182).

Probably this free vocal style, with its fluid attitude to pitch and the large amount and many types of *portamento*, in which direction of melodic movement is often a more important element than the exact pitch of the tones themselves, is of ancient origins. In any case, it is presumably much older than song-styles based on relatively strict pentatonic pitch levels, which are obviously under the intonational influence of *gamelan* instruments. The evolutionary theory that 'complex' scales with many tones evolved from the relatively unvacillating pitch-levels of the tones of 'simple scales' with few tones, is hardly plausible.¹⁶ It is likely that instrumental influence on vocal style in respect of pitch, rhythm and some types of vocal timbre, grew in Java with the development of the *gamelan* instruments and was always most strongly felt in songs performed with *gamelan* accompaniment as part of the *gending* repertoire.

Kunst suggested that the intervals and tone sequences of certain Javanese and Sundanese children's songs may be traced back to certain ancient *miring* and *ringkung* scales.¹⁷ Tonal deviations in *matjapat* songs may also in fact be references in some cases to sequences of tones formerly accepted as norms, but this is almost impossible to trace.

In these songs, tonal deviation is often an incidental and inconsistent ornamental feature.

Patet

In Central Java, the two tone systems *slendro* and *pelog* each consist of three commonly used *patet*.¹⁸ The *slendro patet* comprise 5-toned scales; the *pelog patet* comprise systems of 5-toned scales consisting of a principal and two auxiliary scales each. The scales of each *patet* are pitched a conjunct fifth above or below the other scales or scale systems of the respective tone system, and each possesses its distinctive melodic characteristics and in some contexts social, theatrical, and mystical associations.

Each *patet* of the same tone system is distinguishable:

- i) by the tonal construction and/or pitch of its respective principal scale, which is one or two 5ths above or below the other principal scales of the same tone system; and in *pelog* by the respective *patet*'s high auxiliary and low auxiliary scales, which are pitched a 5th above or below the principal scale;
- ii) by its distinctive transposition¹⁹ and/or modulation²⁰ practice from *patet* to *patet*, principal to auxiliary scale and vice versa, and tone system to tone system;
- iii) by its theoretical tone hierarchy, consisting (theoretically) of its three pillar tones around which the melody revolves according to specific melodic characteristics and two less important tones of which one sometimes acts as an 'enemy tone';²¹
- iv) by its association (if in *wajang* performance) with one of the three periods of the *wajang* night.

The term *pillar tones* (i.e. main tones of a *patet*) is preferred to the term *gong tones* first proposed by Kunst and consistently used by Hood. *Gong tone* is a colourful name but not as generally appropriate for both

vocal and instrumental media as the term *pillar tone*.²²

Besides, the function of pillar tones is not limited to the coincidence of final tones with a stroke on a gong, as the term *gong tone* may seem to imply. Pillar tones have complex melodic and tonal hierarchical functions.

The term 'melodic formulae', denoting certain standard tone sequences, is also preferred to Hood's 'cadential formulae', since these formulae are used within the melodic line just as often as at cadential points; moreover, sometimes formulae occur within a line and are omitted or appear in incomplete form at cadential points. However, in many cases, a typical melodic formula occurs most prominently at the end of a melody. Hood's term cadential formulae also carries the meaning of melodic formulae, but the latter term, in my view, is clearer.

Kunst covered most of the aspects involved in the difficult *patet* concept without, however, attempting a 'genuine definition'²³ of it.

Hood made a study of the *patet* characteristics of nuclear themes in *gending* and presented a definition of *patet*.²⁴ The most valuable results of his investigation were an assessment of the relative functions of tones in each *patet*, and a set of two ascending and two corresponding descending formulae²⁵ for each *patet*:

SLENDRO

1. PATET NEM 2. PATET SANGA

3. PATET MANJURA 1. PATET LIMA (new form) (old form)

2. PATET NEM 3. PATET BARANG

Typical melodic formulae of the Central
Javanese *patet*, after Mantle Hood.²⁶

Wider research into the *patet* characteristics of the various instrumental and vocal media still remains to be done. *Patet* is not a concept reserved for *gending* alone, nor is it limited by genre or musical form. Moreover, regional musical differences in respect to *patet*, especially in West and East Javanese regions, are as yet hardly investigated. The Javanese writer Tedjohadisumarto, in his book on Javanese *tembang*, confirms Hood's findings as to two of the typical melodic formulae for each of the three *slendro patet*, differing only in 'formula shape', i.e. the shape of T 1 (*patet manjura*) is according to Tedjohadisumarto:²⁷

Formula shape, which is rigidly set in the case of the *balungan* instruments of the gamelan can in vocal music be very diverse.

The Slendro Patet. Theoretically, the three *slendro patet* each consist of the same tones (see p. 85), but each *patet* begins on a different *pokok* (starting note). The pillar

tones are:

		<i>IPT</i>	<i>IIPT</i>	<i>dasar</i>
<i>slendro patet nem</i>	tone	2	5	6
<i>sanga</i>		5	1	2
<i>manjura</i>		6	2	3

Patet nem and *patet manjura* resemble each other in their two common pillar tones and the T 1 and T 2 melodic formulae.

Patet sanga, on the other hand, by far the most frequent *patet* of this song collection, has in general the clearest and most abundant *patet* characteristics.

The Pelog Patet. The tones of the principal and auxiliary scales of the three *pelog patet* are:

PATET NEM and PATET LIMA (new form)

PRINCIPAL SCALE HIGH AUXILIARY LOW AUXILIARY

PATET BARANG

PRINCIPAL SCALE HIGH AUXILIARY LOW AUXILIARY

The pillar tones are:

		<i>IPT</i>	<i>IIPT</i>	<i>dasar</i>
<i>pelog patet lima</i>	tone	5	1	2
<i>nem</i>		2	5	6
<i>barang</i>		6	2	3

The existence of a really independent *pelog patet manjura* has not yet been conclusively proved despite Kunst's and Hood's belief that it is a separate but infrequently used *patet*.²⁸ Hood's analysis of a *Ladrang* as being in *pelog patet manjura* is questionable.²⁹ The melodic formulae proposed by Hood for *pelog patet manjura* were found in these song analyses to be misleading.³⁰

The complex *patet* system of West Java, an important

subject for future detailed research, cannot be discussed here. Its theoretical aspects have been outlined by Kunst.³¹ The Sundanese songs of this collection cannot provide the basis for an inquiry into the Sundanese *patet* system.

The main concepts such as the pillar tones are similar to Central Javanese *patet*, but theoretically there are a great many more possible *patet* in Sundanese music.

The reputed improvisatory freedom of performances of music in Java, even that of unaccompanied *tembang matjapat*, may not be as great as it first seems. No song or piece can be freely invented or 'composed'; conservative Javanese musical tradition lays down formulated or unformulated regulations in respect to *patet* (which literally means 'to restrain'), basic melodic progressions and vocal styles. Musical improvisation, as practised in Javanese vocal and instrumental music, is based on the deep, instinctive understanding of a musical system, which limits stylistic choice in such matters as the final tone of a piece and the appropriate melodic formulae constantly to be used for a given *patet*. 'A good *nitaga* from the Principalities immediately distinguishes one *patet* from another, without ever making a mistake; he is however, incapable of explaining how or why he does so.'³²

KEMBANGAN

Two types of *kembangan* (melodic ornamentation) are distinguished in the song analyses: the purely ornamental, 'incidental' decorations such as glottal stops, *glissandi*, shakes and *acciaccaturas* on the one hand and the melisma on the other, generally consisting of statements or elaborations of the melodic formulae typical of the *patet* and other freely invented melodic phrases. The former type possesses minimal structural importance and is very much dependent

upon the vocal style of the performer and the whim of the moment. The melismatic *kembangan* consists, in many cases, of memorable melodic phrases which should be regarded as being an integral part of the melodic construction. One cannot say unequivocally that the melisma are 'freely improvised' because in fact the melisma can often be shown to follow definite melodic tendencies which, since they frequently endorse the *patet* through quoting its typical melodic formulae, should be regarded as possessing formal significance of a high order.

Neither type of *kembangan* should be regarded as possessing a non-essential nature, but both types are often 'added' to a performance; i.e. one singer may perform an *acciaccatura* or a melismatic phrase in three different places or ways in three performances of the same song, due to such momentary details as syllable emphasis or the number of consonants in a word of the text; or he may omit an embellishment in one performance and add it in the next. True, some singers perform, for instance, *matjapat* children's songs in a syllabic, non-melismatic way and others omit the more incidental type of ornamentation. But performances lacking *kembangan* altogether are rare. *Kembangan*, albeit of a highly variable nature, should be regarded as an attribute of *matjapat* style in performance.

ELUK

A stylistic characteristic of *matjapat* songs is the decorative, melismatic passage which may be sung on the last syllable of a poetic line and termed *eluk*. In its widest sense, *eluk* means any ornamental feature or melismatic passage. But according to singer-informants who came from the Surakarta area, the word in its restricted sense means an ornamental melodic passage (*tjengkok*) sung on

the last syllable of a line. It is in this latter sense that *eluk* will be used here. Thus, in the ten-lined *Dandanggula*, it is possible (but not always desirable), to sing a maximum of ten *eluk*. An *eluk*-ending to a line consists essentially of melismatic *kembangan*, but 'incidental', ornamental touches (such as *acciaccaturas*) are often added to some of the melismatic tones.

The musical term *eluk* is presumably taken from the terminology of the traditional, sacred, dagger-like weapon - the *keris* - which is still carried today on certain ceremonial occasions and believed by some Javanese to be a mystical protection against adversity. According to tradition, the *keris* has a genetic relation to Javanese music and theatre. 'The same divine hero Pañji, who created the Javanese theatre and the *gamelan* orchestra - that forms an intrinsic part of it - is also said to have been the first kris-smith; he is the inventor and the first wearer of the kris.'³³

The *keris* blade is of two main types, 'the *straight* (*dapur bener*) and the *undulate* form (*dapur luq* ...) ... the one form is associated with the idea of "rest", the other with that of "action".'³⁴

In the musical sense, the *luq* or *eluk* is similarly characterised by its melodic activity; its melodic line 'undulates' back and forth in melisma like the undulating *keris* blade. The total number of undulations as well as each individual undulation are called *eluk*.

According to two Surakarta informants, the number of 'undulations' in a musical *eluk*, like the undulations of a *keris* blade, can be counted.³⁵ Thus, the long *eluk* in Transcription 16 (line 7), drawn in a pitch-line as follows:

could be said to possess 10 *eluk*, or convexes.

However, the essential character of *eluk* in actual performance is the freedom on the part of the singer to include or omit an *eluk* as he chooses, and if he chooses to sing one, to perform as long or short an *eluk* as he wishes at the moment of performance. Certainly a singer never premeditates the number of melodic undulations he sings. Transcriptions 54 and 55 are sung to the same melody and text by the same singer; in Transcription 54 (line 5), the singer performs a long *eluk*, but in the corresponding place in Transcription 55, he omits the *eluk* entirely.

METHODS USED IN THE ANALYSES

Melos

For purposes of analysis it was found useful to simplify the melodic line of each song into a *melos*, whereby all repeated tones were omitted, and the remainder written out in arhythmic form, with a line across the stave at the end of each poetic/musical line.

It is evident that the poetic line possesses structural musical significance. In performance, the singers generally think in terms of the line as a formal unit. In the majority of cases, rests occur and breaths are taken at the end of a poetic line. A *melos* is so constructed that repeated tones occur only if the final tone of a line and the first tone of the next line are of the same pitch. Tones with relatively long time-values, or the first tone of a string of repeated tones on one pitch

(i.e. at least three repeated tones), are left white in the melos, whereas short single tones or tones repeated only once or twice are coloured black.

The melos shows the essential melodic structure of a song, unencumbered by tone repetition and rhythmic and ornamental detail.

Intervals

The intervals are designated as follows:³⁶

SLENDRO tone 1 6 5 3 2 1 **PELOG** 1 7 6 5 4 3 2 1

Intervals which approximate the minor or diminished and augmented intervals of Western music are here called 'small' and 'large' intervals in order to avoid Western harmonic associations. Thus, is called a

large 4th. The term '*slendro* 3rd' is used to mean the two small 3rds found in the *slendro* scales, tuned as notated on p. 86 ; '*pelog* 3rds' is used to mean the 3rd, large 3rd, and small 3rd found in the *pelog patet*'s principal and auxiliary scales.

Melodies based on the gapped structure of pentatonic scales in common use contain by their very nature more leap movement than scales with equally or nearly equally-spaced tones. However, in order to distinguish between normal pentatonic-scale 3rds and other melodic leaps, any pentatonic progression from one scale tone to the next will here be called stepwise motion. '*Slendro* stepwise motion' means, then, any scalewise *slendro* progression, irrespective of whether it is a 2nd, 3rd, or small 3rd, all of which

intervals are contained in the *slendro* scale. 'Pelog step-wise motion' means any progression from one of the respective *patet*'s five principal scale tones to the next, including 2nds, 3rds, small 2nds and small 3rds.³⁷

Tone Prominence

In order to estimate the practical usage of each tone of the *patet* in each song, a method of estimating 'tone prominence' was devised, which also served in some cases to check *patet* analysis of songs. Indeed, the biggest problem of the analyses was to find as infallible a way as possible to determine the *patet* of each song. Based on the fact that the scales of each *patet* are structurally a tonal hierarchy (three tones are theoretically more important than the other two), the following method was devised to assess the characteristic usage of individual tones and to confirm *patet* analysis in a few ambiguous cases, after the tonal material had been investigated and the melodic formulae selected. Tone prominence was estimated for each tone of the melos of a song according to the respective tone's frequency of occurrence, its number of appearances (if any) as final tone of lines and as initial, final, highest, and lowest tone of the song, its relative time-length and its occurrence in repeated tone passages (the two latter cases of which are expressed by white tones in the melos). Each tone received one point for an appearance in the melos and an extra point if it was final tone of a line, if it was the initial, final, highest, or lowest tone of the song range, if it had a relatively long time-value³⁸ or if it was repeated at least three times in succession. Final tones of lines were regarded as being in general more significant than initial tones of lines; the former consisted in many cases chiefly of pillar tones of the

respective *patet* (e.g. Transcription 1) whereas the latter showed more tonal variety (using vocal tones as well as all scale tones, e.g. Transcription 47, line 1) and sometimes merely repeated the last tone of the previous line.

The two or three tones receiving the largest number of points were then called 'the most prominent' tones while the tone or tones with the least number of points were called 'enemy' tone(s). In many cases, but by no means in principle, the two or three most prominent tones of a song happened to be two or three of the pillar tones of a certain *patet*.³⁹ The enemy tone(s) often varied between songs in the same *patet* and in some of the more 'democratic' songs in which all five principal scale tones were of similar prominence, no tone was neglected enough to be able properly to be called an enemy tone.

Level Shift

The term 'level shift',⁴⁰ was found useful in designating the degree of each melody's ascent or descent. The level shift statistics for the two groups of songs in this collection allow interesting generalisations. However, they may not be too liberally interpreted, since variability of initial and final tones and even the range of each song are matters of stylistic licence in *matjapat* singing.

Level shift is calculated on the basis of the relations between the initial, final, highest, and lowest tones of a song.⁴¹ Despite the variability of these tones between different versions of the one melody, these four tones always possess some special degree of melodic significance. The initial tone is the point of reference to which all following tones are automatically heard in relation, whereas the final tone gives the ultimate degree of melodic

resolution. The highest and lowest tones, being the summits and the valleys of the melody, have considerable formal and melodic directional significance.

Degree of Melodic Direction Change

repetition, is in the light it throws on the relative amounts of melisma⁴³ and tone repetition, which are important stylistic factors in these songs.

Degree of Repetition of Adjacent Tones

The method outlined above allows a quick count not only of the total number of tones in a song but also the number of successive repeated tones. The percentage of tone repetition could then be calculated for each song.⁴⁴

The value of the above-mentioned tests lies in the stylistic generalisations they allow about each of the two song-groups of this collection.

Song Analyses

Since stylistic evaluations tend to be subjective, especially when attempted by foreigners, appraisals of 'value' and inclinations towards certain songs were avoided in the analyses. Song versions and variants showing typical, variable, or exceptional traits were selected for the following analyses. In order to avoid repetition, relatively detailed analysis of the first group of transcriptions is given, after which analyses are presented in progressively briefer form.

The first group was chosen because of its many typical features and because it constitutes the maximum of performances of any one song in this collection.

CENTRAL JAVANESE SONGS

*Dandanggula Turulare*¹

Of the twelve collected performances of this melody, eleven are in the *slendro* tone system and one (Transcription 38) in the *pelog*. They are sung to five different texts, dealing with early morning, the teachings of a king, prophecy of miracles, love for a beautiful girl, and advice to study. Transcriptions 90 and 132 were taken from the number script, and in their rhythmic and melodic simplifications of actual vocal practice contrast with the transcriptions of live performance. Transcriptions 54 and 55 are variants performed by Imam. All the others are versions of different performers.

Melodic Movement. The melodic movement takes a moderately descending direction, and possesses a relatively high amount of both direction change and tone repetition. The level

shifts of all but the first version are descending, ranging from -9° to -36° , but there are no extreme level shifts. Average melodic direction change for the twelve song-versions is 35 per cent, with a maximum of 42 per cent (in Transcription 19). The average amount of tone repetition is 38 per cent, but in one version (Transcription 38), 47 per cent of the tones are adjacent repeated tones.

Since the melos of each version varies from the others to a considerable extent, one cannot speak of 'the basic melos' of this (or any other) *matjapat* song. The melos of Transcription 1 begins on a different tone (a vocal tone) from the melos of Transcription 47 (shown on p. 106). Line 1 of the melos of Transcription 1 contains fewer tones by far than line 1 of Transcription 47, which contains a long *eluk*. Whereas line 2 of Transcription 47 consists of one pitch-level only, the same line in Transcription 1 contains a melodic curve. However, the range of these two versions is identical. As is common practice in *matjapat* songs, the highest tone appears in both versions only at the beginning of the song, while the lowest tone is reserved for the latter half of the descending melody, appearing twice in the melos of Transcription 1 and five times in the melos of Transcription 47.

Transcription 47 covers the same melodic ground in its first poetic line as the first two poetic lines of Transcription 1, restricting itself to repeated tones for the entirety of line 2. This overlapping of the melodic line across the poetic line in Transcription 47 is an exception in *matjapat* songs; it rarely occurs in the other songs of this collection. The tones of the melos of lines 4, 5, 6, and 7 in the two versions are somewhat similar. But line 9 in Transcription 47 contains repeated tones and

three-toned undulatory movement, while in Transcription 1, the same line comprises a scalewise descending and ascending curve. The final line of both versions uses the lowest part of the range, but in Transcription 1 there are two leap movements, in contrast to Transcription 47's undulating *slendro* motion. In a second performance of the melody in Transcription 1, the entire final line was sung to a different melodic progression, ending a fifth above the final tone of the previous performance. Although based on the same basic melody, the two versions differ considerably from each other.

Slendro stepwise motion predominates. Transcription 1 contains only 8 melodic leaps while Transcription 90 has the maximum number for this group of transcriptions, i.e. 11 leaps. Leaps occur twice as frequently between the end of one line and the next than within the poetic/musical line itself. By far the most common intervals are the ascending and descending 4ths, but 5ths and 3rds are often found, and 6ths and 7ths occasionally occur. Small or large intervals in the *slendro* versions of the melody (e.g. the small third:

in Transcription 58) are rarely found, but

small 5ths and 3rds as well as 4ths and 5ths occur in the *pelog* version. Leaps are always preceded and followed by stepwise motion. A moderate amount of *sliring* tones occur, especially the lowered tones 3 (as in Transcriptions 1, 19, 36, 54, 55) and 7 (as in Transcriptions 54, 55). In Transcription 47, tone 3 is an almost stable approximation of the pitch level:

whereas tone 3 in Transcription 90 is always written:

. The tonal material of Transcription 132 consists only of the five following pitch-levels of the pentatonic

scale: whereas in Transcription 19, 14 tones within the octave are notated:

theoretical tones

A minuter measurement of pitch would no doubt show a still greater amount of tonal material. Many tones in versions of this song also deviate in pitch within their own time-length.

Patet. An analysis of the tonal and melodic formula structure of the melos of each version shows clear *slendro patet sanga* characteristics, except in the case of Transcription 38, which shows *pelog patet lima* characteristics. The T 3 and T 4 *patet sanga* formulae were found in the melos of each *slendro* version; however, the T 1 and T 2 formulae were found to be absent.

In most of the *slendro patet sanga* and some *patet manjura* songs of this song collection, three very common 3-toned formulae were found, the descending forms of which will be entitled Q 1, R 1, and S 1 and the corresponding ascending formulae Q 2, R 2, and S 2:

A variety of shapes for all formulae were found in these songs, the most common shape being the ascending or descending scalewise form. The T 3 formula, for instance, most commonly takes the shape:

in this group of versions, not the shapes found by Hood as being typical for nuclear themes of *gending* as played on the *saron*:

As might be expected, formula shape is more variable in vocal than in instrumental music, in view of the fact that the latter is often limited by the range of fixed-key instruments.

In the melos diagrams on p.106, the melodic formulae of Transcriptions 1, 47, and 38 are shown. The most prominent tones among the *slendro* versions are tones 5 (IPT), 1 (IIPT), and 6, but in Transcription 60, raised tone 3 was, exceptionally, a prominent tone. Tone 2 (the *dasar*) is less prominent even than tone 6, except in Transcriptions 60 and 95 in which the *dasar* plays a prominent part. The least used tones in the *slendro* versions are either the *dasar* or tone 3, but in Transcriptions 1, 19, and 38, tone 3 is conspicuous for its pitch variability. Repeated tone passages occur most often on the IPT, IIPT, and tone 6. Similarly, melismatic passages begin most often on tones 5, 1, and 6. These characteristics help to establish and endorse the *patet*.

The melos of Transcription 38 transposed on p.106 into the *slendro* tone system shows clear similarities with the first three lines of Transcription 1, after which the melos deviates more strongly and finally descends to a lower level than in Transcription 1. But in respect to the text, the *Andegan* structure, its range of tones (19 semi-tones), the general direction of melodic movement, the appearance of the highest tone in the beginning and the lowest tone at the end of the song, its paucity of pitch-levels in lines 6 and 8 and its descending scalewise movement in line 7, it resembles the *slendro* versions of the melody. All the four types of the *pelog patet lima* formulae appear, and the version ends on the most typical final tone for the *patet* (tone 1). The highest tone is the *dasar* (tone 2); and the most prominent tones are the three *patet lima* pillar tones (tones 5, 1, 2).

The *patet* is confirmed by the tone repetition passages, which mostly occur on the pillar tones 1, 2, and 5 (in order of frequency). The 'enemy tones' 3 and 6 occur relatively seldom and mostly at unimportant points.²

The Relation Between Speech Melody and Song Melody. In order to compare the melodic and rhythmic elements of the speaking and the singing voice, some of the *matjapat* song texts were spoken into a tape recorder by non-singers who were born in a Javanese or Sundanese village. The Javanese and Sundanese languages are not, like Thai or Chinese, tone languages with phonemic pitch inflections. But when spoken in normal, non-intellectual conversation, these languages are characterised by their exceedingly melodic nature. Indeed, some grammatical forms such as questions require a particular intonation to be understood as such. Degrees of politeness are also determined to an extent by speech intonation. It is therefore at least a reasonable hypothesis that free melodic styles have some relation to speech melody and rhythm in Java.³

The diagram on p. 110 is an attempt to transcribe by ear the speech melody of a *Dandanggula* stanza by a Central Javanese ex-villager. It is intended to show i) approximate pitch variations (each square note representing a relative pitch level); ii) the rhythmic speech pattern and; iii) the slightly emphasised syllables⁴ (*é*) of the text.⁵

A comparison of the diagram with Transcription 1 shows i) a degree of correspondence in the phrasing and position of rests of the spoken and the sung versions; ii) the speech rhythm is much more regular than the song rhythm; iii) both the speech melody and the song melody rise in the first two words (*Djago Kluruk*), and they both descend in *lanang wadon*, and in *sawetaning gunung*, etc.;

iv) the slight speech accentuation of the Javanese language has little relationship to the position of the melisma. In this example, a certain correspondence between the duration and melody of the spoken and the sung versions exists. This was, however, not always the case.⁶ Musical requirements often demand large-scale changes in the normal rhythmic and intonational speech patterns.

Rhythm. Minutely detailed rhythmic analyses of songs which feature a very small degree of rhythmic regularity or repetition would seem to have little value. As a comparison of any two performances of this unaccompanied song by different singers will show, the individuality of the performer is at its greatest in matters of rhythm.

There are, however, certain rhythmic similarities even between performances by different singers, especially in the phrasing of words in the melody, and the position of long and short tones (e.g. in Transcriptions 1 and 19, the third tone of the melos, and the final tones of lines 2 and 3 are relatively long). Melisma and tones of relatively short time-value tend to occur on descending melodic lines, while ascending lines (as in the first line of Transcriptions 1, 38, etc.), often consist of longer tones. Repeated tone passages tend to be irregular in rhythm, the syllables with long consonants (as in 'sam-', '-nung') tending to have longer time-values than syllables with shorter consonants (as in 'Ne-te-pi'). Final tones of lines and rests, especially between lines, are of erratic length, as an inspection of any transcription of this group of versions will show. Long-held tones at the end of a poetic/musical line are common, as in lines 2, 3, 5, 7, 9, 10 of Transcription 1. Melisma containing tones of even time-length are rare, but an example of this is found in the *eluk*

The speech melody
of a recitation of *Dandangula*
as transcribed by ear

DJA - GO KLU - RUK RA - ME KA - PI - AR - <u>SI</u>
LA - WA KA - LONG LU - RU PAN - DE - LIK - <u>AN</u>
DJRIH KA - WAN - AN - ING SE - MU - <u>NE</u> WE - TAN BANG
SU - LAK - I - <u>PUN</u> MAR - TAN - DA - NI JEN WUS BA - NGUN
EN - <u>DJING</u> REM - BU - LAN WUS GU - MLE - <u>WANG</u> SA -
WE - TAN - ING GU - <u>NUNG</u> ING PA - DE - SAN WI - WIT
O - <u>BAH</u> LA - NANG WA - DON PAN SAM - JA MAN - BUT KAR - <u>DI</u>
NE - TE - PI KU - WA - DJIB - <u>AN</u> .

of line 1 of Transcription 47. Incidentally embellished tones (e.g. tones preceded by *acciaccaturas* or *glissandi*), are usually of fairly long duration and never shorter than a quaver in these transcriptions.

Andegan and Formal Structure. In Transcriptions 1, 47, and 90, the longest final tones and rests between lines occur at the ends of lines 3, 5, and 7. The musical breaks are identical with the theoretical *Andegan* divisions of the *Dandanggula* verse form.⁷ That is, there is a correspondence between the poetic and musical structure in these three versions. However, this rarely occurs in other songs.

The main musical elements of formal unity are the large degree of iterativeness of the typical melodic formulae and their elaborations, the *kembangan* (e.g. in Transcription 1, 90 per cent of the melisma begins on, and 94 per cent of the *glissandi*, glottal stops and *acciaccaturas* precede or follow one of the pillar tones), and the continual rhythmic mutations from melodic movement to rest. Imitation and repetition of melodic figures or motives are absent. Rhythmic and melodic variants of the T 3 formula occur for instance in lines 2, 5, and 9 of Transcription 1:

The poetic/musical line mostly functions as a melodic formal unit, after which long or short rests usually occur.

Vocal Styles. *Vibrato* is light to medium in amplitude, and fairly liberally employed by some singers, especially on the last tones of lines, on the *eluk* and on long tones within a line which are followed by a melismatic passage. Some singers from the Surakarta area (Imam, Sunarto, Supardi etc.), sing with a very fast *vibrato*, and the others with a slow or

medium *vibrato* (about 4 to 6 oscillations per second) of a slightly uneven character. Melismatic passages are generally sung without *vibrato*, or with alternating *vibrato* and non-*vibrato*. Repeated tone passages are also generally sung without *vibrato*, and sometimes with slight, rhythmically-irregular stresses on certain syllables.

Degrees of dynamic contrast vary from singer to singer, but ascending melodic lines generally tend to be accompanied by *crescendi* and descending lines by *diminuendi* or by no change of dynamics. The *slendro* performances of this song constantly alternate between *crescendi*, *diminuendi*, and stable dynamics, with the loudest part in the first three lines, followed by a prevailing *diminuendo* trend until the end. The *pelog* version is, however, more subdued, containing little dynamic contrast.

Two diverse singing styles are those of Sujitno and Kartomi, the former singing quickly and a little excitedly, with little *vibrato*, few long-held tones, short melisma and a light timbre, the latter being characterised by its calmness, slowness of tempo, steady *crescendi* and *diminuendi*, liberal use of *vibrato*, long melismatic passages, and rhythmic contrast between the quick, irregular rhythm of the repeated tone passages and the long-held tones, especially at the ends of lines. Imam characteristically reserves his very fast *vibrato* for the long tones, the movement of the *vibrato* matching his correspondingly fast melodic figurations.

Some singers occasionally add the neutral syllables ('e') or ('ə') between syllables of the text (e.g. Sabar, in Transcription 1). This practice is probably based on rhythmic reasons, on the need for movement in places where the text is of insufficient length for the melodic line; or in order to enable two successive consonants to be more

easily pronounced, e.g., the 'r' and 's' syllables in 'Kapiar-(e)-si' (Transcription 1).

Kembangan. The most prevalent 'incidental' melodic decorations in this song are single, double, and triple *acciaccaturas* , and the slow to medium, shake-like oscillations of tones a second or small third apart (e.g. see the *eluk* line 3, Transcription 47), often appearing in irregular rhythm. Rarer are such rhythmic-melodic sequences as:

(in the *eluk*, Transcription 55, line 5).

Particularly common are anticipatory tones (A) and turns (T) (e.g. in the *eluk* line 10, Transcription 1):

Glottal stops ( ) and vocal glottal stops ( ), produced by tightening the throat muscles in order abruptly to cut off the breath flow (e.g. in Transcriptions 1, 19, 47), are most perceptible and effective after a *crescendo* (e.g. the first line of Transcription 1). *Portamenti* of various types are very prevalent, usually occurring before or after scale-tones, not vocal tones, and sometimes occurring several times in succession, as in Transcription 58, line 10:

or in combined rising-falling fashion as in Transcription 55, line 10:

Fast *glissando* before a note ( ) sometimes almost reaches an

acciaccatura effect.

The pitch levels used in incidental melodic decoration are very variable. Iterations of melismatic ornamental figures very rarely sound the same because they are generally sung in a differing rhythm and often in a differing intonation. Vocal tones are, however, not as common in this group of versions as in the group discussed on p.115ff. Types of incidental melodic decoration vary greatly from song to song, from performer to performer.

The melisma very often consists of elaborations of melodic formulae typical of the *patet*, especially in the *eluk*. In this group, Transcription 47 has the maximum amount of and most richly elaborated *eluk*, which occur at the end of the alternate lines 1, 3, 5, 7, 9, and line 10. The S-shaped scalewise movement of the *eluk* line 1 is based on a combination of the *patet sanga* T 3 and T 2 (3-toned) formulae. This *eluk* has an important melodic function, since it begins on the summit tone, which does not appear again in the song; after its curvaceous descent and ascent, it leads smoothly into line 2, which begins on the same tone as the final tone of the *eluk*. The *eluk* in line 3 is also based on the T 3 formula, containing *sliring* intonation. The *eluk* in line 5 consists of the Q 1 and Q 2 formulae, whereas *eluk* 7 is made up of the R 1 and R 2 formulae. Most *eluk* have an undulating but descending trend. The *pelog* Transcription 38 has the least number of *eluk* (one only in line 4), while the others have between 3 and 6 *eluk* each, mostly occurring on the odd-number lines 1, 3, 5, and 7.

Eluk and other melisma often begin on a pillar tone. In Transcription 47, three melismatic passages begin on the IIPT and two on the IPT. Most *eluk* consist of several tones, but some are merely 2-toned slurs, as in Transcription

64 (line 4):

Mostly a singer's heaviest *vibrato* occurs throughout the *eluk*.

Perhaps because the Javanese and Sundanese languages are not characterised by strong accentuation, there seems to be little connection between the positioning of ornamentation and syllable-emphasis.⁸ The word *lanang*, for instance, is usually spoken with a very slight emphasis on *la*, but in Transcription 1, it is the *nang* syllable which is ornamented:

The word *kuwadjiban* is spoken with a slight emphasis on the second and fourth syllables. In the first performance of Transcription 1, the word is sung with melisma on the second and third syllables, and in the second performance, on all syllables except the last.

Dandangula Tlutur

This long melody is sung to three texts about morality, love, and a moonlit night. Each version is entitled *tlutur* (literally meaning 'sad'), which means the song should be sung in a style containing many tones of lowered pitch (*miring* tones), which gives the melody an expressive, melancholy flavour.

All three versions have a rather steep descending Level Shift (-42° in Transcription 16, and -63° in Transcriptions 69 and 98). Melodic direction change varies between 34 per cent and 31 per cent. The range is about 19 semitones for all three versions. The melodic movement is

mainly *slendro* stepwise movement, but there are a few leaps within and (especially in Transcription 16) between lines. Transcription 16 contains a descending small 9th and Transcription 69 an ascending 9th. Other intervals in order of prevalence are 4ths, 6ths, 5ths, and small 3rds.

The meloi of Transcriptions 16 and 69 show strong *slendro patet sanga* elements in their use of the T 3, the T 4, and, less frequently, the T 1 formulae, as well as their plentiful employment of the ascending and descending R and S formulae. The most prominent tones in Transcriptions 16 and 69 are the IPT and IIPT and tone 3, which often function as initial and final tones. In all three songs, the tones most often followed by melisma and repeated tone passages are the three pillar tones. Tone 3 assumes unusual importance for this *patet* in Transcriptions 16 and 69, carrying the main *tlutur* function, varying conspicuously in pitch throughout the two versions. In Transcriptions 16 and 69, the highest tone is the *dasar* (tone 2). The lowest tone in Transcription 16 is the *miring* tone 3, and in Transcription 69 it is the IPT (tone 5).

In Transcription 98, the range, the pillar tones and the final and the most prominent tones are one or two tones higher than in the *patet sanga* versions (e.g. the highest tone is tone 3 and the lowest tone is tone 6), this song showing clear *slendro patet manura* characteristics. Perhaps the reason why Tedjohadisumarto⁹ incorrectly wrote *patet sanga* by the title of this song is that its original *patet*, before transposition, was *patet sanga*, i.e. the same *patet* as this same melody is set in Transcriptions 16 and 69. A comparison of the melos of Transcription 98 transposed down one tone into *patet sanga* shows its close resemblance to the *patet sanga* melos of Transcriptions 16 and 69 (see p.119).

A comparison of the meloi of the three versions shows a quite different sequence of melodic formulae in each. *Matjapat* songs clearly have no set formulae serving as the basis for performance (like the set harmonic formulae at the base of an improvised jazz performance).

A feature of all three versions is the extremely large amount of ornamentation. Every line of Transcription 16 ends with an *eluk*, mostly in long and complex form. Transcriptions 69 and 98 have nine long *eluk* each. The longest *eluk* of the whole song collection is in Transcription 16, line 7. This *eluk* has an undulating, descending trend, moving a total distance of a small 9th, covering eight different pitch-levels, and including shake and turn-like ornaments, ending on an extremely long tone followed by a rest. It begins *mezzo-forte* and ends *pianissimo*.

Scalewise figurations are common in this group of versions. The tonal sequence:

appears four times in Transcription 16, approaching the significance of a melodic motive. Such recurrence of melodic phrases is unusual in *matjapat* songs. But in this song, the iterativeness of the phrase contributes to its plaintive character, and in any case, each appearance of the phrase takes a different rhythmic shape.

The two live performances, Transcriptions 16 and 69, are sung with *vibrato* of medium amplitude and a wealth of *portamenti*, shakes, and turns. In Transcription 69 (line 9), there is an unusual instance of a glottally produced *acciaccatura*. Dynamic contrast in Transcription 16 varies between *forte* and *piano*, and in Transcription 69, between

mezzo-forte and *pianissimo*. Besides that, continual *crescendi* and *diminuendi* occur.

Vocal tones are, as to be expected in the *tlutur* style, pre-eminent. In Transcription 16, tones 1 and 3 are mostly sung with lowered intonation, whereas the pitch of tones 2 and 6 also varies, tone 5 being the most stable of all tones (it is the IPT). A total of 21 pitch levels may be heard.¹⁰

Transcription 69 also has many *miring* tones, especially tones 6, 3, and 2.¹¹ Since Transcription 98 (entitled *Tlutur*) is taken from the number-script, no vocal tones appear in the transcription.

*Kinanti - A Tembang Gending*¹²

Unlike unaccompanied *matjapat* songs, *tembang gending* is restricted in its rhythmic and melodic movement, bound to regulations necessitated by the requirements of ensemble performance. These performances of a well-known *Kinanti* song have a high degree of rhythmic regularity, and contain repetition of melodic phrases. All three versions and two variants (Transcriptions 45 and 46) closely resemble each other. Transcriptions 45 and 46 are accompanied by *gamelan*, and the other performances of the song are sung as if with *gamelan* accompaniment. Most *tembang gending* (such as *Kinanti Subokastowo*¹³ and *Kinanti Gondomastuti*¹⁴), possess a degree of formal regularity and are performed in quadruple or quasi-quadruple metre.

The main melodic direction trend of the 6 lines of each of the 5 versions of this group is remarkably similar, in comparison with the unaccompanied songs:

The meloi of three versions of *Dandanggula Tlutur*

1. TRANSCRIPTION 16, SLENDRO PATET SANGA.

2. TRANSCRIPTION 69, SLENDRO PATET SANGA.

3. TRANSCRIPTION 98, SLENDRO PATET MANJURA.

3a. TRANSCRIPTION 98, TRANSPOSED DOWN ONE SLENDRO TONE INTO PATET SANGA.

The formal structures of Transcriptions 41, 45, 46, and 118 are very similar. In each, the tone-sequence and even the rhythmic structure of line 1 resembles that of line 3. Lines 2 and 4 are also alike, but line 4 ends with an extension onto tone 2. Formally the song divides into 3 groups of 2 lines each (ABABCD). In Transcription 6, the recurrence of lines 1 and 2 is omitted, two extra melodic lines having been added in their place. Its first two lines resemble lines 1 and 3 of the other versions and variants of this song. The limited melodic variability and relatively regular metre of the five performances of this song are typical of *matjapat* songs sung with *gamelan* accompaniment.

The Level Shifts are rather steep, between -44° and -47° , but in Transcription 118 the Level Shift is only -19° . A high amount of change of melodic direction (average 46 per cent, maximum 52 per cent in Transcription 41), and a low degree of tone repetition (average 19 per cent, maximum 23 per cent in Transcription 46), characterise these performances. The range varies from 16 to 17 semitones.

The *slendro patet sanga* formulae T 1, T 2, T 3, T 4, Q 1, Q 2, R 1, and R 2 are common in this song. In three cases, the final cadence is the T 3 formula, while Transcription 118 ends with the T 3 extended by the Q 1 formulae. In all cases except Transcription 118, the melody ends on the lowest degree of the range (i.e. the IIPT, tone 1). The *patet* is confirmed by the melismatic and repeated tone passages, beginning mostly on tones 1 (IIPT), 5 (IPT), and 3. The highest tone in all versions or variants is tone 3, the lowest tone either tone 1 (or lowered tone 1) or 3.

Leaps between lines are most commonly descending 4ths, but ascending 4ths, ascending and descending small 3rds,

large 3rds, ascending 5ths and a rare descending 6th are also found. Within lines fewer leaps occur. They are predominantly *pelog* 3rds and ascending 5ths and 4ths.

All the performers of this song tend to decorate the second last syllable of a line, not the last syllable as is usual in the unaccompanied songs. Each performance contains one *eluk*, which mostly takes the form of a short, 2-toned slur. *Glissandi*, shakes, turns and *acciaccaturas* are found. 'Dotted note' shakes and anticipatory tones (A) are common e.g.

Line 1 in all cases except Transcription 118 has an anticipatory tone at the end of the first musical phrase.

Transcriptions 45 and 46, variants of *Kinanti Pawukir*, are sung by the famous Rusman to *gamelan* accompaniment, and are based on an underlying, regular quadruple metre therefore. The strict metre of the *gamelan* proceeds inexorably forward while the singer, still retaining a degree of liberty in rhythm, pitch, and melisma, collaborates. The long pauses between lines are filled by the *gamelan* heterophony. At the end of Transcription 46, the vocalist and the *gamelan* make a large-scale *ritardando* as is usual at the end of a *gending*, with a final stroke on the sonorous *gong ageng*.

Rusman's voice has a full (*ageng*), resonant timbre, and his *vibrato* is of a small to medium amplitude in these two variants. His performances contain frequent, impressive, steadily expanding *crescendi* and abating *diminuendi*, the range of dynamics lying between *forte* and *piano*. His breath capacity is copious. In these variants, he consistently sings tone 1 in a lowered pitch (as compared, for example,

with Transcription 6). The pitch of tones 5 and 6 also varies.

The other versions of this song are sung with a slow tempo, a calm quality and with a greater amount of *vibrato* on the longer tones than is usual (especially in Transcription 6).

In Transcription 118 (taken from the number-script), the modern 'chromatic' touches in the melody are indications of a probable corruption of musical style due to influence by Western melody, e.g.:

Such an example of Western influence was found, however, only in printed versions of *matjapat* songs, not in any live performance of this collection. The examples are all from the book *Sinau Tembang Djawi*, which includes several *matjapat* songs with Christian texts.

*A Putjung Slendro*¹⁵ and *a Putjung Pelog*¹⁶

Of these two extremely well-known melodies, some performances by different singers and even performances by the same singer (i.e. Transcriptions 7 and 8) vary greatly from each other. Although in other *matjapat* songs the most stable, unvariable melodic line is generally the first line, the opening phrase of this *slendro Putjung* (sung in most cases to the words *Bapak Putjung*), is different in every performance:

The most extreme differences in degrees of melisma exist between Transcriptions 7 and 74. The former is not lacking in melisma, especially in the last line, but it does not approach the profusion of melisma in the latter.

The short texts are either puzzles, or about food or gaining knowledge.

The level shifts of the *slendro* performances are between -63° (Transcription 7) and -18° (Transcription 25), with an average of -40° . The *pelog* versions contain two ascending (i.e. 21° in Transcription 9 and 7° in Transcription 50), and five moderately descending level shifts. On the average, the degree of melodic direction change is higher in the *pelog* (46 per cent) than the *slendro* (37 per cent) melody. The degree of tone repetition is small in the performances of both melodies (average 27 per cent in the *slendro* and 14 per cent in the *pelog*).

T 1, T 3, T 2, Q 1, Q 2, and R 1 formulae are found in the *slendro* performances, which are in *patet sanga*. The characteristics of tone prominence, tone repetition, and melisma endorse the *patet*, since they mostly consist of

or begin on the pillar tones. The *pelog* Transcriptions 83 and 93 are in *patet barang*, containing T 1, T 3, and T 4 *patet barang* formulae and ending on the final tones 2 or 3, which are fairly typical for the *patet*.

The other *pelog* versions feature abundant T 4, T 3, and T 1 *patet nem* formulae. The most prominent tones are 2 (IPT) and 6 (*dasar*). Melisma occurs mostly after the IPT, IIPT and tones 1 and 3, and repeated tone passages occur mostly after the *dasar* and tone 1. Final tones are mostly the *dasar*, IPT, or tone 3. The 'enemy' tone is tone 1.

In the *pelog patet barang* versions, leaps of *pelog* 3rds, and (full-sized) 5ths, 6ths, 7ths, and 8ves occur within the lines; between lines, the leaps are mainly *pelog* 3rds and 4ths. In the *pelog patet nem* versions, *pelog* 3rds, 5ths, 4ths, and 8ves are the most common intervals within the lines (in order of prevalence), while between lines, 4ths, small 3rds and 5ths, and 3rds are most common. In the *slendro patet sanga* versions and variants, ascending 5ths and small 3rds are common intervals.

There is not a great deal of melisma in the *slendro* performances, except in Transcription 74, in which auxiliary-tone sequences and repetitions of short three-toned phrases containing an auxiliary tone (Au) are characteristic:

The turns, shakes and, melismatic passages usually include the theoretically non-existent tones '4' and/or '7' (i.e. the tones lying between the *slendro* tones 3 and 5 and 6 and 1). Anticipatory tones, *acciaccaturas* and other incidental decoration are common.

The *pelog* versions contain more short melismatic passages than the *slendro*. Two-toned slurs are an established stylistic feature of Transcription 9, e.g.

A few short *eluk* are to be found, and there are two long melismatic *eluk* in Transcription 74. *Vibrato* in Transcription 74 is sung on the long tones, which gives them movement to match the fast melodic decorations on most syllables. For contrast, however, some tones of medium length are sung without *vibrato*.

The *slendro* versions and variants are generally sung with a fast tempo, a vivacious, animated character, and a variety of articulation techniques. With very little *vibrato*, an even, quasi-quadruple metre, uneven stresses, a non-*legato* articulation and many rests, the song often sounds a little pompous. Transcription 8, in particular, sounds gay and droll, containing many *glissando* effects, irregular accents and 'diphthong notes'. Transcription 7, characterised by its unsmooth articulation and stresses on short tones separated by rests, suddenly transforms itself in the final line to an extremely liquid *legato*.

Little dynamic contrast is found in the different versions and variants; the intensity is almost constantly *mezzo-forte*.

Two versions of another *Putjung*, in *pelog* and of a similar nature, are found in Transcriptions 73 and 101.

*Pangkur Palaran*¹⁷

The texts are about morality and study. Level shift of Transcription 81 is equal to 0°. Transcriptions 13

and 42 have level shifts of -37° and -36° . Average melodic direction change is high, 45 per cent, and the average tone repetition is 28 per cent. The range of the versions varies between 16 and 22 half-tones.

Within the lines, wide leap movement occasionally occurs, especially 8ves, 6ths, 10ths, and 5ths. Between lines, the leaps are mostly 4ths and small 3rds, but also 9ths.

Transcription 81 is from a *Petilan* (section) of a *Wajang Orang* play, and is sung by a professional *Sinden* from the Mangkunegaran. The melodic line contains many elegant melodic turns with conventional *Sinden*-style rhythms, such as and . A triplet (rather common in *Sinden* singing), occurs near the end of the song. She sings tones 1 and 3 with relatively free intonation. The singer's vocal timbre is characterised by its thin clarity and large percentage of high overtones and nasal resonance. It creates quite a false impression, however, to describe this timbre by the ambiguous word 'nasal'. The vocalist performs in the usual '*alus*', refined, gentle *Sinden* style, with the special calm, '*inggil*' thin timbre of Javanese female and high male voices in the theatres and courts, a somewhat instrumental timbre similar to the sound of the *rebab*. The thinness is compensated for by *vibrato* on most long tones. The breath capacity of the singer is copious, accompanied by an economical sound production. Articulation of the text is very clear. Dynamic contrast is small but the graduations are steadily controlled.

Transcription 13 is an interesting example of momentary *slendro* 'Scheinmodulation', which suggests that modulation in vocal practice does not occur in the *pelog* tonality alone. As already mentioned,¹⁸ modulation is

theoretically impossible in *slendro* because of its variable pitch-levels. In practice, however, the two large intervals within a *slendro* scale can lie between different pitch levels. An inspection of the tonal material of Transcription 13 shows that tones 1 and 3, the pitch of which are generally the most unstable in *slendro*, deviate to a similar extent and for constant periods. This song may be said to be based on three *slendro* 'scales' made up of the following *slendro* pitch-levels (so arranged as to show the 5th interval between each 'scale'):

(Theoretical tones 1 and 3 vary in pitch).

The similarity of these hypothetical *slendro* scales to the *pelog patet*'s theoretical Principal, High Auxiliary and Low Auxiliary scales, each of which have a modulatory function and are a distance of a 5th apart from each other, is striking.¹⁹

The 'modulatory' sequence of the melos of Transcription 13 is:

The melos seems to begin in the 'High Auxiliary Scale', after which it 'modulates' very temporarily to the 'Principal', the 'Low Auxiliary', the 'Principal', the 'Low Auxiliary' and finally the 'Principal Scale'.

This agile melody even features two successive 'triad' leaps at some points, which contribute to the temporary 'modulatory' effect (e.g. in line 5 of the melos

and). Such successive leap movement is rare in *matjapat* songs. Leaps are usually preceded and followed by stepwise motion.

*Dandangula Tlutur*²⁰

This is one of the few songs of this collection in *slendro patet nem*. All four typical 4-toned formulae of the *patet* (after Hood) occur in the melos as well as the Q 2 and 3-toned formula to be termed P 2 (ascending form) and P 1 (descending):

The First and Second pillar tones of *slendro patet nem* are the most prominent tones of the song.²¹

Since this melody is transcribed from the number script, it contains, apart from raised tone 3 in line 3, no instances of the vocal tones which one would expect in the performance of a song with the word *tlutur* in the title.

Sundanese Songs

Midjil.²² The versions of this song, all of which are sung to the same 'Nature' text about the Prince Gatotkatja flying in the clouds, are remarkable for their similarity to each other, their formal symmetry, their closeness to strict quadruple metre and their perfect pentatonicism. The versions are very smoothly, evenly, and calmly sung. Light *vibrato* is performed on the long-held tones. There is a gradual *diminuendo* trend, with little contrast of dynamics (mf - p.) The vocal style in this performance is *Rantjag* (simple, straightforward) as opposed to a *Raehan*, *Pasieup* or *Dipasieup* (ornamented, complex, free) style.

Two informants said this song is sometimes accompanied by *gamelan* and is therefore a *lagu gending*. Its musical characteristics support this claim. Its relative paucity of melodic ornamentation, its strict pentatonicism and its straightforward rhythmic and metrical character all suggest idiophonic instrumental influence on the vocal style. The performances of *Midjil* discussed here are without instrumental accompaniment and are therefore grouped under the second type of rhythmic movement (see p. 141).

The graph of the melos of Transcription 16 on p. 131 shows this song's curvaceous, symmetrical proportions. It consists of eight crests which top alternately small and large melodic curves. The two largest curves, containing summit tone 3, occur in the early and the latter parts of the song, whereas the lowest tone is touched only once in the middle of the song.

The versions of the melody begin with a short, modest phrase of three or (in Transcription 25) four pitch-levels. The second half of the line begins with a splicing of the first phrase, which it then expands into a scalewise ascent

and short descent which appears again in slightly altered form in the last line. Formally, the first part of the melody ends with line 2. The long melodic sweeps continue over line-lengths. Line 2 prepares its entry into line 3 by ending on the same pitch as line 3 begins. Line 3 stands relatively independent, ending on the lowest tone. Line 4 also stands alone, its melodic line revolving in the lower part of the range, and ending on the same pitch-level as the first tone of the final section of the song (lines 5 and 6). The steepest ascent and descent occur in the scale-wise passages at the end of the song.

Melisma and ornamental shakes (mainly of a halftone or a 3rd), provide rhythmic contrast with the longer, relatively regular rhythmic tones which make up most of the melody. Double *acciaccaturas* are frequently found in the versions. The level shifts are rather strongly descending (between -48° and -32°). The amount of melodic direction change varies between 47 per cent and 29 per cent (in Transcriptions 16 and 4 respectively). The degree of tone repetition is small, between 17 per cent and 6 per cent. The range of the song is, in every version, 19 semitones. There are few *eluk*; Transcription 16 has 2, Transcription 25 has 1, and Transcriptions 4 and 27 have no *eluk*. Transcription 25 has a more unconstrained rhythm and more incidental melodic decoration than the other versions. Vocal tones are very rarely used in all versions. The tonal material is almost entirely limited to the basic pentatonic *pelog* scale.

*Kinanti Djemplang Titi*²³

This song is sung twice to two successive verses of a love-poem, performed by the most talented Sundanese singer of this collection, Sudradjat. It is particularly interesting for its *pasieup* ornamental style and vocal timbre. Unlike

Graph of melos of Sundanese

Transcription 16: *Midjil*

the Javanese singer Rusman, this singer's voice is not characterised by remarkable resonance or carrying power. The aim of the singer seems to be to achieve a continual change of dynamic level, which ranges in this performance between *mezzo-forte* and *pianissimo*. The enunciation of words is clearer than that of singers performing with an *ageng* timbre. The voice is 'placed' in the foremost, upper part of the head, which facilitates the performance of rapid *crescendi*. Breaths are taken fairly frequently.

The penetrating, short, rapid surges and abatements of dynamics occur on both long and short tones. For instance, in line 3, three tones are sung with three changes of dynamics:

Very often, a sharp *crescendo* is suddenly cut off by a glottal stop, a vocal glottal stop, or a clean break. The fast *vibrato* of this singer is executed both on short and long tones in irregular sequence, as an ornamental feature. Long notes are sometimes adorned with *vibrato* and then blossom into a *kembangan*.

A great variety of ornamental types are to be found. Fast scalewise passages or turns between longer tones are found in several songs performed by this singer, e.g. Transcription 20, line 4:

This quotation also shows an anticipatory (A) tone, two glottal stops, one of which cuts off a long tone sung with a sudden *crescendo* and relatively heavy *vibrato*, and the other of which cuts off a short tone followed by a quick

ascending *glissando*. The latter part of the quotation shows the singer's typical practice of performing short tones isolated from each other ornamentally by brief rests, although the tones are all sung on the same syllable of the text; the isolated tones die away to *pianissimo*. Another type of break is:

(line 1), in which the second of two slurred tones in a *crescendo* is sung with *vibrato* and then suddenly cut off. Single and double *acciaccaturas* are common. Repeated two-toned slurs, as in line 1, are a feature of the ornamental style.

Various types of *glissando* occur, e.g.:

A *glissando* even occurs between repeated pitch-levels, e.g.:

There are two *eluk* in verse 1 and three in verse 2, featuring the typical short auxiliary tone shakes and series of tones isolated by rests and turns.

Although the two verses sound quite different in performance because of the variety of ornamentation and melisma, the melos of each shows similar characteristics:

Kinanti: Transcription 20

The first three lines resemble each other in both verses, revolving around tones 3, 5, 6, and 1, occasionally inserting the *sorog* tones 4 and 7 in verse 1, after which there is a gradual descent to the lowest tone (6), which appears only once in each verse (in the final line). The highest tone (1) occurs in the first half of the melody only. The final tones of lines in both variants are the same (i.e. tones 5, 6, 3, 3, 2, and 1). The most prominent tones are tones 3 and 5, while the least used tone is tone 2. The range of the song is 16 semitones. The pitch-levels of the tones do not differ from diatonic pitch-levels as much as the tones of some Javanese songs. Vocal tones are sparingly used; only tone 2 has a varying intonation. The level shift of the song is -58° , the degree of melodic direction change 46 per cent, and tone repetition 21 per cent.

*Maskumambang*²⁴

All six versions of this short, well-known song are sung to the same text, about indebtedness to one's parents. The different versions vary little from each other except in rhythm and ornamentation. All versions of this song excepting

Transcription 42 (the level shift of which is -42°), begin and end on the same tone, i.e. their level shift is 0° . Melodic direction change varies among the versions from 52 per cent (in Transcription 53) to 31 per cent (in Transcription 42). Tone repetition reaches a maximum of 36 per cent (in Transcription 40) and a minimum of 21 per cent (in Transcription 15).

The tonal material of the different versions is as follows:

Transcription 24 is the only perfectly pentatonic version. Transcription 32 is in fact only four-toned, with a raised, vocal tone 2. Transcription 32 has the most limited tonal material of any song in the whole Sundanese and Javanese collections. In all versions except Transcription 24, tone 2 has a constantly variable pitch which has an ornamental melodic effect, e.g. Transcription 42, line 1:

Raised tone 6 in Transcription 40 is used only once before the highest tone, lending it melodic colour and salience. Otherwise, this song is not rich in vocal tones. *Glissandi* occur sometimes.

The *eluk* in these versions do not carry an important function. Transcription 15 has 3 *eluk*, of which two are semitone shakes. Transcriptions 40 and 53 have also 2 *eluk*, two of which are (in both cases) merely two-toned slurs. The *eluk* Transcription 53 is a long, semitone shake.

The final tones of lines are tones 5, 1, and 2. The highest tone is either tone 5 or 6, and the lowest tone is 5 or 1. Least used is tone 6.

*Dangdanggula Bajubud*²⁵

This song is sung in free *tembang* rhythm (i.e. without regular accentuation), and contains the maximum number of *eluk* for the Sundanese collection. The 10 *eluk* contain mostly long shakes of a semitone amplitude, *acciaccaturas*, the characteristic Sundanese glottal stop (in *eluk* 4 and 5), and scalewise formulae. Although highly ornamented, there is less variety of ornamental types in this song than in the Sundanese songs sung by Sudradjat, and in the highly ornamented types of Javanese songs. Series of long shakes are the most common *kembangan* type, e.g., line 9:

This song has the maximum range of the collection, i.e. two octaves. The tonal material is almost purely pentatonic. As is common in the performances of many Sundanese *pelog* songs, only tone 2 alternates in intonation between an upper and a lower level, e.g., line 10:

The song's level shift is 29°, the degree of melodic direction change 47 per cent, and the degree of tone repetition 23 per cent.

Melodic Classifications

The melodies may be classified according to types of melodic movement, prevailing melodic direction, rhythmic motion, metrical and formal structure, tonal material, *kembangan*, variability in performance and vocal styles.

Types of Melodic Movement

Three types of melodic movement may be distinguished according to the amount of melisma, degree of melodic direction change, and the degree of adjacent tone repetition.

The most prevalent type, found especially in the narrative and other longer melodies, consists of those song performances containing a relatively large amount not only of melodic direction change and melisma, but also of tone repetition (i.e. at least 30 per cent). These melodies usually contain numerous *eluk* and scalewise figurations. For example, the Javanese Transcription 47 (*Dandanggula*) contains six long *eluk* and other melismatic passages (with an average of six melismatic tones per line); it has 31 per cent melodic direction change and 39 per cent tone repetition. The Sundanese Transcription 29 (*Sinom*) contains 39 per cent melodic direction change and 39 per cent tone repetition. About half the Sundanese songs fit into this classification.

Another common type constitutes those songs with a high amount of melodic direction change and melisma, but a relatively low amount (less than 30 per cent) of tone repetition. The Javanese Transcription 31 (*Kinanti Bares*) averages between 3 and 8 melismatic tones per line, 41 per cent melodic direction change and 10 per cent tone repetition.

The Sundanese Transcription 18 (*Kinanti*) has a high amount of melisma (an average of sixteen melismatic tones per line), 51 per cent melodic direction change and 8 per cent tone repetition. Versions and variants of these melodies often possess numerous *eluk*. Sometimes these melodies are slow, curvaceous, and smooth-flowing. Sometimes they are fast and agile, featuring scalewise figurations. About one-third of both the Central Javanese and Sundanese songs fit this classification. The Javanese melodies of this type are found in all metres, but the Sundanese ones are mostly in the *Kinanti* and *Midjil* metres.

The third type is rare, incorporating song performances with a high degree of tone repetition and a low degree of melodic direction change and melisma. These songs are the relatively short, rhythmically regular songs performed with little incidental melodic decoration, and with one syllable of the text fitting one tone of the melody or a short melismatic passage. An example is the Javanese Transcription 34 (*Pangkur Matjapat*), which contains two short melismatic passages, 28 per cent melodic direction change and 49 per cent tone repetition. Another example is the Javanese Transcription 2 (*Sinom Lugu*), with one or two melismatic passages per line, 30 per cent melodic direction change and 48 per cent tone repetition. This melody, however, is very expressive and melancholy, due partly to the reduction of melodic movement and the repetition of tones sung in lowered, *miring* pitch-levels. The melodic line as performed fits the dejected character of the poetic content.

Only 6 per cent of the Sundanese songs fit this type, e.g. Transcription 22 (*Asmarandana*), which has an average of 1.4 melismatic tones per line, 24 per cent melodic direction change and 61 per cent tone repetition.

The Central Javanese songs have, as a group, a slightly higher degree of melodic direction change and a slightly lower degree of tone repetition than the Sundanese song-group. Of the Javanese songs, 85 per cent contain between 31 per cent and 50 per cent melodic direction change, whereas 83 per cent of the Sundanese songs contain between 21 per cent and 50 per cent. Of the Javanese songs, 74 per cent contain between 11 per cent and 40 per cent tone repetition, whereas 78 per cent of the Sundanese songs feature between 21 per cent and 50 per cent. That is, more Javanese songs contain a high amount of melodic direction change than the Sundanese, while more Sundanese songs feature a high amount of tone repetition than the Javanese.¹

There is a slight tendency for *pelog* songs in both regions to have a higher degree of melodic direction change than the *slendro* songs, but all extremes are found in both tone systems.

Melodic movement is usually achieved by *slendro* or *pelog* stepwise motion. By far the most prevalent intervals are the 4ths, followed by 5ths and non-*slendro*, non-*pelog* 3rds (small and large); but all possible small, large, and full-sized intervals up to the 12th² are to be found within melodic lines and more especially between melodic/poetic lines. Descending intervals predominate. Intervallic leaps are almost always preceded and followed by stepwise motion, two or more leaps in succession being extremely rare. But two successive 'triadic' leaps are occasionally found, for instance in the Javanese Transcription 13 and the strict-metrical, modern-style *pelog* melody of the Sundanese Transcription 23.

Prevailing Melodic Direction

Less than 8 per cent of the Central Javanese songs have a prevailing ascending melodic movement. The most extreme upward level shift is a moderate 38° , in Transcription 65 (*Durma*), 10 per cent of the songs begin and end on the same tone (i.e. level shift = 0°). The great majority of songs have a moderately descending trend between -69° and -29° , the average level shift for the Javanese songs being -34° .³ Three of the Central Javanese songs begin on the highest tone of the range, and five begin on the lowest tone; 52 songs end on the lowest tone of their respective range.

In the Sundanese collection, 13 per cent of the songs have an ascending melodic direction, the most extreme ascent being 35° in Transcription 35. Thirty-three per cent of the songs begin and end on the same tone. The average level shift is -16° . That is, the Sundanese songs have a less steep descending trend than the Javanese collection. Of the 54 Sundanese performances, two begin on the highest tone and two on the lowest tone of the range. Five songs end on the lowest tone of the range.

RHYTHMIC MOVEMENT

Since song performances by the same or different singers always vary rhythmically to a greater or lesser extent, only broad types of rhythmic movement can be mentioned.

Songs with a high degree of rhythmic freedom, i.e. unaccompanied *tembang* in additive rhythm, are the most frequently found type in this collection. The rhythmic features are to a certain extent related to the length of syllables of the text and the intonation, articulation, and stress tendencies of the language (see pp.108ff. Melismatic passages in a version of one line of a text may occur as

repeated tone passages in another version. A high degree of rhythmic variability occurs, although rhythmic similarities between versions of different singers, especially if they come from the same area, are found. Different versions and variants often resemble each other in the position of long tones, the rests and the phrasing, but the details of the ebb and flow of the rhythmic movement are different every time.

The rhythm of the repeated tone passages tends to be more irregular when sung than when it is spoken, and the melismatic passages have also generally a correspondingly irregular rhythmic movement. Long tones followed by rests, both of erratic length, are very common at the end of poetic-musical lines. Within the melodic line, the length of tones tends to increase proportionately to the degree of melodic ascent.

In most cases, a song is performed by different singers at a similar tempo, even if the performers come from widely different areas. For instance, the versions of the Sundanese *Dangdanggula*, Transcriptions 5, 6, and 28, featuring a high degree of rhythmic freedom, *eluk* and other melisma (especially in Transcription 6), have very slight tempo differences (♩ = 125 or 126). It seems that certain degrees of tempo are related to certain songs. Small differences in tempo between different performances of a song almost always occur. But tempo is not a major element of variability in the songs of this collection.

Songs in purely additive rhythm usually feature a high amount of incidental ornamentation and melisma as well as vocal tones.

A second type of rhythmic movement is that of unaccompanied songs which are performed in almost purely

additive rhythm but also occur or were originally conceived in strict divisive rhythm to *gamelan* accompaniment, e.g. Javanese Transcription 6 (*Kinanti Lugu*). The performers are only semi-consciously aware of the *gamelan*-accompanied form of the melody as they deliberately adapt it into a free rhythmic form. Since there is no regular time-unit throughout a song performed according to this type, the rhythmic movement cannot be described as elastic or *rubato*, although the semi-additive rhythm probably grew out of the *rubato* quality of the vocalist part of a *tembang gending*. These performances betray their divisive-rhythmic origin by their occasional quadruple or near-quadruple time units (especially at the beginning of a song), which occur alongside additive-rhythmic passages.

Another type of movement is the elastic, *rubato*, divisive-rhythmically based, melodic line performed by *Sinden*, *Dalang*, and *Wajang Orang* performers over the regular quadruple *gamelan* accompaniment. Whereas in the above-mentioned types no regular time-unit exists, the quadruple time-units of this type are the fixed base of the vocalist's melodic line. The singers, while adhering to the main tones of the melody and to the quadruple rhythmic base more closely than in the type mentioned on pp. 140-1, retain a degree of freedom of movement, embroidering the basic melody with ornamental forms and irregular rhythmic structures, but co-ordinating with the beat of the *gamelan* line at certain points. An example is the Javanese *Ladrang Pangkur* (Transcription 136), in which the *Sinden*'s melodic line rarely coincides with the exigent beat of the *gamelan*. The tempi of different versions of this type do not vary greatly, although Rusman's *Kinanti* performances (Transcriptions 45 and 46) have a rather slower tempo than the

same melody (*Kinanti Lugu*, Transcription 6) sung by Sabar, the former containing more long tones and melisma than the latter. The tempo of Rusman's variant is strictly controlled by the accompanying *gamelan*, including the large-scale *ritardando* by the whole ensemble at the end (Transcription 46). Melisma containing 'dotted' or regular, evenly-spaced tones are quite frequent.

The fourth type incorporates songs performed in perfectly or almost perfectly strict quadruple metre, accompanied by the *gamelan*. Examples are the *Gerongan* songs, *Pangkur* Transcription 138 and *Putjung* Transcription 139. Lacking *eluk* and repeated tone passages and containing some 2-, 3-, or 4-toned melisma, *Gerongan* melodies have a high degree of melodic direction change. In pitch, melody and rhythm they are the type most strictly controlled by the *gamelan*.

FORMAL STRUCTURE

The poetic metrical structure of the different stanzas, with their set systems of line-length and number of lines per stanza, is mostly identical with the large melodic formal unit. That is, the *Andegan Ageng* mostly coincides with the melodic whole. The smaller formal unit of the musical line is also generally related to the poetic line, the two usually coinciding with each other in length and followed by rests. The stanza lines are melodic as well as poetic formal units. In most cases, the duration of the musical lines (which are generally separated from each other by rests) is strongly influenced in performance by the lengths (the number of syllables) of the poetic lines, despite the fact that a singer may insert melisma and accelerate or reduce the tempo at any point to counteract this influence. The number of textual lines in a given *matjapat* verse and the immutably set lengths of these lines determines in turn

the formal musical structure of the whole melody to a large extent.

The formal character of *Maskumambang* melodies differs, for example, from the *Kinanti Djugag* songs, although both possess four lines. The former begins with a long 12-syllable line, followed by three shorter lines, while the latter is made up of regular 8-syllable lines; this poetic form is naturally reflected in the musical form.

There are two main types of formal structure in the songs of this collection.

The heterogeneous, *durch-komponierte* or better, *durch-konzipierte* musical lines are typical of songs with a high degree of rhythmic freedom, i.e. the majority of the songs. Since repeats either of short or long phrases rarely occur, the element of repetition has little formal significance.

The *tembang gending*, on the other hand, occasionally contain a reiteration of the first and/or second lines or parts of lines in the middle or final sections of a song, as in *Kinanti* (Transcriptions 45 and 46). Melodies sung to the more regular *Kinanti* and *Midjil* as well as the *Pangkur* and *Putjung* metres are most typical of this practice. Formal, rhythmic and melodic similarities between different versions of a *tembang gending* are usually close (e.g. see p.118).

In both of these types, the melodic formulae are strong elements of formal unity. Exfoliations of a small number of typical formulae of the respective *patet* occur throughout each song, giving unity to cadential points as well as within the dissimilar course of most melodic lines. The melismatic *Kembangan*, in many cases based on these formulae, has not only a purely aesthetic but also a formal

function. In its creation of melodic movement and the rhythmic ebbs and flows of the melody, and in its continual iterativeness of the essential melodic formulae, it is by no means an added, superfluous, purely decorative aspect, but an integral part of the melodic structure. Both incidental and melismatic *Kembangan* assist the recognition by the listener of the important tones of the scale, since the *Kembangan* occur or begin most often on the pillar tones.

The formal structure is also related to modulatory practices mentioned on pp. 147 ff.

RELATIONSHIP BETWEEN POETRY AND TONAL MATERIAL

The *matjapat* metre groupings possess no fixed melodic types, but some general tendencies may be observed. Melodic direction change is at its highest in the metrically regular songs, which appear mostly in the *Kinanti*, *Midjil*, *Putjung*, and *Pangkur* metres. The two longest metres (*Dandanggula* and *Sinom*) are associated only with melodies featuring a high degree of rhythmic freedom. Long melismatic and repeated tone passages and scalewise figurations occur most frequently in the longer metres. *Patet*, tonality and level shift are elements largely independent of metre.

In the Central Javanese songs, texts about sadness, love, cries for help, and political turmoil are in the *pelog* tone system, whereas moral, descriptive texts, children's poems and puzzles are apt to be in *slendro*. The Sundanese texts about violence, death, patriotism, sadness, love, waiting, parents' desire and debts or requests to parents tend to be in *pelog*, whereas moral, educative, and animal poems are usually in *slendro*.

The relation between poetic content and melody is slight, since as in many folk-song traditions, new poems

about a variety of subjects can be fitted to old melodies.

TONAL MATERIAL

The tonal material of the songs may be classified according to the amount of vocal tones, the melodic range and the *patet*. Vocal tones are at their maximum in unaccompanied songs.

Miring, Sliring, and Sorogan Tones; Modulation Practice Central Javanese Pelog Songs. About 15 per cent of the *pelog* songs are purely pentatonic, but this includes a large number of songs notated from the number script, which rarely show *miring* or *sliring* tones and are therefore not a reflection of real musical practice. Thirty-nine per cent of the songs contain incidental references to *sorogan* tone 4 (*pelog*), 37 per cent contain *sorogan* tone 7 (*barang*) and 8 per cent contain both *sorogan* tones. Eighteen per cent of the songs contain *sliring* intonations of tone 2, resembling the pitch-levels:

Other common *sliring* tones are (in order of frequency of occurrence) lowered tones 5, 4, 7 and 1. One *pelog* song contains only four pitch-levels (Transcription 53, *Asmarandana*):

Transcription 3 (*Durma*) has the maximum number of thirteen notated pitch-levels within the octave,⁴ but some tones (e.g. lowered tone 2) appear only at the end of the melody. This flattening of tones near the end of the song was probably induced by the singer's strong awareness of the descending trend of the melodic direction.

Of the *pelog patet barang* songs, 43 per cent contain occasional incidence of the *sorogan* tone 4:

The rest are either purely pentatonic or contain passing references to tone 1:

Occasional modulations by way of the two *sorogan* tones occur, e.g. in Transcription 78 (*Midjil*), which begins in the principal scale and modulates in line 5 to the low auxiliary scale by way of tone 7. Mostly, however, references to the modulatory tones occur incidentally, and are not sufficient to establish a real modulation. In Transcriptions 28, *Sinom* (lines 3 to 9), and 49, *Durma* (lines 2, 3, 6), there is a touch of modulatory colour from the low auxiliary scale, but no real modulation.

Central Javanese Slendro Songs. Although the *slendro* scale system is theoretically much simpler than the *pelog*, the *slendro* performances in fact contain a much wider incidence of and variety of vocal tones. Only one live performance (Transcription 67, *Putjung*) is almost purely pentatonic (it contains lowered tone 1). All the others contain several instances of at least one vocal tone. Transcription 16 (*Dandanggula Tlutur*) has the maximum tonal material of 21 notated pitch-levels.⁵

In six songs, tone 3 is constantly raised in pitch. Transcription 86 is in fact based on only four tones,

since tone 5 appears only once in an insignificant manner. In four songs, tone 1 is constantly lowered in pitch, the main scale resembling the pitch-levels:

Tone '4' (i.e. raised theoretical tone 3) occurs in 27 versions, tone '7' (lowered tone 1) in 25 versions, and both these pitch-levels in 10 versions. Other vocal tones are the lowered tones 3, 6, 2, 5, and the raised 6th, each appearing in a variety of microtonal pitch-levels. Intonational irregularity is at its highest between the *slendro* tones 3 and 5, and 6 and 1.

The tonal material of these songs shows that in vocal practice, *slendro* is no more limited to pure pentatonicism than the heptatonic *pelog* scales (including the *sorogan* tones), and that there is certainly no tendency towards equidistant *slendro* pentatonicism. Tones '4' and '7' in *slendro* are used in a similar way to the tones '4' and '7' in *pelog*. Shifts of melodic centre and fleeting modulation occur in the vocal practice of both tone systems. 'Modulations' within *slendro* songs occur between scales pitched a conjunct fifth from each other, similar to the Principal, Low, and High Auxiliary scales of the *pelog* tone system. Examples occur in the Central Javanese Transcriptions 12, 13 (discussed on pp. 126ff. 42 and 81.

Sundanese Pelog Songs. Of thirty *pelog* performances, only eight are purely pentatonic. Eleven versions contain references to the *sorog* tone '4' as a passing or modulatory tone, seven songs contain *sorog* tone '7' and one song contains both tones '4' and '7'. Four songs contain a constantly raised tone 2:

but in fourteen songs, performances of tone 2 alternate between a higher and lower pitch-level:

Other vocal tones are the raised tones 3 and 6 and the lowered tone 5.

Transcription 18 (*Kinanti*) has the largest amount of tonal material of the Sundanese *pelog* performances, i.e.

eight tones.⁶ Transcription 49 (*Pupuh Sinom*) is one of the rare *pelog* modulatory songs. The tones:

are used until the end of line 2, after which the melody modulates to a scale pitched a fifth lower, where it remains until the end of the song, i.e.

Sundanese Slendro Songs. Of 24 *slendro* performances, 4 songs are purely pentatonic. Tone '4' appear in five songs and tone '7' in eleven songs. Tones '4' and '7' both appear in four songs.

'Modulation' in the Sundanese *slendro* songs is a relatively common occurrence. Eight songs begin in a scale containing vocal tones, and then modulate into a stable pentatonic or almost pentatonic scale. An example is Transcription 8 (*Kinanti*), which has the maximum tonal material for the Sundanese *slendro* songs (9 pitch-levels in the octave). At the end of the first two lines, which are based on the tones:

the melody 'modulates' to the pentatonic scale a 4th below (or a 5th above), i.e.:

plus the two vocal tones:

'Modulations' also occur in the *slendro* Transcriptions 8, 14, 17, 21, and there are touches of modulatory colour in Transcriptions 41 and 54.

None of the *patet* scales of the various Sundanese *Surupan* as listed by Kunst⁷ resemble the tonal material of any of the Sundanese songs of this collection. Possibly the raised tones 2 and 5 in Transcription 14 (*Asmarandana*) derive from a *manangis* scale, but it is equally possible that the singer performed these vocal tones incidentally, on the spur of the moment.

Melodic Range

The Central Javanese Songs. More than half of the performances have a range of 1 1/2 octaves or more. A large range is found mostly in songs of the *Dandanggula*, *Sinom*, and *Kinanti* metres. The range of only two *Dandanggula* songs falls below the 1 1/2 octave mark. But the *Maskumambang* versions reach this width of range only once. Seven of the nine *Maskumambang* versions have a range of 15 semitones.

Seven songs have the maximum range of 22 semitones. The minimum of 12 semitones occurs only in three songs (*Asmarandana* and *Kinanti*). The average range is 17 semitones, the *Dandanggula* group having the highest and the *Asmarandana* and *Maskumambang* groups of songs the lowest average range. The widest melodic range is found in songs by unprofessional singers, in this collection. Rusman's songs are all within a range of 17 semitone pitch-levels, while the melodic ranges of the performances of the three *Sinden* vary in width between 19 and 21 semitones.

The Sundanese Songs. Eleven of the 54 Sundanese transcriptions have a range of 1 1/2 octaves or more; these songs are in the *Dandanggula*, *Sinom*, *Kinanti*, *Midjil*, *Asmarandana*, and *Durma* metres. The smallest range of 7

pitch-levels a semitone apart is found in Transcription 22 (*Asmarandana*). Transcription 50 (*Dangdanggula Bajubud*) has the largest range of all the Sundanese and Central Javanese songs, of two octaves:

As a group, the *Dangdanggula* songs have the highest average range (20 semitones) and the *Asmarandana* and the *Putjung* the smallest average range (13 and 12 semitones respectively). A total of 13 songs have the relatively small range of 12 semitones. The Sundanese collection contains a greater variety of range but a slightly smaller average range than the Central Javanese collection.

Patet

The *patet* characteristics of the Central Javanese songs will be classified according to melodic formulae, tone prominence and transposition practice according to the analysis of the *patet* of each song in this collection.

Some songs show very clear *patet* attributes, containing many incidences of the typical melodic formulae and a strong tone hierarchy in favour of two or three of the pillar tones. Some other songs show dual or ambiguous *patet* characteristics or a democratic employment of each tone (i.e. each tone is approximately equal in degree of tone prominence). It was found helpful to use a combination of methods of *patet* analysis in ambiguous cases - i.e. analysing a melody's two or three most important tones (pillar tones of a *patet*); assessing the relative prominence or function of each tone (especially the initial, final, highest and lowest tones of a song); selecting the melodic formulae and other melodic phrases; comparing the melody with its other versions and variants and (in songs from

wajang) considering the textual content and time of performance in the *wajang* night.

Since details of the Central Javanese *patet* concept are not yet completely understood and it is possible that other *patet* criteria exist than are at present ascertained, the fallibility of the present *patet* analyses should be kept in mind in the following generalisations.

As previously mentioned, a detailed study of the little investigated *patet* system of West Java lies beyond the scope of the present study. Melodic formulae typical of Central Javanese *patet*, with a few exceptions (e.g. T 1 of *slendro patet sanga*, T 1 and T 3 of *pelog patet lima*), are not typical of Sundanese songs. Recurrent melodic phrases and formulae occur, however.

Melodic Formulae. Although analysis of a much greater number of songs in each *patet* is needed before the relative frequency per *patet* of the 3-toned, *slendro*, P, Q, R, and S formulae presented here can be assessed, the present analyses indicate that the Q and R are the most typical 3-toned formulae for *slendro patet sanga*, R and S for *slendro patet manjura* and P and R for *slendro patet nem*. However, these formulae (especially Q, R, and S) occur to a certain extent in songs in the other *slendro patet*. The 4-toned formulae, then, give much clearer indications of *patet* individuality than the 3-toned formulae.

Like the 4-toned formulae, there is an interval of a 4th or 5th (depending on formula shape) between the initial and final tones of the 3-toned P, Q, R, and S formulae. In songs of four of the six *slendro* and *pelog patet*, the most

frequent of the cadential formulae in these songs begins on the *dasar* and ends with the IPT, whereas in the other two *patet* (i.e. *pelog patet lima* and *slendro patet sanga*), in which the most typical cadential formula begins with the IPT and ends with the IIPT, this formula comes a close second in frequency of occurrence. These analyses, then, support Hood's contention that the interval IPT-*dasar* is in general to be regarded as the 'principal fifth interval'.⁸

Of the total number of Central Javanese *slendro* songs in this collection, 49 per cent are basically 3-toned⁹ and 51 per cent are 4-toned. However, only 20 per cent of the *pelog* formulae are 3-toned.¹⁰ The 4-toned formulae play a much bigger role in the *pelog* songs than do the 3-toned formulae. Descending formulae make up 3/5 of the total. The T 1, T 2, P, and R formulae are most frequently encountered in the songs in *slendro patet nem*, but the T 3, T 4, S, and Q also occur in this *patet*. The T 1 and T 3 formulae are by far the most prevalent 4-toned formulae in the *slendro patet sanga* songs; the ascending T 2 and T 4 formulae occur with less than half the frequency of the descending formulae. Of the 3-toned formulae, Q is by far the most common, but R and S also occur. The 3-toned formulae also occur more frequently in descending form.

The T 3 is the most frequent 4-toned formula in the *slendro patet manjura* songs, followed by the T 4, T 1, and T 2. R is the most typical 3-toned formula, but S also occurs quite frequently. Q occurs sometimes, incidentally.

The *pelog patet barang* songs favour the T 3, T 1, T 4, and T 2 formulae, in order of prevalence. The IIPT or the IPT are sometimes omitted from T 1 and T 2 to form a 3-toned formula, and the IPT or the *dasar* are sometimes omitted from T 3 and T 4.

The most common *pelog patet nem* formulae are T 1, T 2, T 3, and T 4. The IPT is sometimes omitted from the T 1 and T 2 formulae, and the IPT or IIPT are sometimes excluded from the T 3 and T 4 formulae.

In *pelog patet lima*, the prevalent formulae (in order of frequency) are T 1, T 4, T 3, and T 2. The IPT is sometimes omitted from each of the four formulae to form 3-toned formulae.

In the *pelog* songs, the T 2 formula is the least used except in *pelog patet nem*, when it is second in frequency of occurrence.

Melodic shape varies considerably, but by far the most common shapes are the simple scalewise descending and ascending shapes. Besides the shapes mentioned by Hood,¹¹ the following examples are found in songs:

SLENDRO

PELOG

L... PATET NEM... J

L... PATET NEM... J

Shapes featuring a descending 7th such as:

are rarely found in this collection. The formula shape featuring a descending 7th is restricted by the range of the *Saron*. It is not typical of all the instrumental and vocal media.

Final cadences in the Central Javanese songs for the various *patet* are, in order of frequency of occurrence:

<i>slendro patet nem</i>	T 1
<i>sanga</i>	T 1, T 3, Q, T 4, R, S, T 2
<i>manjura</i>	T 3, T 1, S, T 4, Q
<i>pelog patet barang</i>	T 3, T 4, T 1
<i>nem</i>	T 1, T 3, T 2
<i>lima</i>	T 1, T 2, T 3

Final cadences of the Sundanese songs are, in order of prevalence:¹²

Unlike the Central Javanese songs, ascending, scalewise, final cadences do not occur. Scalewise descending, $\wedge$, $\vee$ and $\swarrow$ shapes are found. The above *pelog* formula II is shown in its simple and in an elaborated form. The *pelog* formula VI is used in the modern melody of Transcription 23 (*Durma*), but such a formula is exceedingly rare in the traditional styles. The above cadences also occur within the melodic lines of the songs.

Elaborations and extensions of final cadences are common in the Central Javanese and, to a lesser extent, also the Sundanese songs, e.g. in the last line of the Javanese Transcription 98 (*pelog patet barang*):

Extension of final cadences to one or more tones is particularly common among the Javanese songs in *slendro patet sanga* (48 per cent of the *patet sanga* songs have extended final cadences, which are mostly extended onto tones III or I) *pelog patet nem* (51 per cent of the songs) and *pelog patet*

barang (50 per cent, generally extended onto tone II).

Tone prominence. The following is a summary of tone prominence for the Central Javanese songs in each *patet*:

<i>slendro patet nem</i>	IIPT, IPT, tone 3, <i>dasar</i> , tone 1
<i>sanga</i>	IPT, IIPT, <i>dasar</i> , tone 3, tone 6
<i>manjura</i>	IPT, tone 1, <i>dasar</i>
<i>pelog patet barang</i>	IIPT, tone 5, IPT, tone 7, <i>dasar</i>
<i>nem</i>	IPT, IIPT, <i>dasar</i> , tone 3, tone 1
<i>lima</i>	IIPT, IPT, <i>dasar</i> , tone 3, tone 6

The summary indicates i) that for songs in *slendro patet sanga* and the *pelog patet nem* and *lima*, the three pillar tones are the most prominent, that ii) the IIPT is the most prominent tone in *slendro patet nem* and the *pelog patet barang* and *lima*, and that iii) of the three pillar tones, the *dasar* is generally least prominent, especially in *pelog patet barang*. As Hood writes,¹³ 'the three gong tones have a primary importance in all *patet*'. The prominence of the *dasar* in these songs is, however, smaller than one might have expected.

The final tones of songs are, in order of prevalence:

<i>slendro patet nem</i>	tones 2, 5, 6
<i>sanga</i>	1, 6, 5, 3
<i>manjura</i>	6, 2, 3, 5, 1
<i>pelog patet barang</i> ¹⁴	7, 3, 5, 2, 1
<i>nem</i> ¹⁵	2, 6, 5, 3, 1
<i>lima</i> ¹⁶	1, 5, 3

The tones in italics are those most frequently used as the final tone of poetic lines. Any tone may be used for this purpose, but preference is given to the pillar tones of the respective *patet*.

Transposition. Transposition sometimes occurs in order to change the 'vitality-content'¹⁷ of a song and to fit the range of a singer's voice. The following cases of transposition into different *patet* and/or tonalities were found

in the songs:

- I) *slendro patet sanga* - *pelog patet lima*¹⁸
- II) *slendro patet sanga* - *slendro patet manjura*¹⁹
- III) *pelog patet nem* - *pelog patet barang*²⁰
- IV) *slendro patet manjura* - *pelog patet nem*²¹
- V) *pelog patet nem* - *pelog patet lima* - *pelog patet barang*²²
- VI) *pelog patet lima* - *pelog patet nem*²³

The 'robot' transposition method is used in I) and IV), despite Hood's assertion that this method is incorrect and never used by the Javanese.²⁴ That is, the *slendro* tones:

correspond with the numbers

of the *pelog* tones:

In II) the *slendro patet sanga* melody is transposed up one *slendro* tone into *slendro patet manjura*. That is,

becomes

In III) and V), the *pelog patet nem* melody is transposed up a fifth into *pelog patet barang*. That is,²⁵

becomes

In V) and VI), the *pelog patet nem* and *patet lima* melodies have the same principal scale pitch-levels, differing only in the pillar tones, hierarchy of tone prominence and melodic formulae (i.e. the distinctive descending formulae 5321 in the songs in *pelog patet lima* and 6532 among the songs in *pelog patet nem* are used).

KEMBANGAN, VARIANTS AND VOCAL STYLES

Kembangan

The specific *kembangan* types mentioned in Chapter 6 are not classifiable in relation to specific song groups, since they are general features of the whole vocal idiom and appear in highly variable forms. Certain songs, such as the *Putjung slendro* versions and variants discussed on pp. 122ff are generally performed with a relatively high degree of incidental melodic and a low degree of melismatic *kembangan*. However, one performer (P. Saputra) sang this melody in a highly melismatic manner similar to his performances of other songs. It is evident that the amount and types of *kembangan* depend on the nature of the song and the style of the performer. It may also depend on the purpose of performance. Singers taking part in a *Malam Kidungan* may sing with relatively little melodic ornamentation in order to finish singing the *kidung* in a certain time span, whereas an unaccompanied *matjapat* song sung for pleasure or a vocal introduction to a *gending* may contain a large amount of *Kembangan*.

There are, however, four main types of *kembangan* preferences shown by different singers in most of their repertoires: those who perform i) a relatively high amount of incidental and a low amount of melismatic *kembangan*, e.g. K. Tobing; ii) a relatively high amount of melismatic and a low amount of incidental *kembangan*, e.g. P. Saputra; iii) a high degree of both incidental and melismatic *kembangan*, e.g. Sudradjat, and iv) a relatively high degree of pitch ornament, these performances usually being accompanied by a large amount of both incidental and melismatic *kembangan*, e.g. Sabar, Javanese Transcriptions 2 and 5.

Variability

The variability of the vocal line of different performances of a song is assumably caused partly by the personal style and taste of the singer, his vocal skill, his musical experience, the purpose and atmosphere of performance, and his cultural background. The part played by regional styles cannot be assessed here.

In most cases, singers in both Central and West Java perform relatively slight rhythmic, melodic, intonational, and ornamental variants in subsequent performances of songs, generally following rather fixed patterns of their own for each song. Often a second performance is ornamentally simpler and the melodic line shorter than the first performance, the range of the song or the frequency of occurrence of the highest or lowest tones of the range being reduced. In some cases, these changes are consciously made in order to cater for the demands of a different text. But the minor changes, especially those of rhythm, are assumably unconscious and spontaneous; the element of change is inherent in the variable nature of the style. However, the differences between versions of songs by different performers, whether they come from the same or a different home town, are sometimes very great. One cannot even say that in most unaccompanied *tembang* 'the nucleus is definitely fixed'²⁶ or that the singers 'keep to the melodic nucleus' of the song, since the range, the nature and amount of incidental and melismatic *kembangan*, the rhythmic structure, the intonations of certain tones, the number of summits and valleys in the melody, indeed any point of the melos itself, may vary. Since the songs are learnt by successive generations chiefly by imitation, and new texts are continually being fitted to old melodies, a virtue is made of a necessity: the quality of variability becomes an aesthetic licence, an element of the

continual rejuvenation of a rich musical tradition.

Among the personal attributes of a singer's style are vocal techniques and ornamental, intonational, and rhythmic preferences. Some singers, for example, continually perform glottal stops, or double *acciacaturas*, or pendular shakes, or incline towards long *eluk*, or sing certain tones with a flattened intonation, or prefer 'dotted' rhythms.

Vocal Styles

The three traditional types of vocal timbre²⁷ are the *ageng* - a sonorous, full, rich timbre, the *tengah* (middling) - a timbre with moderate volume, and the *inggil* - a high-pitched, thin vocal colour. All are to be found among the performances of the Central Javanese collection. The former is exemplified by Rusman's style of performance (described on p.121), the latter by the delicate, *rebab*-like vocal style of the three *Sinden*, Srikandi (whose vocal style is described on p.126), Retna Maruti, and Rubinem.

The *tengah* timbre is by far the most typical in this collection, which consists chiefly of 'folk', not professional performances; but there are many different types of timbre fitting into this *tengah* classification. Some vocal styles are typified by their relatively stable, moderate dynamics, their agility of movement, slight tenseness, quick breathing, rapid melisma and paucity of long-held tones, while others are characterised by their extreme calmness, continual controlled change of dynamics, copious capacity for breath control and preference for long-held tones. Most of the vocal styles feature a medium degree of slightly asymmetric *vibrato* of a small to moderate amplitude; often *vibrato* is of an ornamental nature and applied to long tones in order to give them movement, to match the faster melismatic and repeated tone passages which are generally performed without

vibrato. The usual dynamic range is between *piano* and *mezzo-forte*. Intensity of dynamics tends to increase proportionately to the degree of melodic ascent. Articulation varies from *legato* to strongly stressed tones.

The Sundanese vocal timbres of this collection are all of a *tengah* quality, characterised by a moderate range of volume and a robust, vigorous quality which contrasts with the extremely calm quality of some Central Javanese singers (including the *Sinden* and several non-professional singers) and the *ageng* vocal quality of some professional male singers, especially from the theatre. A special vocal idiom which is very popular in Sundanese singing but also employed by Central Javanese singers, is the practice of ending a melodic line or phrase with a short, abruptly broken-off slurred tone: , like the flicking of a *slendang* (dance scarf) by a Javanese or Sundanese dancer.

Komarariah Tobing's vocal style is an example of the bright, sturdy, vivacious 'folk' type in West Java, featuring strongly and unevenly stressed tones and a minimum of *vibrato*. Sudradjat's highly ornamental style, with its rapid dynamic surges and abatements, frequency of rests and fast *vibrato* is typical of professional Sundanese singing styles. But most Sundanese songs of this collection are performed with a normal speech-like vocal production plus varying degrees of melodic and glottal ornamentation.

CENTRAL AND WEST JAVANESE TEMBANG MATJAPAT COMPARED

Although the differences between performances of Central and West Javanese singers in *kembangan*, professional vocal styles, textual characteristics and indeed the whole cultural background are strikingly apparent, the similarities between *matjapat* vocal styles in the two regions are greater than may be expected. Since Sundanese and Central Javanese

matjapat prosody have a common source (the Central Javanese *keraton*), it is hardly surprising that some similarities exist between songs of the two areas, although each possesses its unique qualities and characteristic styles.²⁸

The typically more vigorous Sundanese professional vocal style, with its rapid, frequent changes of dynamics, wealth of incidental melodic ornamental types and vocal mannerisms, certainly contrasts with the characteristic Central Javanese professional style of the *Sinden*, with its *alus*, gentle, leisured character, stereotyped melodic turns and other *kembangan*, steadily controlled stream of thin vocal sound and (mostly) steady change of dynamics. But gentle, 'refined' styles are also to be found in Sunda, and vigorous songs depicting strong emotions and violence in a round, full, *ageng* tone quality are an important part of the Central Javanese repertoire. The *pelog* and *slendro* tonal material, the amount and nature of the *kembangan*, the formal structure and the degree of rhythmic and pitch variability in performance indicate significant similarities between Sundanese and Central Javanese *matjapat* songs, alongside the structural identity of the *matjapat* poetic system in both areas.

The non-professional *matjapat* singing styles, constituting, indeed, the true 'folk song' styles of both regions, resemble each other more strongly than the professional styles.²⁹ Especially apparent is the similarity in vocal production, which is of a normal, speech-like quality, plus a little *vibrato* on long-held tones and *eluk*. Long and short *eluk*, frequently and infrequently applied *eluk*, anticipatory tones and a high variability in *kembangan* are characteristic of both areas. Amounts of *kembangan* vary among singers in both areas from a profusion to almost none at all.

The melodic formulae, final tones, typical cadences

and other aspects of the different *patet* systems of West and Central Java give the melodies of each area their distinctive melodic qualities. But variability of pitch levels (especially tones 1 and 3 in *slendro* and 2 in *pelog*) is extensive in both areas. Raised tone 2, giving a *sigrak* (bright) melodic quality is frequent in the Sundanese and occasional in the Javanese songs. Modulation occurs in both areas. Elaborations and extensions of final cadences as well as vocal tones are more frequent in the Javanese than in the Sundanese performances.

Descending intervals, indeed, a general descending movement throughout the songs, predominate in both areas. Intervallic leaps are almost always preceded and followed by stepwise motion. By far the most prevalent intervals in Central and West Java are the 4ths and 5ths, followed by 3rds (large, medium, and small), but all small, medium, and large-size intervals up to a 12th occur. Fifty per cent of the Javanese and 20 per cent of the Sundanese songs have a wide range (of 1 1/2 octaves or more).

In both areas, the most common type of rhythmic movement is the additive rhythmic movement typical of the unaccompanied songs, which are musically untrammelled by the requirements of ensemble work. The musical rhythm is often to some extent influenced by the speech rhythm. There is a certain correspondence in some songs of both regions between the duration pattern and melody of the spoken and sung versions of *matjapat* texts, but this is strictly limited by the musical requirements. Repeated tone passages (*parlando*) are generally in irregular rhythmic sequence. Tones embellished by *acciaccaturas*, *glissandi* etc. are usually of longer time-value than unembellished tones. In general, ascending melodic lines specialise in longer tones and descending lines in shorter tones and melisma.

The divisive rhythm of the *gamelan* strongly influences the vocal line of *matjapat* songs performed with *gamelan* accompaniment (*tembang gending*) in both areas. The *gamelan*'s quadruple metric base and fixed idiophonic pitch levels restrict the vocalist's freedom of rhythm, melody, and pitch ornamentation. Moreover, versions or variants of a *tembang gending* resemble each other much more than the different versions or variants of the unaccompanied songs do. *Tembang gending*, as well as *matjapat* songs lightly accompanied by the *gender* in Central Java and the *katjapi* in West Java, retain a degree of rhythmic 'freedom' in their melodic line; they rarely coincide rhythmically with the beat of the *gamelan* but overlap, float along in collaboration with it, 'the triumph of freedom combined with lawfulness'.³⁰

Choral songs in both areas, on the other hand, are the type most strictly controlled in pitch, melody, and rhythm by the *gamelan* accompaniment.

Fast and slow *vibrato* is to be found in performances of both regions, the medium to slow *vibrato* being most typical of performances by non-professional singers of both regions, and slow *vibrato* being typical only of some of the Central Javanese performances. In both regions, *vibrato* is applied particularly on final tones of lines, *eluk* and long tones within lines which are followed by a melismatic passage. Melisma is often sung with alternating *vibrato* and non-*vibrato* while repeated tone passages are usually sung without *vibrato*.

Change of dynamics is more frequent and rapid in the Sundanese than the Javanese professional-type performances, the typical dynamic pattern of both being, however, a steady *diminuendo* trend from the beginning (i.e. the loudest part of the song) to the end (the quietest part). Some songs are sung at a fairly constant dynamic level throughout.

whether at a subdued or at a loud level, and the slight changes of dynamics which do occur are not highly significant. Ascending lines tend in general to be accompanied by *crescendo* and descending lines by *diminuendo* or by no change of dynamics.

The formal structure of the music rarely coincides in Central Java or Sunda with the *andegari* regulations of the poetic formal structure, which implies that this concept is more a poetic than a musical one. The heterogeneous, non-repetitious formal structure of unaccompanied song melody is most common in both Central and West Java. The *tembang gending*, on the other hand, feature a certain degree of repetition of musical phrases or even of poetic-melodic lines, a practice which is exceedingly rare in the unaccompanied songs. Formal unity of both Central Javanese and Sundanese vocal styles is achieved by the iterativeness of the melodic formulae (albeit different formulae in each region), the ornamentation, the *eluk* endings to lines, the rhythmic swellings and abatements of groups of notes and the generally descending melodic movement.

These two cultural regions of Central and West Java have been culturally interactive for many centuries, as the result of which many cultural similarities between them exist. Each of the two *matjapat* repertoires, however, while based upon collective attitudes, the same prosodic regulations, and similar musical qualities, retains its own unique musical idioms, distinctive standards of artistic taste, and diversity of styles.

Notes

CHAPTER 1

1. See W.H. Rassers, *Pānji, the Culture Hero*, The Hague, 1959, pp.95ff.
2. For instance, the tigers and elephants mentioned in Transcription 36 symbolise kingly power, just as kingly power is believed to be expressed by tiger and elephant design in exclusive, kingly *batik* of Tjirebon.
3. C. Geertz, *The Religion of Java*, Glencoe, 1960, p.282.
4. See J. Kunst, *Music in Java* (hereafter referred to as *MJ*), p.126; this style is called *tembang pendapa* or *tembang pringitan*.
5. According to a verbal communication from K.R.T. Madukusuma of the *Keraton Kasultanan*, Djogjakarta.
6. See Transcription 137.
7. See Transcription 138.
8. See Transcription 136.
9. See Transcription 17 (*Midjil Lugu*) and Transcription 75 (*Putjung*).
10. See Transcription 136.
11. See Transcription 44.
12. The *srepegan rambangan* is a special Surakarta form of *srepegan* in which a *matjapat* melody is sung with a softly beaten *gamelan* (without *saron* and *demung*). The stanzas are often performed alternately by a man and a woman, and the *kenong* beats 'melt together in unison with the tones sung at any given moment' Kunst, *MJ*, p.310. Kunst also mentions (p.328) the (*ka-*)*kawin* in Djogjakarta which sometimes consists of a melody with a *matjapat* text. *Kawin* are sung by *dalang* at the appearance of a brave *wajang* figure.

13. For instance, the *Si Djuring batik* design from Indramaju in West Java is still believed by some to possess the power to cure illness.

14. *Kamoes Soenda - Indonesia*, 1950, p.364.

15. That is, the day on which Friday (*Djumat*) of the international 7-day week coincides with *Kliwon* of the 5-day Javanese week.

16. See Geertz, *The Religion of Java*, pp.11ff., for details about *Slametan*.

17. R. Hassan Soema di Pradja, 'Ean en ander over gebruiken bij den Soendanees', *Djawa*, Vol. 1, No. 1, 1921.

18. *Mbombong Manah*, Djakarta, 1958, Vol.I, p.vi.

19. *The Religion of Java*, pp.261-2.

20. See J.L. Peacock, *Rites of Modernization. Symbolic and Social Aspects of Indonesian Proletarian Drama*, Chicago, 1968.

21. The Javanese Transcription 51 (*Durma*) and the Sundanese Transcription 52 (*Durma*) express political ideas in the times of Soekarno, whereas many *matjapat* song texts listed in *Sinau Tembang Djawa* combine old Javanese melodies with relatively new texts dealing with biblical themes. Geertz, (*The Religion of Java* p.343) reports *tembang* singing in the meditation meetings of the *Sumarah* religious sect in East Java.

CHAPTER 2

1. Iconographical evidence from the Barabudur (eighth century), Tjandi Sari (c.750 A.D.), Prambanan (ninth century) and other temples give no intimation of past singing styles but show something of the wealth of musical instruments of the time, including *saron*, *bonang*, *gambang*, and *gong*, similar to modern *gamelan* instruments of the same names. They show a high level of musical activity at the time, both among the people (who assumably carved the reliefs) and in the courts (under whose command the temples were built).

2. The oldest texts of literary value found date from the tenth century, but texts dealing with land gifts etc. date from the fifth century, see Pigeaud, *Literature of Java*, The Hague, 1967, Vol.I, p.52.
3. In *ibid.*, the literature of the sixteenth and seventeenth century maritime kingdoms of Java 'is named after the Pasisir, the Coast districts' (p.13).
4. *Ibid.*, p.7.
5. That an extensive exchange of musical elements has taken place between West and Central Java is illustrated by the fact that almost all the Central Javanese instruments are to some extent known in West Java despite the utter dissimilarity of instrumental and ensemble style, see Kunst, *MJ*, p.358.
6. The first known Hindu kingdom in Java is the Taruma Kingdom in West Java, of the fourth century. The late seventh century saw the rise of Buddhism (Sailendra dynasty) and the Old Mataram Hindu kingdom came into existence c.870.
7. J.C. van Leur, *Indonesian Trade and Society*, The Hague, 1955, p.104.
8. Pigeaud, *Literature of Java*, Vol.I, p.47.
9. Javanese pre-Hindu culture was already of a very high order. In the Bronze-Iron Age, weapons and tools of bronze and iron were produced in large quantities and knowledge of the stars, navigation, a calendar and a complex irrigation system were in application, while Indonesian gold and silver craft and other products were objects of a thriving international trade in the first century A.D. and possibly earlier, see van Leur, *Indonesian Trade*, pp.92ff.
10. Mention is made by W.F. Wertheim, *Indonesian Society in Transition*, The Hague, 1959, p.84, of the *Mandala* (monastic estates) which tended to practise archaic artistic styles, religious forms and *adat*.

11. For instance the ninth century rebellions against the Old Mataram monarchy and the thirteenth century rebellion led by the son of a peasant (Ken Angrok) against the Kediri monarchy.
12. B. Schrieke, *Indonesian Sociological Studies*, The Hague, 1957, p.402.
13. Rassers, *Pānji*, p.220.
14. Ibid., p.99.
15. Pigeaud, *Literature of Java*, Vol.I. p.20.
16. See canto 91, stanza 2.
17. One of the best known of the older *kidung* is the *Kidung Sunda*, which relates the tale, two centuries after the event, of the treacherous murder of the unsuspecting King of Sunda and his retinue after bringing his beautiful daughter in a festal fleet to marry Hajam Wuruk, king of *Madjapahit*; see C.C. Berg, 'Kidung Sunda: Inleiding, Tekst, Vertaling en Aanteekeningen', in *Bijdragen tot de taal Kunde*, Vol.83, 1927, pp.1-161.
18. In *Serat Purwakanti*, Kediri, 1922, p.119.
19. In *Patokaning Njēkarakēn*, Djakarta, 1952, p.16.
20. Pigeaud, *Literature of Java*, Vol.I, p.125.
21. See Kunst, *MJ*, pp.110, 220.
22. For examples of his verses, see Transcriptions 13, 47, 83, 86, 89 in Appendix II and the translations thereof in Appendix I.
23. Pigeaud, *Literature of Java*, Vol.I, pp.237-8.
24. See E.M. Uhlenbeck, *A Critical Survey of Studies on the Languages of Java and Madura*, The Hague, 1964, p.160, under Mangkoedimedja, R.M.
25. For further information about these distinctions see pp. 39 ff.
26. The *Panakawan* characters, led by the earthy-humorous clown-god Semar who can see more clearly in difficult situations than the heroes whom he serves, provide wise-humorous commentary

26 (cont.) on the play, make satire on the rigid social norms and express social criticism.

27. 'Popular' art is used here in the sense of art in which old court and folk elements are merged with modern elements, that is, 1) art which is popular in towns, cities, and the courts (e.g. *Wajang Orang*) and 2) that which is popular in non-courtly circles in the cities, towns, and villages (e.g. *Ludruk*) .

28. According to Schrieke, *Wajang Orang* already existed in the eleventh century Mataram court; see 'Wajang Wong', *Djawa*, Vol.9, No. 1, 1929, pp. 5-6.

29. See Kunst, *MJ*, p.256.

30. According to A. Slamet, 'Drama Daerah dan Penggarapannya', *Zaman Baru* Vols. 10/11.

31. See R.A. Wongsoseno, 'Loedroek', *Djawa*, Vol.10, No. 6, 1930. pp.204-7.

32. For instance, Harsono Hadisoesenó's *Wajang Pantjasila*, in which the five Pandawa brothers of the *Mahābhārata* symbolise the five principles of the Indonesian state; and R.M. Sajid's *Wajang Perjuangan*, which deals with guerilla warfare at the time of the Indonesian Revolution.

33. The attitude of some modern writers 'particularly in the early days', was 'to challenge their readers by announcing that they were deliberately ignoring the rules of good grammar, choice of words and conventional rhythms, because they wanted each work to be nothing more than "the direct outpourings of a full heart"', S.T. Alisjahbana, *Indonesia: Social and Cultural Revolution*, Oxford, 1966, p.37.

34. 'The ability to accept new influences and to add them to the existing diversity of elements in her culture lies, perhaps, at the core of the real Indonesian identity', J.D. Legge, *Indonesia*, Englewood Cliffs, N.J., 1964, p.173.

35. As exemplified by the *Taman Siswa* schools initiated by Ki Hadjar Dewantara, which specialise in the teaching of traditional culture.
36. *Badan Musjawarat Kebudayaan Nasional*, formed in 1952, subsidised by the government and consisting of various art organisations and individual members.
37. *Lembaga Kebudayaan Nasional*, formed in 1959 and affiliated to the *Partai Nasionalis Indonesia*.
38. *Lembaga Kebudayaan Rakjat*, formed in 1950 and affiliated to the *Partai Komunis Indonesia*.
39. Wertheim, *Indonesian Society*, pp.309-10.
40. Ruth McVey (ed.), *Indonesia*, New Haven, 1967, preface, no page number.
41. Benedict Anderson, 'The Languages of Indonesian Politics', *Indonesia*, April 1966, p.91.

CHAPTER 3

1. For instance, of the eleven versions of one popular melody in this collection, Transcriptions 1, 55, 58, and 64 are set to a text beginning *Djago Kluruk*, 19 and 36 beginning *Semut Ireng*, 47 beginning *Purwaningreh*, 54 beginning *Hanjar kara*, 90 beginning *Pamedare* and 132 beginning *Wus Lumrahe*.
2. For instance, the four different melodies of Transcriptions 12, 13, 18, and 84 are each set to the same text beginning *Mingkar-mingkur ing angkara*.
3. See McPhee, *Music in Bali*, New Haven, London, 1966, pp.297-303. For a collection of Balinese songs in *matjapat* metres (e.g. *Ginanti*, *Sinom*) written in Western musical notation, see Wajan Djirne and Wajan Ruma (collectors), *Taman Sari*, Denpasar, 1968.
4. The word 'metre' is used here in the sense of the whole metrical structure of a verse.
5. It may be that the *pudjangga* employed the term *tembang tengahan* for theoretical, not prosodic reasons, i.e. if

5. (cont.) *tjilik* (small) and *gede* (large) metres exist there should also be *tengahan* (middling) metres, just as *gending* are commonly divided into the *gede*, *tengahan*, and *alit* (*tjilik*) types.
6. See R.Ng. Ranggawarsita *et al.*, *Mardawa Lagu Djawa*, Surakarta, 1957, pp. 35-8; Hardjawiraga, *Patokaning Njĕkarkĕn*, Djakarta, 1926; R.Ng. S. Probohardjono, *Gending Djawi*, Vol. LL, 1957, p. 7.
7. *Mbombong Manah*, Vol. I, p. 5.
8. Kunst, *MJ*, p.125.
9. The list is taken from Probohardjono, *Gending Djawi*, Vol. II, p. 7
10. Many of the *matjapat* and *tengahan* metres listed in J. Kunst and A. Kunst-van Wely, *De Toonkunst van Bali*, Weltevreden, 1925, table XVI, are no longer in use.
11. Or *Guru petungan* or *Guru witjalan*.
12. Or *Dongding*.
13. Tedjohadisumarto, *Mbombong Manah*, Vol. I, pp. 5-6
14. Pigeaud, *Literature of Java*, Vol. I, p. 20.
15. Ibid.
16. Ibid.
17. See Kunst, *MJ*, p. 392
18. Ibid., p.398.
19. This implies that *tembang gede*, which is sometimes called *Matja-dji*, means 'reading in ones', cf. *Matja-ro*: 'reading in twos' and *Matja-lu*: 'reading in threes'.
20. *MJ*, Vol. I, p.122.
21. See Pigeaud, *Literature of Java*, p. 18.
22. *Bausastra Djawa-Indonesia*, 1957; *matjapat*, p. 292, *mantjapat*, p. 283.
23. *Ngamantja* can mean 'luar', out, outside; *pat* means 'four'.
24. *Literature of Java*, p. 20.

25. *Literature of Java*, p.21.
26. Pigeaud, *Java in the Fourteenth Century*, Vol.IV, p.22.
27. Schrieke, 'Wajang Wong', p.11.
28. *Mbombong Manah*, Vol.I, p.12.
29. Pigeaud, *Java in the Fourteenth Century*, Vol.IV.
30. A written communication to the author from Pigeaud.
31. *Mbombong Manah*, Vol.I, p.11.
32. Pigeaud, *Java in the Fourteenth Century*, Vol.IV, p.405.
33. Ibid.
34. Ibid.
35. *Literature of Java*, Vol.I, p.22.
36. Tedjohadisumarto, *Mbombong Manah*, Vol.I, p.11.
37. Pigeaud, *Literature of Java*, Vol.I, p.21.
38. J.S. Brandts Buys and A. Brandts Buys-van Zijp, 'De Toonkunst bij de Madoereezen', *Djāwā*, Vol.8, 1928, p.93.
39. 'No language, I believe, affords a parallel to this strange kind of measure'. 'A Javanese poem of any length does not uniformly consist of the same measure throughout, for the different measures are supposed to be the most appropriate to particular subjects', J. Crawford, *History of the Indian Archipelago*, Edinburgh, 1820, Vol.I, p.19-21.
40. Pigeaud, *Literature of Java*, Vol.I, p.22.
41. Since the time of the *pudjangga* Jasadipura I, who was the grandfather of Rangga Warsita, *Dandanggula* has generally been used for the introductory section of a poem (see Kunst, *MJ*, p.125).
42. Tedjohadisumarto, *Mbombong Manah*, Vol.I, p.13.
43. Ibid., p.14.
44. Ibid., Vol.I, p.18.
45. Three types of *wangsalan* are mentioned in *ibid.*, pp.19-23.
46. *Literature of Java*, Vol.I, p.22.
47. In his *Literature of Java*, Vol. III, pp.83-5.
48. *MJ*, pp.131-2.
49. *Mbombong Manah*, Vol.I, p.34.

50. *Kawi* is Old Javanese poetic language containing many words of Sanskrit origin.

51. Javanese language has four main levels used according to social status. Each level differs to some extent in vocabulary: *Krama Inggil* (the highest), *Krama* (high), *Ngoko Madija* (medium) and *Ngoko* (low Javanese).

CHAPTER 4

1. Crawfurd, *History of the Indian Archipelago*, Vol.II, p.21.
2. In this poem, *Bapak Putjung* is an elephant.

CHAPTER 5

1. For instance, see Kunst, *MJ*, appendixes 16, 19, 44, 46.
2. That is, the regions in Java influenced by Central Javanese culture, which are centred in Surakarta and Djogjakarta, and cover the province of Central Java and large parts of East Java.
3. That is, the parts of West Java where the Sundanese language is spoken.
4. The song-texts were mostly transcribed by ear, but occasionally, performers were able to dictate the texts of songs they performed.
5. Tedjohadisumarto, *Mbombong Manah*, Vols.III,V; D. Reksadarmadja, *Sinau Tembang Djawa*, Surakarta, 1956; K. Prawiradihardja, *Serat Mardi-Laras*, Surakarta, 1954, Vols.I,II; R. Ng. S. Probohardjono, *Primbon Langen Swara*, Surakarta, 1961.
6. Bela Bartók and Albert B. Lord, *Serbo-Croatian Folk Songs*, New York, 1951, p.3.
7. Illustrated in Mantle Hood, *The Nuclear Theme as a Determinant of Patet in Javanese Music*, Groningen, 1954, pp.318-19.

8. Transcription is 'descriptive', composition 'prescriptive'; see C. Seeger, 'Prescriptive and Descriptive Music-writing', *The Musical Quarterly*, Vol.44, 1958, pp.184-95.
9. A dot placed beneath or above a note means it is pitched an octave lower or higher respectively. Tones written e.g. $\overline{23}$ are quavers; $7.\overline{2}$ means: .
10. These abbreviations are names of the colotomic instruments of the *gamelan* - i.e. pj = *Kempjang*, k = *Ketuk*, N-6 = *Kenong* on tone 6.
11. D. Stockmann, *Das Problem der Transkription in der musikologischen Forschung*, Berlin, 1966, p.235. Translation: 'It cannot be denied that more detailed notations offer a much more complete picture of the whole nature and the stylistic characteristics of a piece, in spite of the limitations of human perception and the limitations of the notation system in which these perceived qualities are written down'.
12. Kunst also reports triplets in music played on the *gambang*, *bonang*, *ketuk* etc., see *MJ*, pp.188, 306-402.
13. Bartók and Lord, *Serbo-Croatian Folk Songs*, p.4.
14. *The Nuclear Theme*, p.20.
15. This tuning generalisation is based on the idiophonic *gender* and is taken from *ibid.*, p.148.
16. Only the Central Javanese tone names are given here; see glossary for corresponding Sundanese terms.

CHAPTER 6

1. But they do occur, for example, in Transcription 16 (see p. 260).
2. See H.D. McKinney and W.R. Anderson, *Music in History*, New York, 1957, pp.36-7. During the time of the Hebrews' Babylonian captivity (586-538 B.C.), portions of the Scriptures were sung in the ancient Hebrew synagogues

2(cont.) 'in free rhythm to traditional tunes of a highly decorated character (the process was called *cantillation*) in a manner strongly resembling the later practices of the Christians'. A characteristic of the style was 'elaborate musical exfoliations (*melismata*) on certain vowels'. 'The rhythm of the music depend[ed] on the rhythm of the prose'. Melismatic, free-rhythmic singing has been a constituent part of Christian and secular music in Europe from the earliest times.

3. See D. Stockmann, W. Fiedler, and E. Stockmann, *Albanische Volksmusik*, Berlin, 1965.

4. 'Tone system' is understood as being the totality of tonal relationships in a given tonal material (e.g. the *slendro* tonal material).

5. *The Nuclear Theme*, pp. 138-42.

6. S = small, L = large.

7. See Kunst, *MJ*, p.252.

8. Hood, *The Nuclear Theme*, p.140.

9. Vocal tones are tones deviating in pitch from accepted *pelog* or *slendro* pitch norms, in vocal practice.

10. See Kunst, *MJ*, p.252.

11. See Mantle Hood, *Javanese Gamelan in the World of Music*, Djogjakarta, 1958.

12. Kunst, *MJ*, p.69.

13. *Ibid.*, p.59.

14. 'Incidental' melodic decoration includes *glissandi* and glottal stops; see further on pp.93ff.

15. In *Ringkĕsan Pangawikan Rinĕnggaswara*, Djakarta, c.1950, p.17. However, these 17 vocal tones in the octave were theoretically arrived at and do not necessarily reflect vocal practice, resembling as they do the Western tones C C# D^b D D# E^b E F F# G^b G G# A^b A A# B^b B. This theory was described in more detail in Koesoemadinata's *Ilmu Seni Raras*

15 (cont.) Djakarta, 1969, and achieved concrete form in a new *gamelan* especially made to order and at present housed near the musicologist's home in Bandung (it was not yet completed in early 1970). Although Koesoemadinata claims that Sundanese, Javanese, Balinese, and Western music can all be played on this quarter-tone *gamelan* of compromise tuning, Javanese musicians in Djogjakarta said to me that the intonation of Javanese *gending* played on this *gamelan* sounds strange to their ears. In any case, Koesoemadinata's theory about Sundanese vocal tones seems to me to be mistaken, based as it is on the false assumption that tones in vocal practice are performed according to intonationally fixed laws. Javanese and Sundanese singers do not deliberately sing quarter-tones and are not restricted to 17 tones in the octave. The essence of their vocal styles lies in their relative *freedom* of intonation.

16. 'Die Melodiestrukturen der unbegleiteten and von Instrumenten unbeeinflussen Gesangsmusik zeigen, dass gewisse Tonverhältnisse sich im Laufe der Entwicklung immer deutlicher ausprägen', R. Lachmann, *Die Musik der auszereuropäischen Naturvölker*, Potsdam, 1929, p.6. Translation: 'The melody structures of unaccompanied vocal music which is uninfluenced by instruments indicate that in the process of development, certain (unfixed) tonal relationships distinguish themselves from each other ever more distinctly'.

17. *MJ*, p.133.

18. The dual term *pelog patet bem*, used justifiably by some *nijaga* to imply mixed *patet lima* and *patet nem* characteristics, was not found necessary in the analysis of any songs in these *patet*, since elements of either *patet lima* or *patet nem* dominated the other to a greater or lesser extent in each case.

19. 'Transposition' is used in the special sense of transformation of a melody into another tone system or *patet*, i.e. it implies a new sequence of intervals, not only a change of pitch.

20. 'Modulation' is used in the special sense of a change of tonal material from the respective *patet's* principal scale to an auxiliary scale (lying a fifth above or below the principal scale) or vice versa. 'Modulation' in *slendro* is theoretically impossible because of the variability of its pitch levels. However, it seems that *slendro Schein-modulation* (quasi-modulation) does sometimes occur.

21. See Hood, *The Nuclear Theme*, p.245.

22. The three pillar tones are abbreviated hereafter as IPT (First Pillar Tone), IIPT (Second Pillar Tone) and *dasar* (= 'basic' tone), cf. *ibid.*, p.7.

23. *MJ*, p.72.

24. *The Nuclear Theme*, p.248.

25. The term *ascending formula* is used here to mean those formulae containing two or three ascending intervals (cf. Hood's *retrograde formula*); *descending formulae* here mean those containing two or three descending intervals.

26. T 1 = type 1. The ascending or retrograde of T 1 and T 3 are called T 2 and T 4. The + sign means the tone may be omitted, resulting in a 3-toned formula. See Hood, *The Nuclear Theme*, pp.123, 224.

27. According to a communication from Hood, this pattern cannot be played on a Djogjakarta *saron* since it does not have the pitch low-6, and would not be played on a Solonese (7-keyed) *saron* at cadential points for stylistic reasons.

28. Theoretically, this *patet* is the low auxiliary scale of *pelog patet barang*.

29. Hood gives an example of the *Ladrang Wirogo* (p.219) which he describes as being in *pelog patet manjura*, suggesting that the discrepancies in this *patet* analysis of the *ladrang* may be the result of the mistake of the scribe who transcribed it. There is, however, no need to infer a mistake by the scribe if one analyses this *ladrang* as being in *pelog patet lima*.

29(cont.) The *bubuka opaq-opaq* of the *ladrang* contains no instance of the T 3 and T 4 *patet manjura* formulae which Hood proposed as the typical formula of this *patet*; the *bubuka* contains one T 3 and one three-toned T 1 formula of *patet lima*. *Pelog patet lima* characteristics are apparent throughout the *ladrang*.

30. Since at least half the total number of Central Javanese songs was found to contain several instances of the proposed *pelog patet manjura* formulae proposed by Hood, and this *patet* is, as both Kunst and Hood mention, a rare one, it was obviously false to name every song of this collection as being in *pelog patet manjura* if it contained instances of the proposed formulae.

31. *MJ*, pp.70ff.

32. *MJ*, p.73.

33. Rassers, *Pānji*, pp.220-1.

34. *Ibid.*, p.230.

35. Rassers ventured the opinion that the number of undulations (*luq*) of a *keris* 'expresses the totality-character of the Kayon-serpent ... the number of *luq* is always ODD, and it lies between the limits 3 and 13 ... there are, however, also *krisses* with a greater number of undulations, viz. up to 29, but always an odd number', *ibid.*, p.235.

36. Kunst, *MJ*, pp.101, 104, mentions some Javanese interval names, i.e. the second: *Wilah*, the fourth: *Salah Gumen*, the fifth: *Kempyung* and the octave: *Sagembyangan*. The Sundanese term for octave is *Beulit*.

37. A 3rd and a small 3rd occur in the principal scale of *patet barang*.

38. That is, at least three times the length of the commonest note value of a song. For instance, if the commonest note value were ♩, a tone of a value of ♩' or more would receive an extra point in the calculation of 'tone prominence'.

39. See examples of tone prominence statistics on pp. 181,183

40. The term 'level shift' was first used by M. Kolinski in 'The General Direction of Melodic Movement', *Ethnomusicology*, Vol.9, No.3, 1965, pp.240-64.

41. Level Shift = $\frac{100 (a-b)}{c}$ degrees, where 'a' is the interval between the lowest and the final tone, 'b' is the interval between the initial and the lowest tone, and 'c' is the range of the song (in semitones).

42. Melodic Direction Change = $\frac{100 x}{y}$ per cent where 'x' is the number of direction changes and 'y' is the total number of tones in a song.

43. 'Melisma' is used in the sense of at least two tones sung to one syllable of the text. The distinction, used in musicological writings about medieval European music, between *neumatic* and *melismatic* is not made here.

44. Tone Repetition = $\frac{100 z}{y}$ per cent where 'z' is the number of adjacent repeated tones in a song.

CHAPTER 7

1. See Javanese Transcriptions 1, 19, 36, 38, 47, 54, 55, 58, 64, 79, 90, 132.

2. Cf. the 'tone prominence' statistics for Transcriptions 47 and 38: in Transcription 47, IPT: 31 points (i.e. 13 points for the black notes and 14 (7 x 2) for white note appearances in the melos and 4 points for being final tone of 4 lines), IIPT: 23, *dasar*: 5, tone 6: 23, tone 3: 18 (i.e. *dasar* is the avoided tone). In Transcription 38, IPT: 18, IIPT: 16, *dasar*: 20, tone 6: 9, tone 3: 8 (i.e. the three pillar tones are by far the most 'prominent' tones in the song).

3. Cf. G. List, 'Speech Melody and Song Melody in Central Thailand', *Ethnomusicology*, Vol.5, No.1, p.36: 'In chant and song found in the traditional every day life of the

3(cont.) people of Central Thailand, speech melody has played the most prominent role' (that is, in comparison with other song genres, especially the Western influenced genres).

4. The Javanese and Sundanese languages are characterised by their very weak syllabic emphasis.

5. Use of a spectograph would, of course, have given a much more detailed and accurate graph of the speech melody.

However, the ear seemed to be of sufficient aid for the present purpose, which is not to attempt a full-scale investigation of speech melody, but merely to indicate generally observable similarities and differences between speech and song melody.

6. This test has admittedly a rather artificial nature since *matjapat* poems are always sung, not recited.

7. See pp.52-53

8. R. Lach mentioned that melisma in early Gregorian chant occurred both on accentuated and non-accentuated syllables of the text, melisma and syllable-emphasis having little apparent relations. See *Entwicklungsgeschichte der ornamentalen Melopoiea*, Leipzig, 1913, p.26.

9. *Mbombong Manah*, p.27.

10. The pitch levels used in Transcription 16 are:

11. According to Kunst, *MJ*, p.328, tones *dada* and *nem* (3 and 6) are commonly flattened in this *patet*.

12. See Transcriptions 6, 41, 45, 46, 118.

13. See Transcriptions 31, 61, 111.

14. See Transcriptions 46, 48, 119.

15. See Transcriptions 7, 8, 25, 37, 40, 63, 67, 74.

16. See Transcriptions 9, 26, 30, 50, 83, 93, 102.

17. See Transcriptions 13, 42, 81, 125.

18. See p. 89 and note 20 on p. 179.

19. Hood, *The Nuclear Theme*, made a similar observation: 'The ... gapped scale structures and the various "starting points" they represent in the basic sequence SSLSL are strikingly similar to the principal SCALE structures of the three PELOG *patet*.'

20. See Transcription 134.

21. The two pillar tones marked X and XX in the melos are each given 4 points in 'tone prominence': in the case of X, 1 point for its appearance in the melos, 1 for its relatively long time-length, 1 for being lowest tone of song and 1 for being final tone of line; in the case of XX, 1 point for its appearance, 1 for its time-length, 1 for being final tone of line and 1 for being final tone of song. The first tone of the melos is given 3 points for its appearance, for its repetitiveness, and for its being initial tone of song. 'Tone prominence' statistics for the song are: IPT: 25 points, IIPT: 31, *dasar*: 14, tone 3: 20 and tone 6: 13.

22. See Sundanese Transcriptions 4, 16, 25, and 27.

23. See Sundanese Transcription 20.

24. See Sundanese Transcriptions 15, 24, 32, 40, 42 and 53.

25. See Sundanese Transcription 49.

CHAPTER 8

1. The above classification may remind one of the distinction in European opera between the *recitativo parlando* and embellished 'aria' melodic styles. Certainly some *matjapat* melodies are more lyrical and symmetrical than others, while some contain a high amount of tone repetition and other *parlando*-like features. Moreover, aria singers of Neapolitan opera were expected to improvise embellishments into the repeated sections of their arias. However, the

1(cont.) similarities stop here. Apart from the unfitting associations the words 'recitative' and 'aria' have in a Javanese context, *matjapat* melodic types and their functions are quite heterogeneous.

2. A leap of a 12th occurs in Transcription 31 (*Kinanti Bares*), between lines 2 and 3.

3. By comparison, M. Kolinski calculated a Level Shift of -13° for some Polish folk-songs, -85° for some Menominee Indian (Wisconsin) songs and an (upward) 44° for a group of 100 Schubert songs. See 'The General Direction of Melodic Movement', *Ethnomusicology*, Vol.9, No.3, 1965, pp.240-64.

4. These pitch-levels are:

where the white notes are the principal scale tones or prominent *miring* tones and the black notes are the *sliring* tones.

5. See p. 182

6. These tones are

7. *MJ*, pp.542-5.

8. *The Nuclear Theme*, p.237.

9. These 3-toned formulae include the P, Q, R, and S formulae and the 3-toned formulae mentioned by Hood, which are formed by omitting a tone from the 4-toned formulae.

See p. 91

10. These are the 3-toned formulae mentioned by Hood.

11. *The Nuclear Theme*, p.123.

12. Tones marked: + may be omitted from the cadences. The black note is occasionally included in the formulae.

13. *The Nuclear Theme*, p.236.

14. As Hood says (*ibid.*, p.223), 'In *patet barang* the tone *barang* is the preferred final note'. 33 per cent of *pelog patet barang* songs end on tone 7 (*barang*).

15. 57 per cent of the *pelog patet nem* songs end on tone 2.
16. 71 per cent of the *pelog patet lima* songs end on tone 1.
17. Kunst, *MJ*, Vol.I, p.91.
18. See *Dandanggula Turulare* Transcription 38, in *pelog patet lima*. The other versions of this song group (see p. 181) are in *slendro patet sanga*.
19. See the *Dandanggula Tlutur* group of versions, of which Transcription 98 is in *slendro patet manjura* and the rest are in *slendro patet sanga*. Another example is *Pangkur* Transcription 42 in *slendro patet manjura*, the rest of this group of versions being in *slendro patet sanga* (see pp. 125ff.)
20. See Transcription 96 in *pelog patet barang*, the other versions of the group being in *pelog patet nem*.
21. See Transcription 76 in *slendro patet manjura* and Transcription 77 in *pelog patet nem*.
22. See Transcription 15 in *pelog patet nem*, Transcription 85 in *pelog patet barang* and the rest of the group in *pelog patet lima*.
23. See Transcriptions 62 and 68 in *pelog patet nem* and the rest of the group in *pelog patet lima*.
24. *The Nuclear Theme*, p.244. In a written communication, Hood points out that after his dissertation was published, he too heard some examples of robot transposition in Java, but that he subsequently determined that these were incorrect, according to the best of professional musicians, and that the best of the *keraton* tradition does not allow for robot transposition.
25. This figuring of tones applies *only* to the transposition process. The numbers of the scale on the left become in the transposition the numbers of the scale on the right.
26. Kunst, *MJ*, p.126.
27. See Kunst, *MJ*, p.78.

28. All cultures operate under a countless number of foreign influences. Of essential significance, however, is the creation in the 'influenced' culture of new, unique art forms and styles, resulting from a synthesis of old, autochthon elements with new elements.

29. Vocal timbres and styles typical of professional Sundanese and Javanese performers are not, of course, exclusively reserved for professional performers. Professional and non-professional singing styles mutually influence each other to a certain extent.

30. Kunst, *MJ*, p.399.

Glossary

- ABANGAN: outlook of the Javanese animist religious tradition, as opposed to the orthodox Moslem outlook of the Santri
- ADAT: Traditional customs, including those based on mythical ideas
- AGENG, SWARA: a powerful, resonant vocal timbre
- ALUS: refined, elegant
- AMIR HAMZAH: hero of a cycle of legends from the Islamic period
- ANDEGAN AGENG: large poetic sense-unit (i.e. a whole verse)
- ANDEGAN ALIT: subordinate poetic sense unit within a verse
- ANGKLUNG: an instrument consisting of mobile bamboo tubes in a frame, performed by shaking
- ASMARANDANA: a 7-lined *matjapat* metre
- BABAD: 'historical' literature in verse, book on 'the past', especially the early Islamic period
- BAJUBUD (Sundanese): *Baju* means 'wind' (song title)
- BARANG: performance, *mBarang* means 'to perform' (song title)
- BARES: simple (song title)
- BAWA: a vocal introduction to a *gending*
- BEDAJA: a dance performed by 9 young women, based on stories about *Njai Loro Kidul*, accompanied by *gamelan* and *pasinden* (choir)
- BONANG: a *gamelan* instrument with small gongs on crossed cords in a wooden frame, played with 2 wooden hammers
- BUBUKA OPAQ-OPAQ: short introduction to a *gending*
- BUHUN (Sundanese): ancient (song title)
- CENTRAL JAVANESE CULTURAL AREA: the regions in Java influenced by Central Javanese culture, centred in Surakarta and Djogjakarta, and covering the province of Central Java and large parts of the province of East Java
- DALANG: the puppet manipulator, narrator and leader of the *gamelan* in *wajang* performance, highly respected for his spiritual power and wide-ranging artistic ability and knowledge

- DAMAR WULAN: the hero of a popular cycle of stories from the time of *Madjapahit*
- DANDANGGULA (Javanese), DANGDANGGULA (Sundanese): a 10-lined *matjapat* metre
- DESA: village
- DJILID: volume, book
- DJOGJAKARTA: one of the two main Central Javanese cultural centres, containing the two *keraton* of the Hamengku Buwana and the Paku Alam
- DOGDOG: the Sundanese name for a drum with a long-drawn shape; of various sizes
- DONGENG: folk tales and legends for children
- DURMA: a 7-lined *matjapat* metre
- ELUK (or LUQ): (i) undulating *keris* blade; (ii) 'undulating' melismatic vocal passage sung on the last syllable of a poetic line, or on any syllable within the line
- GAMBANG: a wooden xylophone with two padded hammers, used in the *gamelan*
- GAMBUS: an Arabic pear-shaped lute, usually with seven double strings
- GAMELAN: (from *gamel*, lit. to strike) Javanese or Balinese type of orchestra
- GATRA: a poetic line in the *tembang matjapat* and *tembang tengahan* terminology
- GENDING: a *gamelan* piece, of various possible formal structures and types
- GERONGAN: a unison male choir which sings with *gamelan*; female *Gerongan* are also known in Djogjakarta in *Wajang Orang*, and *Gerongan* with both sexes occurs in modern practice

- GONDOMASTUTI: lit. many praises (song title)
- GONG AGENG: the great gong of the *gamelan*
- GRAMBJANGAN: 'preluding', an instrumental or vocal introduction to a *gending*
- GURU LAGU: the regulation setting the final vowel of a poetic line in *tembang* terminology
- GURU WILANGAN: the regulation setting the number of syllables in a line
- INGGIL, SWARA: a high, thin vocal timbre
- KAKAWIHAN BARUDAK: Sundanese children's songs
- KAKAWIN: old Javanese epic poem in Indian metres on subjects drawn from Indian epics (modelled on the *Karya*)
- KASAR: unrefined, rough
- KASMARAN: the word possibly derives from *Asmara* meaning 'love' (song title)
- KASATRIJAN, KSATRIJA: the moral code of noble warriors (song title)
- KASEPUHAN: the name of the 'older' *keraton* in Tjirebon, cf. the 'younger' *keraton Kanoman*
- KASUHUNAN: the name of the larger of the two *keraton* in the city of Surakarta, a cultural centre of central Java
- KATJAPI (Sundanese), KETJAPI (Javanese): a zither-like instrument played solo or in small ensemble
- KAWI: Old Javanese, scholarly poetic language
- KEMBANGAN: melodic ornamentation
- KEMPJANG: a colotomic *gamelan* instrument generally consisting of 2 kettles struck simultaneously and giving a 'dissonant' sound
- KENDANG: the main two-headed, hand-played drum of the *gamelan*, the performer of which 'conducts' the orchestra and sets, maintains and leads changes in tempo

- KENONG:** a colotomic *gamelan* instrument consisting of a single kettle resting on crossed cords in a box; it has a high-pitched sound when struck. *Gamelan* have sets of *Kenong* tuned to the main, *slendro* and *pelog* tones.
- KERATON:** royal seat and cultural centre, consisting of a palace and surrounding area
- KERIS:** traditional dagger-like weapon with great spiritual significance and frequently kept as a sacred heirloom (*pusaka*)
- KETAWANG:** a short, one-movement *gending* form
- KETO PRAK (Javanese):** popular theatre with dialogue, dance, song (including song in *matjapat* metres) and *gamelan*
- KETUK:** a colotomic *gamelan* instrument consisting of a dull-sounding kettle resting on crossed cords in a box
- KIDUNG:** (lit. song), a Javanese literary work in *matjapat* and/or *tengahan* metres, recited in singing form
- KINANTI:** a 6-lined *matjapat* metre
- KINANTI DJUGAG:** a 4-lined *matjapat* metre
- KRONTJONG:** a semi-traditional type of music of mixed Indonesian and Portuguese origin, sometimes incorporating sentimental texts and melodies. It is usually performed by a *rubato* solo voice accompanied by bowed and plucked strings and, sometimes, a flute. Central Javanese *Krontjong* (cf. East Javanese, Indo and other types) retains strong elements of traditional Central Javanese *Sinden* and *gamelan* styles.
- LADRANG:** a short one-movement *gending* form
- LAGU DOLANAN:** Javanese songs for children (*lagu* means 'song', *dolan* means 'game')
- LAGU GENDING:** the Sundanese name for *gending* with a vocal part
- LAGU SERIOSA:** Westernised modern Indonesian 'serious' songs, usually with diatonic melodies for solo voice and accompanied by piano or Western orchestra.

- LAKON: the story upon which a *Wajang* or other theatrical episode is based
- LAMPAH: (lit. walk, course, route), the number of syllables in a poetic line
- LANGENDRIJAN: a musical play by women dancers who sing the dialogue in *matjapat* metres to *gamelan* accompaniment, with *lakon* dealing with the *Damar Wulan* cycle. *Langendrijan* originated and is still performed in the *Mangkunegaran*
- LIMRAH: simple (song title)
- LUDRUK: popular theatre with dialogue, song, *gamelan*, and dance, the texts dealing often with humorous, modern stories and current affairs. *Ludruk* originated in Surabaya, East Java.
- LUGU: simple, ordinary (song title)
- MADUMURTI: *madu* means 'honey', *murti* means 'pure' (song title)
- MALAJU songs: songs in *Surupan Malaju* (i.e. a 7-toned scale genus)
- MALAM KIDUNGAN: a social gathering to sing *Kidung*, generally for a spiritual purpose, and often lasting for most of the night
- MANANGIS: a Sundanese set of scales in which the vocal tone *panangis* replaces the tone *kenong*
- MANGKUNEGARAN: the name of one of the two *keraton* in the city of Surakarta, a cultural centre of Central Java
- MASKUMAMBANG: a 4-lined *matjapat* metre
- MATJAPAT: (i) the term for songs set to a variety of autochthon Javanese poetic metres; (ii) part of a song title, e.g. *Kinanti Matjapat*
- MELOG: a Sundanese *pelog* tone gender
- MIDJIL: a 6-lined *matjapat* metre
- MIRING: (lit. slanting, sideways, insane) (i) tones constantly deviating in pitch from principal scale tone pitch-levels, found especially in *tlutur* songs; (ii) Sundanese *Surupan* and scale genera

- NIJAGA (Javanese), NAJAGA (Sundanese): musician skilled in the performance of all the instruments of the *gamelan*
- NIRBAJA: brave (song title)
- OLD JAVANESE: the language extant in Central and East Java before the sixteenth century
- PADA: stanza
- PAKU ALAMAN: the name of one of the two *keraton* in the city of Djogjakarta, a cultural centre of Central Java
- PAKU BUWANA IV: Prince of Surakarta (1788-1820) who wrote a large amount of *matjapat* and other poetry
- PALARAN: *dipalar* means 'taken', 'seized' (song title)
- PANAKAWAN: wise-humorous clown-attendants, the chief of whom are Semar, Petruk and Gareng
- PANDJI: the divine hero of a Javanese legendary cycle
- PANEMBRAMA: a song to welcome guests (song title)
- PANGKUR: a 7-lined *matjapat* metre
- PANGUKIR: *ukir* means carved, see *Ukiran* (song title)
- PARIDJATA: type of rice, girl's name (song title)
- PARIKENJO: maiden (song title)
- PASIEUP or DIPASIEUP (Sundanese): complex, ornamented vocal style (cf. *rantjag*)
- PASISIR: the north coast of Java between Surabaja and Tjirebon, a strongly Moslem area which developed aspects of its own culture in the early Moslem period
- PATET: a concept similar to mode, *maqam* and *raga*, belonging to the *slendro* and the *pelog* tone systems, having to do with hierarchical tonal construction of scales, pitch, melodic formulae, 'transposition', 'modulation', and associated with periods of the *Wajang* Night
- PAWUKIR: see *Ukiran* (song title)

PEDOTAN: caesura regulations in a poetic line

PELOG: (i) name of a tone system; (ii) name of the *sorogan* tone 4

PELOG TONES: (i) in Javanese *tembang*: *dji* (1), *ro* (2), *lu* (3), *pat* (4), *ma* (5), *nem* (6), *tu* (7); (ii) in Javanese *gending*: *bem* (1), *gulu* (2), *dada* (3), *pelog* (4), *lima* (5), *nem* (6), *barang* (7); (iii) in Sundanese *tembang*: *da* (1), *mi* (2), *na* (3), *ti* (4), *la* (5); (iv) in Sundanese *gending*: *sunggul* (1), *galimer* (2), *panelu* (3), *liwang* (4), *kenong* (5), *barang* (6), *sorog* (7). These numbers vary with the *patet*.

PITUTUR: advice (song title)

POKOK: starting note of a scale

PRAMBANAN BALLET RAMAJANA: name of a classical Javanese dance company, performing dances with *Rāmāyana* themes at night in the ninth century *Prambanan* temple (Djogjakarta), during the dry season

PRIJAJI: originally meant the hereditary aristocracy, but now implies the white-collar élite and gentlemanly class, not closely connected with orthodox Islam

PUDJANGGA: official court poet, chronicler, linguist, maintainer of the *Adat*

PUPUH (Sundanese): song (song title)

PURWAKANTI: poetic techniques (see p. 53)

PUT JUNG: a 4-toned *matjapat* metre

RAEHAN or PASIEUP (Sundanese): complex, ornamental vocal style (cf. RANTJAG)

RANGGA WARSITA: a famous late nineteenth-century *Pudjangga* of the court of Mangku Negara IV; he composed many poems in *matjapat* metres

RANGSANG: to attack (song title)

RANTJAG (Sundanese): a simple, straightforward, not highly ornamented vocal style

- REBAB: a 2-stringed lute on a peg played with a loose-haired bow, an important solo instrument in the *gamelan*
- RINGKUNG: an ancient Sundanese scale
- SAMARAN: (lit. uncertain), the Sundanese name for incidentally deviating pitch-levels
- SANDIASMA: a poetic technique (see p. 54)
- SANDIWARA SUNDA: popular theatre in Sundanese language, with *gamelan*, song, dance and dialogue
- SANDUNG: (lit. trip over), intermittent, between scenes (song title)
- SARON: a *gamelan* instrument consisting of a set of bronze keys on a wooden frame, struck with a wooden hammer
- SENGGAKAN (Javanese), SENGGAK (Sundanese): a free commentary or nonsense-syllable poetic/melodic phrase interjected within a song, especially where there is a long pause between vocal lines.
- SENGKALAN: chronogram
- SERIMPI: a dance of *keraton* origin performed by 4 girls, accompanied by *gamelan* and sometimes *Pasinden*
- SINDEN: female soloist who performs with *gamelan*
- SINOM: a 9-lined *matjapat* metre
- SLAMETAN: a ceremonial feast
- SLENDRO: name of a tone system; *Salendro* in Sundanese.
- SLENDRO TONES: (i) in Javanese *tembang*: *dji* (1), *ro* (2), *lu* (3), *ma* (5), *nem* (6); (ii) in Javanese *gending*: *barang* (1), *gulu* (2), *dada* (3), *lima* (5), *nem* (6); (iii) in Sundanese *tembang*: *da* (1), *mi* (2), *na* (3), *ti* (4), *la* (5); (iv) in Sundanese *gending*: (among others) *singgul* (5), *galimer* (2), *panelu* (3), *kenong* (2), *barang* (1). These numbers vary with the *patet*.
- SLIRING TONES: tones incidentally deviating in pitch from the Principal Scale pitch-levels. *Sliring* is a common Javanese word used often by children to describe e.g. the curved path taken by a coin or stone when thrown with a twist

- SOROGAN (Javanese), SORONG (Sundanese): the two exchange tones in the *pelog* Principal Scale of each *patet*; these tones often carry a 'modulatory' function
- SUBOKASTOWO: honour and respect (song title)
- SULASTRI: *lastri* = evening, *su* = person; name of a girl (song title)
- SULING: the solo bamboo flute of the *gamelan*
- SULUK: (i) mystic poems in *matjapat* metres; (ii) name of a group of song forms performed in *wajang*
- SUNDANESE CULTURAL AREA: the parts of West Java where the Sundanese language is spoken
- SURAKARTA: one of the two main Central Javanese cultural centres, containing the *keraton* of the Kasuhunan and the *keraton* of the Mangkunegaran
- SURUPAN (Sundanese): key, tuning note, general concept of tuning
- TEMBANG: song/poem
- TEMBANG BUHUN: old Sundanese songs used for telling stories and for festive occasions
- TEMBANG GEDE (Low Javanese), SEKAR AGENG (High Javanese): 'great songs' in poetic metres of Indian origin
- TEMBANG GENDING: songs sung within the performance of a *gamelan* work
- TEMBANG KAAJEUNAAN: 'modern' Sundanese songs
- TEMBANG MATJAPAT: songs in autochthon Javanese metres in modern times using the strict prosodic rules mentioned on p.40-1.
- TEMBANG TJILIK: songs in 'small metres', i.e. *matjapat* and *tengahan*
- TENGAH, SWARA: intermediate vocal timbre of moderate volume
- TERBANG: drum of Arabic origin
- TJANGKRIMAN (Javanese), TATARUTJINGAN (Sundanese): puzzle in poetic form
- TJENGOK: melodic style, ornamental melodic line

TLUTUR: (lit. sad, sorrowful), a vocal style featuring many lowered *miring* tones and producing a melancholy musical effect to a Javanese

TURULARE: lullaby (song title)

UKIRAN: (i) carved object; (ii) ornamented melodic line

URAN-URAN: any kind of singing, including songs performed in intervals between theatrical scenes

WAJANG: (lit. shadow), the name used to designate several forms of Javanese, Sundanese, and Balinese theatre

WAJANG KULIT: Javanese shadow theatre with flat leather puppets, led and played by a *Dalang*, with dialogue, song, and *gamelan*. *Wajang Purwa* deals with the texts of the *Mahābhārata* and *Rāmāyana*, while *Wajang Gedong* deals with *Pandji* texts. It is of ancient origin

WAJANG ORANG/WONG: theatre in which human actors play the part of *Wajang Kulit* figures; it is popular in Central and East Java and Bali

WALI SANGA: the nine Moslem-Javanese saints

WANGSALAN: pun, word-puzzle

WANTAH: simple (song title)

Musical Terms

ADDITIVE RHYTHM: rhythm in which time values of notes and rests can freely be added to or subtracted from a musical line by the performer; rhythm in which time-lengths cannot be divided into regular bar lengths and are not limited by the need to fit into a regular pulsation (cf. synonyms 'free', 'quantitative' and 'synthetic' rhythm).

ANTICIPATORY TONE (A): the anticipation or melodic preparation of a tone of relatively long time-value by a tone of the same pitch and of shorter or equal duration, most commonly occurring in *matjapat* songs at cadential points; it serves to slacken melodic movement and emphasise a particular tone.

AUXILIARY TONE: an unaccentuated tone of a melody a step higher or lower than the two tones of the same pitch between which it is inserted, e.g. ; it lends melodic movement of comparatively inconsequential nature, achieves tonal emphasis through the reiteration of the preceding tone and is therefore 'auxiliary' or subordinate to the preceding tone.

CADENTIAL FORMULA: note pattern or melodic idiom frequently occurring at cadential points of a composition.

COLOTOMIC INSTRUMENT: instrument which divides or subdivides a *gending* by interpunctuation (e.g. *gong*, *kenong*, *ketuk*, *kempul*).

'DIPHTHONG NOTE': a note which deviates in pitch throughout its own time-length.

DIVISIVE RHYTHM: rhythm with an accentual pattern dividing into bars of a regular number of beats (cf. synonyms 'accentual', 'analytical').

ENEMY TONE: the most avoided main tone of scale in performance, i.e. usually the least important tone of the respective *patet* tonal hierarchy (in some performances, however, no tone is treated as an enemy tone while in others, two tones are avoided).

FREE RHYTHM: see Additive rhythm

GLISSANDO: ascending or descending gliding movement from one pitch to another without break of sound.

GLOTTAL STOP: *p*⁰ the abrupt curtailment of a note (generally with a *crescendo*) performed by tightening the throat muscles to cut off the breath flow. Vocal glottal stop: (*p*⁰) glottal stop followed by a short, cut-off sound of rising pitch, produced at the back of the throat.

INCIDENTAL MELODIC DECORATION: ornamental melodic touches of minimal structural significance (e.g. *acciaccatura*, *glissando*), added to a performance according to the vocal style and whim of the performer.

INTERVALS: (a) small: intervals approximating the minor or diminished intervals of Western musical terminology
(b) large: intervals approximating the augmented intervals of Western musical terminology.

INTONATION: (a) a standard of more or less accepted pitch norms in a given tone system
(b) a standard of pitch norms, some of which are lowered or raised in performance to create a *miring*, *sliring*, or *tlutur* intonation.

LEVEL SHIFT: a numerical designation of the degree of a melody's general ascent or descent (see p. 99).

MELISMA: at least two tones sung to one syllable of a given text.

MELODIC DIRECTION CHANGE: the percentage of melodic changes of direction from a level course to an ascent or descent and an about-turn from an ascent to a descent and vice versa.

MELODIC FORMULA: tone patterns of various shapes continually recurring within a melodic line and at cadential points, thus established as being typical of a *patet*.

MELOS: a notated melodic line arranged in arhythmic form, omitting all adjacent repeated pitch levels and tautologies within lines and with a line drawn across the stave at the end of each poetic/musical line.

METRE: (i) the prosodic structure of a verse or line (poetic metre);
(ii) accentual pattern of a musical line (musical metre).

MODULATION: change of tonal material from the Principal Scale of a *patet* to an Auxiliary Scale or vice versa; *Scheinmodulation*: hypothetical modulation, or modulatory colour, or change of tonal material with 'seeming' (not theoretically established) structural validity.

NUCLEAR THEME: the 'melodic core' of a *gending*, the 'widely-spaced' basic melodic tones as played on the 'saron group' of instruments (Hood, *The Nuclear Theme*, p.3), a concept roughly comparable to *cantus firmus* in early European polyphony.

ORNAMENTATION: melisma and incidental melodic decoration (*kembangan*).

PELOG INTERVALS: intervals between the non-equidistant *pelog* scale tones of each *patet*.

PELOG STEPWISE MOTION: any scalewise progression from one of the *pelog patet* scale tones to the next adjacent tone.

PILLAR TONES: the three most important tones of each *patet's* pentatonic scale(s), the tones being entitled First Pillar Tone (IPT), Second Pillar Tone (IIPT) and *dasar*.

PITCH DEVIATION: departure in performance from the various more or less aurally accepted pitch norms of the *pelog* and *slendro* tones.

PITCH LEVEL: the actual pitch of a tone in performance.

PITCH ORNAMENTATION: tones deviating in pitch (from whatever is accepted as the norm) in a *sliring*, decorative, incidental fashion.

PORTAMENTO: see *Glissando*.

QUADRUPLE METRE: rhythm divisible into 4-beat accentual patterns or bars.

REPEATED TONE PASSAGES: passages of repeated tones of the same pitch.

SCALES: (a) principal scale: the main tone-series of a *patet*
 (b) auxiliary scales: accessory scales lying a 5th above or below the Principal Scale of a *patet*, reached by modulation or merely touched upon in a piece to give modulatory colour.

SCALEWISE FIGURATION: melisma in which the successive tones lie scalewise intervals apart.

SHAKE: ornamental melodic oscillation between two pitch levels.

SLENDRO INTERVALS: all intervals between tones of a *slendro* scale.

SLENDRO STEPWISE MOTION: any *slendro* scalewise progression.

'TONE PROMINENCE': an estimation of the relative prominence of each tone of a melos, according to the tone's frequency of occurrence, its number of appearances as final tone of lines and initial, final, highest, and lowest tone of song, its relative time-length and its occurrence in repeated tone passages; the purpose is to assess the usage of each tone of a song in relation to its *patet* and to confirm *patet* identity in ambiguous cases.

TONE REPETITION: successive repeated tones of the same pitch.

TONE SYSTEM: the totality of tonal relationships in a given tonal material (e.g. the *slendro* tonal material).

TRANSPOSITION: the transformation of a melody into another *patet* or tone system (e.g. *pelog* to *slendro*), resulting not only in a change of pitch but also a new sequence of intervals.

TURN: a melodic ornament consisting of 4 tones (plus, possibly, additional elaborating tones) moving in ascending and descending scalewise steps, e.g.

VARIABILITY: the incidence of rhythmic, intonational, melodic, and ornamental differences between performances of the one composition.

VARIANTS: variable renditions of one melody or musical work by one performer.

VERSIONS: variable renditions of one melody or musical work by different performers.

VOCAL STYLE: sum total of recurrent characteristics in the vocal performance of an individual, or common characteristics in the vocal performance of a geographical area, taking into account such qualities as vocal timbre, articulation, respiration, *vibrato*, pace of melodic movement, frequency of rests, dynamics, rhythmic and ornamental peculiarities, ratio between amounts of melisma and tone repetition, and song function.

VOCAL TONES: tones deviating in pitch from and inserted by a vocalist between or in the place of the various accepted *pelog* or *slendro* pitch norms.

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APPENDIX I
Translation of Song Texts

A. THE CENTRAL JAVANESE SONGS

Transcriptions

1, 55, 58, 64, 79

DANDANGGULA

Cocks crow noisily
Bats look for a hide-out
Daylight has come
The sun rises from the east
Morning is beginning
The moon is still shining
East of the mountain
In the village, life begins
Men and women begin their day's work
And carry out their duties.

2

SINOM

The destruction of the land of Java
Came with the arrival of a white spirit
Her weapon is a violet sugar-cane stalk
The Javanese are scattered and in disorder
Many villagers are sad
Captured under the spell
Pray to God
For a ray of light
A ray from the north-east.

3, 49, 95

DURMA

Menakdjingga: 'Damar Wulan, do not disillusion me in the affray
(giant) You had better go home'
Damar Wulan: 'I will never retreat
 You must die
 I will strike you with my holy *keris*'

Menakdjingga: 'Go ahead, strike

Now, without wavering.'

4, 91 ASMARANDANA

Once a tale was told about

A prophet named Joseph

His excellence was beyond comparison

In his part of the world

No-one was as just as him

He was physically very fine

And his actions were noble.

5, 35, 86

MIDJIL

You must all remember

The advice of wise men

Because you are noble heroes

You must behave kindly and politely

Always remaining calm and intelligent

In all your actions.

6, 20, 76, 88

KINANTI

Training the mind

Is the sign of an attempt to gain wisdom

One continually needs to induce

Courage and humility and

To make the physical effort

Of reducing eating and sleeping.

PUTJUNG

Bapak Putjung is neither a rock nor a mountain

He can be found across the sea

[He can be found in Palembang]¹

He is the pet of the Governor

When he walks he sways his nose.²

8, 83 PUTJUNG

There is a young *kaluwak* nut

Its two parts are one unit

It is also called *Putjung*

When it is ripe its two parts separate.

9 PUTJUNG

Bapak Putjung, dried rice-cakes in the food-stall

'Gunung'

Cigarettes with a Sendika trademark

Delicious coconut cakes from Kebalen

Sticky rice-cake, the favourite food of Prince Irasuman.

10, 32, 39, 52

MASKUMAMBANG

Oh where are you mother?

Quick, help me,

I am drowning in the river

I am almost gone, struggling in the water.

11, 28, 29, 80

SINOM

Menakdjingga: 'Eh, who are you?

You dare to enter the royal gardens

You are handsome

Where do you come from?

What is your name?

You had better tell me before

You die a meaningless death.

It is dangerous for you if you do not tell me.'

Damar Wulan: 'If you want to know, I am a demigod.'

12, 13, 18, 34, 62, 68, 81, 84

PANGKUR³

Consider the following teaching (*ukara*)

The way a child can gain self-assurance

As expressed in this beautiful song

Which will be received happily and with an open heart

Is to control the passions by acquiring
spiritual knowledge

The people who live in Java

Should follow the religion of their king

14, 31, 40, 41, 61, 147

KINANTI

Anoman sprang over

Onto the Nagasari tree

He saw down underneath

A beautiful but thin woman

Her hair was unpinned and unclean

Her ribs were showing.⁴

15

DURMA

The giants are all dead or retreating helter-skelter

The blood of the captured

Is flowing everywhere

Anoman waits a long time

But the enemy does not come

He then destroys

The Palace garden.

16, 19, 27

DANDANGGULA

It is said, a soldier
 Must give a good example
 This story tells about
 The trusted gentleman
 Who rules Maospati
 Whose name is Prime Minister Suwanda
 He is known as the man
 Who founded Three Maxims
 Which are useful and to be seriously considered
 And were born of excellence.

17

MIDJIL

Vision and courage of mind (mean)
 (Do) nothing unless (all aspects) are seen
 Do not attack before the right moment
 Courage is not (mere) daring
 It is the child of the mind
 Appearances are misleading.

20

KINANTI

Training the mind
 Is a sign of the attempt to acquire wisdom
 (There is) a continual need to induce
 Courage and humility
 To make the physical effort
 To reduce eating and sleeping.

21 ASMARANDANA

A sailing boat is visible
 Moving with raised sails
 Thrown about by the high waves
 Right into the ocean
 The crew is sinking
 Luckily help is available
 From a large ship.

22 DURMA

The man calls out: 'Friends, put down your hoes,
 Look! There is a bird,
 A very big one
 Call the others too,
 Let us have a closer look at it.'
 But after seeing it close up
 They see it is not a bird at all.

23, 24 MIDJIL

The way to success (magic power)
 Is humility
 He who makes concessions will win in the end
 Lower your head when reprimanded
 Avoid confronting your master
 Retire in time of trouble.

33, 59, 108

DURMA

Uncle, uncle what is the news from the street?
 On the street are many corpses
 What is the cause of the death?
 Death by torture
 They were stabbed from the chest through the back
 The souls are gone
 The bodies are left rolling.⁵

36, 38 DANDANGGULA

Of black ants calves are born
 An invalid buffalo swims across the river
 Little snail's horns are as big as coconut leaves
 Cucumbers have eight leaves
 Surabaya is in terrible unrest
 In deadly turmoil, chasing tigers
 They are forced into a bamboo stalk
 In Kartasura square elephants⁶ try to break away
 Tied to a little *Sidoguri* tree
 They are killed by the scratch of a rooster.

42 PANGKUR

Guess the answers to my puzzles
 Oh! there is a banana tree with *nangka* fruit on it
 There is a chicken with three heads
 Sugar-cane stalks have no knots on them
 The *Dalang* dies but he is not carried to the grave
 A baby buffalo is feasting in the *Sjura* (fasting) month
 A cricket has twenty-five horns.⁷

43 PANGKUR

Let us make love
 I would lose my lovelost feeling if you were resting
 on my arm
 I would forget myself, drunk as I am with love
 I would no longer feel dizzy through your absence
 Please come to me
 I want us to gaze into each others eyes.

44

MIDJIL

Oh maiden of the mountain, queen of beauty,
 You could quite dement me
 How beautifully you are dressed
 How can I possess you?
 Ultimately you will call me *Mas*⁸
 Oh maiden of the mountain.⁹

45

KINANTI

My beloved from the mountain is beautiful
 As a rainbow needs to drink water
 It is better for me to marry you, my relative
 If people say we do not suit each other it does not
 matter
 White tin is glinting, changing colour
 I want you to become my wife.

46

KINANTI

The happiness of my heart, oh my beloved from the
 mountain
 Is like a cricket at night
 I will not retreat, even if I have to close my life
 You are the only hope of my heart
 A black bird eats corpses
 I want you to become my wife.

47, 54 DANDANGGULA

A sweet ray begins brightly to shine
 A beautiful marriageable maiden
 Has a fine sweet manner¹⁰ (lives in Indonesia)¹¹
 (I am) deeply in love
 Recovering patiently from serious illness
 It seems from the distance
 She would be very faithful
 She is as bright as a *Djohar* star
 Glittering and shining
 It is right for me to serve her.

48

KINANTI

Siti and Slamet behave very well
 They do not have to be asked to help
 Whenever their parents are working
 They help as a matter of course
 Siti sweeps the floor and tidies up
 Slamet puts everything in order.

51, 56, 65

DURMA

Friends, beware, stand on guard
 At grave moments
 Do not be careless
 About the actions of egoistic people
 Who want to destroy the Three Commands¹²
 The Five Talismans¹³
 Which are the highest aims to be fulfilled.

53, 57, 66

ASMARANDANA

It is your duty to follow
 The laws of religion
 To protect your life, call to God
 Pray regularly
 Honour God
 At the prescribed times
 Honour Him until you are old.

60

SINOM

Once it was said

A river flowed.

In the province of Central Java

Its source was in the Southeast

The Bengawan Solo flowed

From the Gadjah Mungkur road

Along the border of Patjitan

It flowed to the north

Through Baturetna, Wonogiri and Surakarta.

69

DANDANGGULA

Golden, golden, golden is the skin of a beautiful girl

Golden like a king's crown

People with golden skin speak very graciously

You are beautiful

I wish you were in my arms

Up there is a *Kenawa* bird

With red wings

Do not peck eyes

But peck this beautiful girl's body

So that she will soon become an adult.

70

SINOM

We have lived to see a time without order

In which everyone is confused in his mind

One cannot bear to join in the madness

But if he does not do so

He will not share in the spoils

And will starve as a result

It is God's wish

Happy are those who forget

Happier yet are those who remember and who have deep
insight.¹⁴

71 SINOM

An exemplary character, a model
 For the people of the land of Java
 Is the great man of Mataram (called)
 Panembahan Senopati
 Study with concentration
 Always try to reduce lust and desire (train the patience)
 And meditate persistently
 At all times make the effort
 To achieve peace and happiness for all the people.

72 PANGKUR

Advice is sung in a Pangkur song
 Advice to serve human life
 What is good and evil
 Should be known as clearly as possible
 Customs should be learnt
 As well as manners and politeness
 Which should be observed day and night.

73 PUTJUNG

It is safer to have many relatives
 It is good to compare (ideas)
 If all opinions are united
 The result is different from having no relatives.

74, 145 PUTJUNG

If correctly and wisely guided
 By those who are elderly
 One naturally adopts
 A patient attitude to one's fellow man.

75 PUTJUNG

To have relatives makes both pleasure and difficulties
 One does not worry if one is separated from them
 But still feels close
 But one is concerned when they need one's help.

77 KINANTI

Follow this conduct
 Reduce eating and sleeping
 Do not live luxuriously
 Wear simple clothes
 Self-indulgence is a sign of bad character
 It reduces one's capacity of thinking.

78 MIDJIL

To forget, but one cannot forget
 The longer one looks the more one can see
 Just like a big tree
 One prunes the branches and twigs and the tree does not
 die
 But more shoots appear
 And then the leaves become thicker.¹⁵

82, 104 MIDJIL

Ever since I was a child
 It was my lot
 To bear poverty and hardships
 But what I have not yet done
 Is to serve God
 Who is the way.

85

DURMA

Let us all be able to withstand suffering
To eat less and sleep less
Not to seek pleasure but
To lessen our excessive desires
With a calm soul
One can reach
One's eternal purpose.

87

SINOM

The following story is told until today
Once upon a time there was a country
Called Bandjarardja
It was peaceful and bountiful
Prosperity was widespread, even among the common people
Everyone enjoyed the bounty
Food and clothes were sufficient for all
Crime did not exist
Peace reigned, no country caused any disturbance.

89

MASKUMAMBANG

Grandparents' teachings
Five principles to which we pay homage
Each has an independent place
The five respected rules of life.

90

DANDANGGULA

The soul can be guided
By following the poet's advice
Be young in mind
But wise in your thinking
Know when to smile
And how to be kind
How not to hurt with your tongue
Follow good advice
Take care of all these matters
Which make life worthwhile.

92 PUTJUNG

Knowledge can be obtained through experience
 Quicker still by *Kas*
Kas means how to attain a strong character
 Character capable of overcoming wickedness and
 greediness.

93 PUTJUNG

Although still a child¹⁶ (not yet able), hurriedly
 he dresses himself
 And recites Arabic incantations
 Like a descendant of the Prophet from Egypt
 Each time, he adds to the welfare of mankind.

94 PANGKUR

If based on the highest wisdom
 Your reason will remain strong
 But when you are very old
 If you are lacking in insight
 You will be lonely and forceless, like a spent
 quid of betel,
 When in the company of other people
 You will (simply) try to draw attention to yourself
 by smiling.

96 MIDJIL

Going into the forests, cautiously, into the fields
 Taking the path to a fertile valley
 Walking on the thorny side
 Joined by the edge of a passable cliff
 Burnt black, sloping,
 The rocks of the shallow valley.

97

SINOM

Oh Damarsasangka¹⁷

And your wife

Niken Rara Andjasmara

Are you both well?

If you are really

The son of my brother

Appear before me quickly

It is not necessary for me to open (the door for you)

'Yes, Your Excellency, as you wish.'

98

DANDANGGULA

It is very quiet in these surroundings

The moon rises, shining brightly

Not at all disappointing one's expectations

It shines the whole night through

It spreads over everything

Its rays light up the horizon

It looks so very far away

Yet it bathes the whole area in light

So many stars are spread in the heavens

That they cover the whole sky.

99

DANDANGGULA

Respected, beloved Prime Minister, I call you

I am letting you know

That I have news

From the great Godhead

That this war

Can only be solved

By a boy from the mountains

His name is Damarsasangka

Oh, dear Prime Minister, make the effort soon

Do not rest until he is found.

100 DANDANGGULA

Suddenly the sun rises
 The moon has almost sunk into the mountain
 Curving to the west it no longer shines brightly
 The cocks crow loudly
 They all cry out
 To good people who are late
 So that they will not miss
 Doing their worship duty
 To honour the greatness of the power of God
 Who rules all.

101 PUTJUNG

Children, it is your duty to heed
 All that is taught you
 By your father and mother
 Who guide your lives.

102 PUTJUNG

Bapak Putjung, your mouth is in the air
 You are playing by the well
 You are resting on her left hip
 When you come home you emit water from your mouth.¹⁸

103 MIDJIL

As to how the universe was created
 It is the work of God
 The first to the sixth day were completed
 The Lord took a look
 He was not disappointed
 To see what was in existence .

105 MIDJIL

Send a message to the 'Landjar Ngirim' (star)
 The 'Leaning Hut' falls down
 A royal 'Boat' is already in the middle of the river
 A man with diseased eyes 'ploughs' his ricefield
 The 'Bima Sekti'
 Rides a black and white horse.¹⁹

106 MIDJIL

The chief priests and elders
 Advised the people
 To choose only Barabbas
 All the people agreed
 Barabbas was chosen
 The debt was paid.

107 DURMA

David goes straight into combat
 He carries a sling
 And a staff besides
 He moves very deftly
 He fights against the Philistine
 Who is strong and mighty
 Who is the champion.

109 DURMA

He has already entered the land of Zoar
 After the sun rose
 The Lord
 Threw down brimstone
 And fire out of heaven
 He overthrew the whole land
 Of Sodom and Gomorrah.

110 KINANTI

Oh students all
Keep your aim in view
This is how you are to study
With your teacher
Attend class every day
So that you will soon be filled with knowledge.

111 KINANTI (PANEMBRAMA)

With your permission
We all together
Present a choir to you
To you who have come
Willingly and with pleasure
Who desired to be present.

112 KINANTI

The land of Java
Is very beautiful
Its mountains are in rows
Bound up by the river courses
Like a snake in a field
It is unnecessary to seek proof (of Java's beauty).

113 KINANTI

The gift of a poor widow
Was two mites
Jesus called His disciples
And said to them all
I will teach you
About the gift of this poor widow.

- 114 KINANTI
Follow the long path of prayer
We humble followers
Whose beliefs are united
All are joyful
On this holy day
Of the birth of the holy Jesus.
- 115 KINANTI
The light of the moon and the meteors
And the various stars
All shine to brighten the universe
To give all creatures good cheer
Make them humble
And gladden the earth.
- 116 KINANTI
Pray, remember
The counsel of a wise man
The Father is our teacher
Knowledge from God -
Its aim is to achieve calmness
One should always act in an intelligent way.
- 117 KINANTI
Do not sit and day dream
Or I will also be sad
Sadness is the flower of illness
And illness is the flower of death
A good solution is to work
Those who are industrious reach success.

118 KINANTI

Wandering up and down the mountains
Going across a creek
Moving in and out of the fields
Not halting all day
It is very tiring
And(my)stomach is rumbling.

119 KINANTI

The night is bright
The sky is quite clear
Stars shine in the heavens
Bright as jewels
Their rays are dazzling
They make one feel joyful.

120 KINANTI

Once upon an evening
Abraham was sorrowful
Thinking about life
Because he had no offspring
Who could in the future
Carry on his work.

121 KINANTI (PANEMBRAMA)

The *Kidung* begins
A song of welcome sung by students
To all guests present
Who are happy and gay
At the wedding feast
Celebrating.

122 ASMARANDANA

The nature of man
After birth from the womb
Is that Fate will make difficulties in his life
The world's contents
Have already been condemned
This applies to all men
Who live in the world.

123 ASMARANDANA

A long time ago there was a man
Who said to his offspring
'Look, my child,
Yellow rice fields
Make one content
That is a symbol of the love of God
The reward for our work.'

124 MASKUMAMBANG

Father, how shall I solve this problem?
Please take pity on me
Give me a blessing
Oh my father.

125 PANGKUR

To go to school at seven
That is the duty of a school-child
To go there and back every morning
To the place where you can learn
To keep on the course of knowledge
To gain education
That is what you have to do.

126

PANGKUR

Oh, it is all the same now

'Ah, Absalom, look at my weapon,

You must measure yourself alongside me!'

Spiritedly he takes action

With the strong anger of youth.

'Now, take that!' (stabs him)

A spear ends his life.

127

PANGKUR

Menakdjingga sings

The crow is black and the gull has a white crest

The stork has a bald head

The *tjangak* bird has a long neck

The green canary takes a year to become black

The cygnet is the baby of a swan

Out of duck-eggs ducklings appear.

128

PANGKUR

Good behaviour

Should not be forgotten

It is a good weapon

It is not to be neglected

Whether getting up, sitting, standing or walking

Whether conversing, silent or asleep

Correctness of behaviour should not be disregarded.

129

SINOM

Everyone should realise

This universe

This large earth

Makes life joyful

Living things growing well

Make a pleasant sight

That is the power

Of the Creator of the sky and earth

Who is to be worshipped by all men.

130 SINOM
Pak Deduk as a child had a violent character
Proud, wearing a catapult as a necklace
He was evil
Bigheaded
Illmannered and reckless
Although small he was like a bully
He behaved destructively with other children
He pleased only the devil
Finally he was blinded.

131 SINOM
When the time came
The prophet Noah did as commanded
He was 600 years old
Then the earth was drowned
When God had locked
The door of the ark
The fountains of the deep were broken up
And the windows of heaven were opened
And then the rain fell.

132 DANDANGGULA
It is common nowadays
That people young and old
Study for knowledge
Study patiently
Anything of excellence
Written in books
And instructed by teachers
One should work hard
Avoid interruptions
And one's aim will be fulfilled.

133

DANDANGGULA

A small mouse puts the line in order
 A green frog is the Corporal
 A grasshopper is the Sergeant
 A crab is the Captain
 Riding in a carriage around the building
 A cricket is riding a horse
 A spider leads the horse
 Lizards are applauding
 Chameleons are bravely watching the soldiers
 Bugs are draining the sea.

134

DANDANGGULA

Three beats on the drum, it is not yet time to go
 to bed
 With a bright moon shining in the yard
 Sitting alone
 Dew falling from above
 My heart is growing sadder
 (I) feel like an orphan
 My body is prepared
 There are no brothers, no relatives
 In a Monastery, life is ascetic
 Oh my soul, how can it be?

135

DANDANGGULA

Love requires sincerity
 An angel declares
 'Gabriel is my name
 I come to Thee, oh God'
 I whisper this to you:
 Those who do not believe
 Will be struck dumb
 This will in time occur
 Because my words to you
 Are not believed.

136

SONG FROM LADRANG PANGKUR

(in the *Kinanti Djugag* and *Kinanti* metres)

His name is Sang Marabangun

Sepat fish in the River Oja

One should not trifle with a man

Big*sepat* fish are dishonest²⁰

After work go into the street

To watch a festival

The dance of a bamboo horse

Mango stones, Hurrah, hurrah!

The build of her body is

Of medium height and slim

Her person is strong and perfect

Her manner is attractive

Her personality is pleasant

She is the worship of the earth

Sweet and friendly are her words

Her neatness charms the heart

Her manner is sparkling

She behaves like the Princess Sudarawerti

The big *Kunjit* flower has a shell

I wish to serve her.

137

MIDJIL

Moving fearlessly in the jungle

The path along the steep ravine is seen

A thorny bush on the edge

The thickly vegetated slope is almost impenetrable

The path is bumpy

The rocky valley is not very deep.

- 138 GERONG GENDING PANGKUR (in *Kinanti* metre)
 Very noisily, at night
 A bat tries to fly around
 To eat anything he can find
 Guided correctly by the bushes and trees
 (Such as) the *Nangka*, *Djambu*, *Benda*,
Randu and *Bangkuang*.
- 139 PUTJUNG
 The war of the giant monkeys is interrupted
 Halted by the arrival
 Of King Rama and his men
 Quickly Anoman advances to meet him.
- 140 PANGKUR
 The purpose of a lovely lily
 Emerging from a verandah under water
 Attacking the pond
 Appearing on the water surface and blooming
 Is only to spread its sweet fragrance
 And watch the light of the moon
 To delight mankind.
- 141 PANGKUR
 Man should not as in present times
 Behave under the control of his feelings
 Knocking and pushing his way about
 Without taking the purpose into account
 The other way he interprets as a hindrance
 Forgetting that he is a human being
 The example of divine creation.

142

KINANTI

It is really true
 In the rice field one can rest
 All the rice is divided
 Under the control of the people on the land
 To see it brings joy to the heart
 And certainly sends luck.

143

KINANTI

The leaves are very thick
 The crops in the fields
 Are growing quickly and evenly
 Sweetcorn, cassava, *wi* sweet potatoes,
Gembili sweet potatoes, and *tales* plant, each one
 Dark-bright, pure in colour and attractive.

144

PUTJUNG

Relatives, even distant relatives, must be in
 harmony with each other
 In any instance they may not be separated
 All their activities
 If they are together will turn out well.

B. THE SUNDANESE SONGS

1, 11, 26, 33, 51

PANGKUR

They wandered about
 Patrolling houses
 Without any definite destination in view
 And then were returning home
 'Where are you three coming from in such a hurry?'
 The robber chief answered:
 'My name is Djaja Pati.'

238,

2, 8, 17, 21, 31, 38, 41, 43, 44, 45

KINANTI

A little child who can fly
Who flies usually at night
Hovers around
Looking for anything sweet
Any kind of fruit
Anything he can find.

In the daytime he hangs
Suspended from the branch of a tree
Chattering 'Kokotjeakan'
Think it over, Mimi
What is he called?
If you do not know, you are blind.²¹

3, 14, 22, 30, 36.

ASMARANDANA

Children, you should realise
You should keep clean and orderly
Look after your clothes
When they are dirty wash them straight away
When they are torn lose no time to repair them
You will need them even when they are old
So when they are new, care for them.

4, 16, 25, 27

MIDJIL

Prince Pringgandani flies swiftly upwards
He is integrated with the clouds
The longer he flies the higher he goes
Seeking here and there, glancing down at the earth
Looking for his younger cousin
Pangeran Bimanju.²²

5, 6, 28

DANDANGGULA

Parents invariably wish
 Not to be given food
 Or precious gifts
 Their only desire is to be free from worry
 From anything that would distress them
 Cause trouble
 Or make them sad
 Parents wish to be happy
 To have calm minds and contentment
 To be joyful at heart and free from care.

7, 29, 34

SINOM

There are many kinds of fish in the pond
 Many as big as a human thigh
 Rolling along in layers on top of each other
 Ratna Rangganis watches them
 Observes the freshwater fish
Lalawak fish swimming swiftly
Sepat fish splashing in and out of the water
Djulung-djulung fish darting on the water surface
 By the pond there is a *Balingbing* tree near a small
 pool.

9, 10, 37

KINANTI

Oh how is it mother?
 You are living in happiness
 But I am miserable
 I am sending you a letter
 I hope you will take interest
 In what I say.

12, 23 DURMA

Rubbing his moustache he boasted

'Wait and see me

When I am at war

It is my custom

To be heroic

To capture a king

I am not afraid to die.'

13 PUTJUNG

A monkey with a stub tail jumps over a barrier of
tree stumps

A monkey with a freckled face

Jumps over a low fence

A yellow squirrel has a striped tail with thin hair.

15, 24, 32, 40, 42, 53

MASKUMAMBANG

Ah children, remember from childhood on

That you are indebted

To your parents from the time of birth

Until now.

18²³

19 ASMARANDANA

I tire of listening for your arrival night and day

Where shall I look?

If you come home alone

Do not flatter me

I do not regard you as a guest

I am not proud

I am even willing to accompany you.

20

KINANTI

A butterfly coloured three depths of grey
 I find a black one again
 It flies up and alights on the wedding house
 Hook the bud of a coconut flower with a coconut-leaf
 basket

A *badoang* bird

Swoops onto the *Paku Hadji* tree
 Do not let such a trivial cause anger you
 It will not be long before I come back
 It is not because I do not want to come
 The memory remains afterwards
 Wait for me, wait for me
 As long as my husband lives.

35

DURMA

Ah, so that is how it feels
 At the time of departure
 Strange incidents occur
 It seems blood is in the water
 And it is abnormal
 That the black crow²⁴ should squawk
 Singing up above the water.

39

PUTJUNG

Bapak Putjung's favourite food is roasted pastry
 Go and buy tobacco and *Kawung* leaf²⁵
 Go to the rice-stamper
 And steal a squawking chicken.

46

ASMARANDANA

The *Gandasari*²⁶ is a favourite book

A book written for all of us

A book full of illustrations

It is a garden

A garden of multi-coloured flowers

Sweet-scented flowers

Which give one delight.

47

ASMARANDANA

Puring and *Malati*²⁷ flowers (Oh forgive me)²⁸

Wera and *Malati* flowers

The roses ask

Where my love is going (Oh forgive me)

A lovable suitor

Would normally walk around

Just to visit me.

48

SINOM

Indigo seeds from *Rinuh* flowers

A *badoang* bird on a *badori* plant

Settles on the holy Kalidjaga

The *walet* bird has strong wings

The *kihkir* bird sings at night

On the *tundjung* tree. Tell me,

What is to be done?

It is doubtful whether the mushrooms I planted will grow

The leaf of the *bakung* flower; *pisitan* is another
name for *kokosan*.²⁹

49

SINOM

Oh pray, Moon, shine brightly

Please appear

Do not hide behind the clouds

Take pity on me

I who am sick at heart

Who have been bewitched
 Now desire to be glad again
 I wander about to cool my mind
 I hope I will be able to recover.

50

DANDANGGULA

The *sekar maning* (flower) is repeatedly blown by a
 soft breeze
 And by a strong wind
 The trees are all bending
 As if they were putting their lives at stake
 This vision makes the mind clear
 And helps the determination
 When trouble occurs
 The tiger runs amok
 Sincerely, unhesitatingly, loosen family ties,
 ready to die
 To defend the homeland.

52

DURMA

Red and white is the flag of Indonesia
 The red symbolises courage,
 The white signifies purity
 Braveness and determinedness to remain true
 To serve the country with devotedness
 For its dignity, fortune and prosperity
 For its honour and wealth.

54

ASMARANDANA

Remember, always remember
 That living on this earth
 Is like a *wajang* show
 The body is powerless
 If one acts wrongly
 The soul will regret it
 But the body will be the one
 That really suffers,

NOTES:

The song texts were translated freely, the chief difficulties encountered being textual corruption, poetic obscurity, and obsolete idioms. My husband and, to a much lesser extent, I are responsible for the translations, with the help of several Javanese and Sundanese people, including Mr Poedijono of Wonogiri, teacher of Javanese *gamelan* at the *Konservatori Karawitan Bali*.

1. This line may be inserted instead of the previous line.
2. Answer to riddle: an elephant.
3. This text is from the *Wedatama* book. Here the poet expressed the feudal teaching that the religion of the king should be adopted by the adults and children of Java and used as a guideline for behaviour.
4. This poem refers to the captured Princess Dewi Sinta, wife of Rama, who is about to be rescued through the help of Anoman, the white Monkey King.
5. Answer to riddle: *kupat* (rice-cake wrapped in coconut leaves and cut into squares).
6. Tigers and elephants symbolise the power of the king.
7. This poem is a *Tjangkriman* in which each line poses a word puzzle. For instance, in line 3: 'Ana pitik ndase *telu*' the syllables 'tel' and 'lu' suggest the words 'dibuntel wulu', meaning 'covered with feathers'. The answer is: 'The chicken's head is covered with feathers'.
8. That is, you will marry me.
9. In these four poems (43 to 46), Gatotkatja addresses his future wife Dewi Pregiwa.
10. This line is sung in Transcription 47.
11. This line is sung in Transcription 54.
12. The three Commands are the *Tri Sakti* of President Soekarno. The commands are for Indonesia to achieve political and economic independence and cultural identity.
13. The five talismans (*Pantja Azimat*) are *Nasakom*, *Pantjasila*, *Manipol*, *Tri Sakti*, and *Berdikari*.
14. After the translation by Geertz, *The Religion of Java*, p.281.
15. Leaves symbolise qualities of human nature.

16. A *pesantren* (Moslem school) pupil. Of such a school, Anderson, *The Languages of Indonesian Politics*, p. 92, writes: 'The pupils in the *pesantren* ... acquired their Koranic texts by rote, and the excelling pupil was the boy who could recite without mistakes , although he understood nothing of what he was saying.'
17. Peasant boy who became King of Madjapahit.
18. Answer: a flask.
19. This poem is a play on Javanese star-names; words in inverted commas refer to names of stars.
20. Answer to puzzle: Prince Prijambada (see p.61)
21. Answer: a bat. The second verse is sung in Transcription 43 only.
22. Son of Ardjuna. Prince Pringgandani is Gatotkatja.
23. This translation was not attempted due to the corruption of the text.
24. Ominous symbols of death.
25. Used to roll cigarettes.
26. A book previously read in Sundanese elementary schools.
27. Symbol of purity and weddings.
28. A Senggakan.
29. *Pisitan* and *kokosan* are words for the same type of fruit.

Appendix II

Transcriptions of Songs in Matjapat Metres

The Japanese Transcriptions

1. DANDANGGULA TURULARE

SINGER: SABAR

HOME TOWN: PURWARDJA

TIME-LENGTH

of song (T.L.): 1.15 minutes

ORIGINAL PITCH

(O.P.): 1 tone higher than
written

(♩ = 94)

Handwritten musical score for "Dandanggula Turulare". The score is written on ten staves of music. The tempo is marked as (♩ = 94). The lyrics are written below the notes, with the last syllable of each poetic line underlined. Time markers in minutes (e.g., 0.11, 0.09, 0.14, 0.09, 0.18, 0.04, 0.12) are placed at the end of each line of music. The lyrics are: Dja-go klu-tuk ta-me ka-piar.(e)-si; La-wa Ka-long lu-tu pan-de-lik-an; Dje-tih ka-wan-an-ing (e) se-mu-ne; We-tan(e) bang(e) su-lak-i-pun Mar-tan-da-ni jen(e) bang-un-en-djing (e) Rem-bu-lan wus gu-mle-wang Sa-(e)-we-tan-mg gu-nung.

Dja-go klu-tuk ta-me ka-piar.(e)-si 0.11

La-wa Ka-long lu-tu pan-de-lik-an 0.09

Dje-tih ka-wan-an-ing (e) se-mu-ne 0.14

We-tan(e) bang(e) su-lak-i-pun Mar- 0.09

tan-da-ni jen(e) bang-un-en- 0.18

djing (e) Rem-bu-lan wus gu-mle- 0.04

wang Sa-(e)-we-tan-mg gu-nung 0.12

- 1) The last syllable of each poetic line is underlined.
- 2) The time-length of each poetic/melodic line is given to the nearest 1/100 minute.

mf Ing (e) pa-..... de-san wi-wit o- bah La- 08

nang..... wa- don... (e) pan sa-m(i)-ja njam- but....

Kar-di A- me- te- pi Ku- wa-..... 16 14

djib-..... an. 1

(A) - We- te- pi Ku-..... wa- djib- an.

- 1) This song was performed twice by Sabar who radically changed the final line in the second performance (see bracketed stave above).

2. SINOM LUGU

SINGER: SABAR

T.L.: 0.90 min.

O.P.: 1 tone higher

(♩ = 104)

Ri-sak-i- ra ta-nah Dja-... wa Kam-
 bah... de-ning(e) we- we... pu-... tih Te-bu wu-
 lung.... ge-ga-man-... nja Wong Dja-wa a-...
 bo-sah-ba-sih... Wong (e) de-sa a-keh kang
 se- dih ke. let... de-ning(e) ba-wanci-...
 pun... Na-lang-sa mring(e) Dja-wa-... ta an-tuk
 sihi-... ra Hjang(e) Wi- di.

Tjah- ja dje-... nat mi-djil sa- King. (e)

ler .. (e) we- tan.

3. DURMA LUGU

SINGER: SABAR

T.L.: 0.89 min.

O.P.: 1 tone higher

(♩ = 96)

Da-mar - wu-lan 'jwa...

ngu-tji-reng nga- ju-da Ba-li ja sun .19

an- te-ni

Sun mang- sa mun-dur- a Lah Bis-ma den .08

pra- jit-na Ka-ti ban(e) pu-sa Ka .10 .09

ma-mi Ma-ra ti-bak- na Tju- .15

ri-gan-i-ra nu-li nu- li

4. ASMARANDANA

SINGER: SABAR

T.L.: 0.63 min.

O.P.: 1½ tones higher

(♩ = 98)

Tji - na - ri - ta lang - kung (e) pe - kik 10

(e) Na - bi Ju - sup.... na - ma - ni - .. ra... 12

Tan - pa tan - ding... an ba - gus - e Sa - i - ter - ing 10

Kang.. bu - wa - na Tan won - ten Kang... ku - tji - wa 06

Pa..... sa - li - ran - i - pun a - lus..... (se) - mi - wah - 09

ing pa - kar - ti - ni - ra.....

5. MIDJIL LUGU

SINGER: SABAR

T.L.: 1.0 min.

O.P.: as below

(♩ = 67)

Po- ma ... Ka- ... ki pa- ... da di-

pun ē- ... ling ... Ing (e) pi- tu- tur...

i- ... ngong Si- ta u- ... ga (e) sa- tri-

ja a- ... ta- ... ne Ku- du an- ... teng...

... dja- ... mi- ka ing (e) bu- ... di- ... Ru-

ruh sar-(e)-ta wa- sis ... sa- mu- ba- rang...

i- ... dun.

6. KINANTI LUGU

SINGER: SABAR

T.L.: 1.14 min.

O.P.: $\frac{1}{2}$ tone higher

(♩ = 72)

Pa- da gu-.... la- ngen.. ing... kal:....

bu Ing sas-mi-.... ta a-....

mrih... lan-... tip A- dja pi-.... djer (e) ma-

ngan nen- dra Ka- pra-wi-

ran den... Ka-.... es- ti Pe-

su- nen sa- ri... ran- ri

ra Su- da- nen da- har...

pp

7. PUTJUNG

SINGER: SABAR

T.L.: 0.38 min.

O.P.: $\frac{1}{2}$ tone higher

(♩ = 83)

Ba- pak Pu- tjung du-du wa- tu du-du gu-
 nung.... Sa- ba- ne ing sa-... brang Ngon-i- ngon
 -e sang Bu- pa-... ti Jen lu-... ma-
 Ku si Pu- tjung lim- be-... jan gra-... na

8. PUTJUNG

SINGER: SABAR

T.L.: 0.35 min.

O.P.: $\frac{1}{2}$ tone higher

(♩ = 83)

mf ka-mu-la-ne ka-lu-wak nom-nom-an-i-

pun... Pan da-di sa-tung gal

Pu-tjunga-ran-i-pun u-... gi Jen wus ku-

wa ka-lu-wak- e pi-sah-... pi-... sah

9. PUTJUNG KETOPRAK

SINGER: SABAR

T.L.: 0.60 min.

O.P.: $\frac{1}{2}$ tone higher

(♩ = 138)

Ba-pak... Pu...tjung le-dre in-tip...

wa-rung gu...nung Ro-rok-i-ra ndi- .11

Ka... gan-dos gu-rih ing ke... ba...len

Wa... djik... kle... tik... dahar

da-lem I-ras-u...man.

10. MASKUMAMBANG

SINGER: SABAR

T.L.: 0.39 min.

O.P.: $\frac{1}{2}$ tone higher

(♩. = 84)

ke-lek.... ke-lek..... bi-jung si-ta a-neng-an-

di... Eng-gal.... tu-lung-a-na A-wak Ku Ka-tjem

plung-wa-rih.... Gu-la-ge-pan wus meh. pe... dja-h.

11. SINOM PARIDJATA

SINGER: SABAR

T.L.: 1.61 min.

O.P.: as below

(♩ = 104)

Lah i-Ki si-ra wong a-... pa

Wa-ni mal-(e)-beng(e) ta-... man (e) sa-

ri (E) tu-pa-mu ba-gus

ta-... ru-na Pi-nang kan-

i-... (e)-ta ing en-... di...

Lan sa-pa kang(e) we-wa... ngi A-

nga-Ku-wa.. mum-... pung... (e) du-... rung

Pa-las-tra si-ja-... si-ja... Ba..

Handwritten musical score on five staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings like *mf*. The lyrics are written in Indonesian. The score is divided into two systems by a double bar line with a repeat sign. The first system contains the first three staves, and the second system contains the last two staves. The lyrics are: ja tan... (e) per-... lak pa:.... war-.... ti.... La-.... mun.... Bis-.... ma la- gija wi-.... na wong.... dja- wa-.... ta

ja tan... (e) per-... lak pa:.... war-....

.... ti.... La-.... mun.... Bis-....

ma la- gija wi-.... na wong....

dja- wa-.... ta

12. PANGKUR MATJAPAT (Lugu)

SINGER: SABAR

T.L.: 0.98 min.

O.P.: as below

(♩ = 95)

Ming-Kar-ming-Kur ing ang... Ka-ra... A-

Ka-ra-na... *ff* re-nan (e) mar-di si...

Si...

na-wung(e) res-(e)-mi-ning ki-dung... Si...

nu-ba Si-nu... Kar-ta Mrih Kre-tar...

ta pa-Kar-(e)-ti-ning ngel-mu lu-hung

mf Kang... (e) tumrap neng ta-nah Dja...

mp wa... A-ga-ma a-gem-ing...

pp a- dji

13. PANGKUR PALARAN

SINGER: SABAR

T.L.: 1.63 min.

O.P.: $1\frac{1}{2}$ tones lower

(♩ = 110)

Ming-Kar-(e)-ming-Kur ing . . . ang-
 ka- ra
 A-Ka- ra-na Ka-re- nan-(e) ing mar- . . . (e) di
 (e) si- . . . wi Si- na: . . . wung(e) res-(e)-
 mi- . . . ning Ki- . . . f. dung
 (e) Si- nu- ba si- . . . nu- . . . Kar- . . .
 ta . . . M-rih Kre- . . . tar-
 ta . . . [M-rih Kre- . . . (e) tar-ta] pa-kar-

(e)- ti - ning nge... (e) - mu... (e) lu-...
 hung Kang (e) tu - m(e) - rap neng (e) ta - nah...
 Dja-... wa-... A-... ga-ma-gem-... ing
 a-... dji

14. KINANTI SANDUNG

SINGER: SABAR

T.L.: 0.63 min.

O.P.: $\frac{1}{2}$ tone lower

$\text{♩} = 126$

A-no-man ma-lum-pat sam.... pun....

Prap-teng(e) wi-ting.... Na-ga-sa.... ri

Mu-lat mang-an-dap ka... ti- ngat.... Wa-ma-dija

ju.... ku-ru... a.... King Ge-lung ru-

sak 'wor lan Kis.... ma Kang-i-ga- i- ga

Ka- ek (e) su

15. DURMA RANGSANG

SINGER: SABAR

T.L.: 0.67 min.

O.P.: 1 tone lower

$\text{♩} = 115$

Sir- no la-... rut da- na- wa sa-... mi-

ja sar- sar- an... Ing- Kang Ka- tjan-

dak... Ka-... nin... Rah- nja..

bang be- la- bar A- no- man da-... ngu ngan-

ti- ja Mu-... suh- nja tan a- na prap-

ti-... Si- gro ti- nu-... sak....

Ing-... (e) si- ne ta- man (e) sa-... ri

26

16. DANDANGGULA TLUTUR

SINGER: SABAR

T.L.: 1.72 min.

O.P.: as below

(i) Jog-(i)-jan-i-ta Kang.. (e) pa-ra pra-dju..
 rit La-mun (e)
 si-... ta... bi-
 sa sa-mi a-nu-la-da...
 ka-di-ja ngu-ni tja-ri-tan...
 An-del-i-ra sang (e) Pra-... bu...
 Sa-sra... ba-hu ing (e) Ma-os Pa... ti...
 A-ran-(e) pa-tih Su-wan-... da...

(e) Le-la-bu-han-i-
 pun
 Kang gi-ne-lung tri pa-Ka... ta...
 Gu-na ka-ja ... pu-ran ing-Kang
 (e) den an-te- pi
 Nu-ha-ning (e) trah-ing hu- ta-
 ma

17. MIDJIL LUGU (Uran-uran)

SINGER: SABAR

T.L.: 0.77 min.

O.P.: as below

(♩ = 79)

Sar-ta ne-dja pra-wi-ra ing... ba-...tin

Na-ning a-dja Ka-... ton

sa-ba-na... jen du-rung(e) mang-sa-ne

Ke-ken-de-lan... a-dja wa-ni

We-we-ka-ning ba-...tin... den sa-

mar den se-... mu

18. PANGKUR MATJAPAT

SINGER: SUTAMUDIO

HOME TOWN: SURAKARTA/KASUHUHAN

T.L.: 1.62 min.

O.P.: $1\frac{1}{2}$ tones higher

(J. = 98)

PADA 1.

Ming-Kar-ming-Kur ing ang-... Ka-ra... A-

Ka-ra-na... Kar-nan Mar-di-si-wi Si-

na... wung(e) res-mi-ning Ki-... dung

Si-nu-ba Sin-u Kar-ta...

M-rih Kre-tar-ta... pa-

Kar-ti-ning... ngel-mu... lu-hung... kang

tum-mrap neng... ta-nah Dja-wa... A-ga-ma

a-ge-ming a-dji

PADA 2.

Dji-ne-djor neng.. We-da-... ta-ma... M-

rih tan Kem-... ba... (ke) Kem-beng-am ning

pam-bu-di Mang-ka na-djan tu-wa pi:...

Kun... Jen tan... mi-ka-ni

ra-... sa Tek-ti

se-pi... a-se-pa lir(e) se-puh...

... Sa-mun... Sa-mang-sa-ning pa-

Kum-... pu-lan... go-njak-ga-njuk ngle-

ling se-mi

19. DANDANGGULA

SINGER: SUTAMUDIO

T.L.: 1.17 min.

O.P.: 1 tone higher

(♩ = 100)

mp To- gja-... ni-ra Kang pa:... *mf* ra pra-dju-

rit ... La-mun si-ra... bi-sa a-nu-la

da Ka-dija ngu-ni tja-ri-tan-... (♩ = 94)

e An-del-i-ra sang Pra...

bu.... sa-sra-ba-hu... *mp* ing Ma-os.... Pa.

li ... A-ran pa-tih

Su-wan-da Le-la.... bu-han... i-pun

... Kang gi-ne-lung tri pa-Ka-ra Gu-

Handwritten musical score on three staves. The first staff contains the lyrics "no.. Ka-ja" and "pu-tun ing-kang den an-...". The second staff contains "te-pi...." and "Nu-ha-ni trah-ing hu-.....". The third staff contains "ta- ma". The score includes various musical notations such as treble clefs, eighth and sixteenth notes, rests, and bar lines. There are also handwritten annotations like "(2)", "(3)", and "(4)" above the notes, and "7. 16" and "18" near the bottom of the staves.

no.. Ka-ja pu-tun ing-kang den an-... .

te-pi.... .16 Nu-ha-ni trah-ing hu-.....

ta- ma

20. KINANTI MATJAPAT

SINGER: SUTAMDIO

T.L.: 1.01 min.

O.P.: $1\frac{1}{2}$ tones higher

(♩ = 111)

PADA 1

mf Pa - da gu - la - ngen ing kal - bu Ing sas - mi - ta
mf a - mrih... lan - tip... A - dja pi - djer ma - ngan
mf nen... dra... Ka - pra - wi - ran den Ka - es - ti
mp Pe - su - nen sa - ri - ran - ri... ra... Su - da - nen
mp da - har... lan... gu - ling
PADA 2
mp Da - di - ja la - ku ri... re - Ki... Tje - gah d'har la -
mp wan... gu - ling... Lan a - dja a - su - kan...
mp Su - kan... A - ngang - go - a sa - wa... ta... wis A -

Handwritten musical score on two staves. The top staff contains a melody with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The bottom staff contains a bass line with a bass clef and a 3/4 time signature. The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and accidentals. There are some handwritten annotations like "05" and "15" above the staves, and a wavy line under the word "Su" in the second staff.

la wa- tek- e wong su-... Ka... Su- da pra-
jit- nan-... ing... ba-... tin...

21. ASMARANDANA

SINGER: SUTAMDIO

T.L.: 0.49 min.

O.P.: 1 tone higher

Kas- ma-ran duh a-ni- nga-li... Lam- pa- he

ka-... i- ta la-jat... Ke- tem- puh pra- ha- ra... ge- de... Gu- ling- kir mring sa-mu... dra... De- ne .. Kang pa- da nung- gang ka- pi- nu- djon tuk pi- tu- lung.... Sa- king Ka- pal- ing... Na- cha- da

22. DURMA

SINGER: SUTAMDIO

T.L.: 0.90 min.

O.P.: $\frac{1}{2}$ tone higher

Handwritten musical score for a song. The score is written on ten staves, each with a treble clef. The lyrics are written below the notes. The lyrics are: Ba-pak ngu-wuh... kan-tja pa-tjul-mu se... leh... na... Ta-mat... na a-na pek-si... Ge-de... ne ka-li... wat Lah da-lan ni-jup kan... tja... A-jo pa-dadi-pa... ran-i... Ba-reng ruh tje-ta... Ti-ba-ne du... du pek-si... The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' and 'mf'. There are also some handwritten annotations like '(+)22', '(+)11', '(+)14', '(+)10', and '(+)11'.

23. MIDJIL MATJAPAT

SINGER: SUTAMDIO

T.L.: 0.57 min.

O.P.: $1\frac{1}{2}$ tones higher

(♩ = 110)

mp De- da- la- ne... gu- nok la- wan sek.. ti... 18

Ku- du an- dap a.... sor Wa- ni nga- lah... 09

lu- hur... we- ka- san-... 07 Tu- mung- ku- la- jen

di- pun du- ka- ni... 04 Mba- pang den sim- pang

mp A- na tja- tur (e) mung- 10

Kur...

24. MIDJIL KETOPRAK

SINGER: SUTAMUDIO

T.L.: 1.18 min.

O.P.: 3 tones higher

(♩ = 116)

mp De-da... la... ne... gu-nok... la-
 wan... sek-ti... ku...
 du... An... dap... a...
 Wa-ni nga-lah... Lu-hur (e) we-ka-
 san... [Dja nge-tje wong 'ra.. du-
 we]¹ mp Tu-mung... Ku-la... jen di-pun
 du-ka-ni Mba-pang den sim-pang-
 i A-na tja... tur... (e)
 mung-... p kur

25. PUTJUNG MATJAPAT

SINGER: SUTAMUDIO

T.L.: 0.50 min.

O.P.: as below

(♩ = 90)

Ba-pak Pu-tjung du-du wa... tu... du.
 du gu-nung Sa-tri-ja ing
 Plem-legato bang Ngon-i-ngon... e sang Bu-pa... ti
 Ten lu... ma... Ku si Pu-tjung.. lim-be-
 jan... gra... na...

26. PUTJUNG LUGU

SINGER: SUTAMDIO

T.L.: 0.45 min.

O.P.: $\frac{1}{2}$ tone higher

(♩ = 108)

Ba-pak... Pu... tjung du-du wa-tu... du-du gu..

neung Sa-tri-ja ing Plem... bang... Ngon-i-ngon

-e sang Bu... pa... ti Jen lu... ma... ku....

si Pu-tjung lim-be-jan Gra.. na..

27. DANDANGGULA LUGU

SINGER: SUJITNO

HOME TOWN: BOJOLALI

T.L.: 0.63 min.

O.P.: $\frac{1}{2}$ tone lower

(♩ = 87)

mp *Jog-jan- i-ra Kang pa-ra pra-dju-rit* .06

La-mun bi-sa 'ra a-nu-la-da Ka-di-ja ngu-ni tja-ri- .05

ta-ne An-del-i-ra sang Pra-bu.. .07 .05

Sas-sra-ba-hu Ing Maros Pa-ti04

A-ran pa tih Su-wan-da Le-la-bu-han-07 .04

i-pun Kang gi-ne lung tri-pa-ka-ra .07

Gu-na Ka-ja pu-run ing-Kang den an- te-pi .07

Nu-ha-ni tra'hu- ta- ma

28. SINOM LEGONDANG

SINGER: SUJITNO

T.L.: 0.80 min.

O.P.: $\frac{1}{2}$ tone lower

(♩ = 112)

Lah si-ra i-ku wong a-pa... Wa-ri...

... Mal-beng Ta-man Sa-ri... Ru-pa-mu

ba-gus ta-ru-na... Pi-nang-Kan-i-ra ing...

en-di... Lan sa-pa Kang we-wa-ngi...

... A-nga-ku-wa mum-pung du-rung...

... Pa-las-tra si-ja-si-ja...

Ba-ja tan... pu-lak pa... war-ti...

La mun Bis... ma... la-aja

wi-na... wong dja-wa-ta

29. SINOM PARIDJATA

SINGER: SUJITNO

T.L.: 1.22 min.

O.P.: 2 tones lower

$\text{♩} = 92$

mp Lah si-ta... i-ku wong a-... pa

mf

Wa-... ni mat-... beng Ta-man Sa-ri

mf

Ru-pa-mu ba-... gus ta-... Pi-nang-kan-i-... ra

mf

ing en-di Lan sa-pa

mf

Kang... we-wa-... ngi A-nga-Ku-wa mum-pung du-rang

mf

Pa-las-tra si-ja- si-ja Ba-ja

Handwritten musical score on three staves. The first staff contains the lyrics "tan pu-...lak pa-was-ti" with a measure rest of 10. The second staff contains "La-mun Bis-...ma" with a measure rest of 24. The third staff contains "gija wi-...na wong dja-...wa-ta". The music is written in treble clef with various note values and rests.

tan pu-...lak pa-was-ti .10

La-mun Bis-...ma .24

gija wi-...na wong dja-...wa-ta.

30. PUTJUNG LUGU

SINGER: SUJITNO

T.L.: 0.33 min.

O.P.: $1\frac{1}{2}$ tones higher

(♩ = 118)

Ba- pak.. Pu... tjung du-du wa- tu... du-du gu...

nuno Sa- tri- ja ing... Plem... bang... Ngon

i- ngon e sang Bu- pa... tu

Jen lu- ma... ku... si Pu- tjung

lum be- jan gra na

31. KINANTI BARES

SINGER: SUJITNO

T.L.: 0.77 min.

O.P.: $1\frac{1}{2}$ tones lower

$\text{♩} = 104$

mf A-no-man... ma... lum... pat... sam... pun

Prap-teng... wi... ting ha... ga... sa...

pp ri Mu-lat ma... ngan-dap.. ka...

ti... ngal Wa-no... dija...

ju Ku-ru a... King Ge-lung ru-

sak wor... lan kis.. ma... Kang i-ga-i-...

ga... ka... ek... si...

32. MASKUMAMBANG

SINGER: SUJITNO

T.L.: 0.30 min.

O.P.: 2 tones higher

(♩ = 104)

Ke- lek = Ke- lek bi- jung si - ra a- neng en- .04
 di Eng- gal tu - lung - a - na07
 A - wak - Ku Ka - tjem - plung wa - rih08
 Gu - la - ge - pan wus meh pe - djah

33. DURMA (Tjangkriman)

SINGER: SUJITNO

T.L.: 0.38 min.

O.P.: 1 tone higher

(♩ = 120)

Pa-man-pa-man a-pa war-ta-ne ing da-lan

Ing da-lan a-keh pe-pa-ti Ma-ti Ke-na-a...

pa Ma-ti den Ka ri-a-ja Ing

dja-dja trus ing... gi-gur... A-Ka-ri ra-

ga... Ba-dan-nja Ke-ri gum-lin-ting...

34. PANGKUR MATJAPAT

SINGER: SUJITNO

T.L.: 0.35 min.

O.P.: $\frac{1}{2}$ tone higher

(♩ = 126)

Ming- kar- ming- kur ing ang- ka- ra A- Ka- ra- na Kar-
 nan mar- di si- wi (Si-)*Na- wung res- mi ning Ki-
 dung. . . . Si- nu- ba si- nu- kar- ta Mrih
 kre- tar- ta Pa- kar- ti- ning nget- mu lu- hung Kang
 tumrap neng ta- nah Dja- wa A- ga- ma
 a- gem- ing a- dji

35. MIDJIL

SINGER: SUJITNO

T.L.: 0.27 min.

O.P.: 2 tones higher

(♩ = 124)

mp Po-ma-ka-Ki pa-da di-pun e-ling... Ing
 pi-tu-tur i-ngong Si-ra u-ga.... sa-tri-ja
 a-ran-e... ku-du an-teng djat-mi-Ka ing
 bu-di Ru-ruh sar-ta wa-sis Sa-mu-ba-rang-
 i-pun...

36. DANDANGGULA

SINGER: KARSIMAN

HOME TOWN: MANDESAN, near
BLITAR

T.L.: 0.08 min.

O.P.: 1 tone higher

Se-mut i-reng a-nak a-nak sa-pi
 Ke-bo bong-kang.. nya-brang ka-li Be-nga-wan
 Ke-jong gon-dang tjrak su-ngut- &
 Ti-mun wu-ku go-dong wo-lu... Su-ra-ba-ja ge-ger
 ke-pa-ti Ge-ger-ve wong ngo-jak..
 ma-tjan
 Tji-nan-dak-den wa-da-hi bum-
 A-lun-a-lun kar-ta-su-ra ga-
 djah... me-ta
 Tji-nan-tiang wit

Handwritten musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a simple, handwritten style. The lyrics are written below the notes.

Top staff: *si - do - gu - ri Pa - ti - ne tji - na -*

Bottom staff: *Kar... a - jam...*

Additional markings: *.06* above the top staff, *.13* above the bottom staff, and *p* below the bottom staff.

37. PUTJUNG

SINGER: KARSIMAN

T.L.: 0.42 min.

O.P.: $\frac{1}{2}$ tone lower

(♩ = 126)

Ba- pak Pu- tjung... du- du wa- tu du-
 du gu- nung... Sa... tri- ja ing Plem..
 bang Ngon-i- ngon-e Sang Bu-pa-
 ti Jen lu- ma... ku si pu- tjung... lim-
 be- jan... gra- na.

38. DANDANGGULA

SINGER: HERSOEBENO

HOME TOWN: MADIUN

T.L.: 0.72 min.

O.P.: 1(+) tone higher

(♩ = 124)

Se-mut i-reng a-nak- a-nak sa-pi

Ke-bo bong-... Kang nja-brang Ka-li Be-nga-

wan Ke-jong gon-dang tjak su-... ngut-.

e Ti-mun wu-ku go-dong wo-lu

Su-ra-ba-ja ge-ger ke-

pa-ti Ge-ger-e wong ngo-jak ma-tjan

Tji-nan-dak den wa-... hi-... büm-bung

A-lun-a-lun Kar-ta-su-ra Ga-djah me-ta tji-

nan-tjang wit si-do-gu-ri Pa-ti-ne

tji-na- Kar a-

jam.

39. MASKUMAMBANG

SINGER: HERSOEBENO

T.L.: 0.29 min.

O.P.: 2 tones lower

(♩ = 112)

mp Ke- lek- ke- lek bi- jung si- ra a- neng en-
 di Eng- gal tu- lung- a- na
 A- wak- ku . . . Ka- tjem- . . . plung ing wa- ri- . . .
 Gu- la- ge- pan was meh
 pe- diah

40. KINANTI GONDOMASTUTI

SINGER: HERSOEBENO

T.L.: 0.90 min.

O.P.: as below

(♩ = 95)

A- no- man ma- lum- pat
 sam- pun Prap- teng wi-
 ting na- ga- sa-
 ri Mu- lak- ma- ngan dap
 Ka- ti- ngat Wa- no-
 dya ju ku- ru a-
 king Ge lung ru- sak a- wor
 Kis- ma Kang i- ga

41. KINANTI PANGKUR

SINGER: HERSOEBENO

T.L.: 1.02 min.

O.P.: $\frac{1}{2}$ tone higher

$(\text{♩} = 115)$

mp A no man ma mf lum pat

mf sam pun Prap teng

mf wi ting ha ga sa

mf ti Mu last ma ngan dap

mf Ka ti ngal Wu no

mf dija ju Ku tu

mf a King Ge

mf lung tu sak a wor Kis ma Kang

42. PANGKUR PALARAN

SINGER: HERSOEBENO

T.L.: 1.06 min.

O.P.: $\frac{1}{2}$ tone higher

mf Ba-tang-en tjang... kri-man...
 ing... wang...
 mf Tu-lung... tu-lung a-na ge-dang
 a-woh... go-ri...
 A-na... pi-tik nda-se... mp te-lu...
 Te-bu tu-wang mri-pat...

Handwritten musical score on five staves. The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings like 'p' and 'pp'. Measure numbers 11, 15, 19, and 22 are indicated. The lyrics are:

Kya-... da-lang yen ma-ti da-tan

pi-ni-kul

A-na be-lo... me-lu su-ran

Se-la-we su-ngu-ting gang-

sir... pp

43. PANGKUR

SINGER: RUSMAN
 HOME TOWN: SURAKARTA
 SOURCE: LOKANANTA DISC
 ALD-041

Accompanied by GAMELAN
 from end of first line

T.L.: 2.87 min.
 O.P.: 1 tone higher

f Lah pa-ja sun le-la-
 le- (i) - la
 mp ACCOMPANIMENT ENTERS
 Le- le- jang
 a ngas-teng(e) sun mring
 glis
 Li-na-
 Li-na-
 Li-na-
 Li-na-

Handwritten musical score on ten staves. The lyrics are written in Chinese characters and Pinyin below the notes. The score includes various musical notations such as treble clefs, time signatures (e.g., 4/4, 4/2), and dynamic markings (e.g., *f*, *mf*, *ff*, *p*, *pi*, *mf*).

Lyrics (Pinyin):

- li pa- ngu- lat. . . .
- Ling- . . .
- (e)- lung la- wan . .
- (e) se- Kar- (e)
- pi- wu- lang
- lan- ta- ran- ing lu- lus . . .
- lan (i) jen mung
- (e) lu- . . .
- luh

Handwritten musical score on six staves. The lyrics are written below the staves, often enclosed in parentheses. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Lyrics and musical details:

- Staff 1: (e) lan tek- . . . (e)- na ma- . . .
- Staff 2: weh nu- . . .
- Staff 3: lat 37
- Staff 4: Le- le- wa
- Staff 5: gen- ti sun
- Staff 6: (e) li- ling

Additional musical markings include a '51' above the first staff, a '7' below the second staff, a '37' below the third staff, and a '29' below the sixth staff. Dynamic markings 'mf' and 'ff' are also present.

44. MIDJIL GRAMBJANGAN

(without GAMESAN
accompaniment)

SINGER: RUSMAN

SOURCE: as in 43

T.L.: 1.44 min.

O.P.: 1 tone higher

$\text{♩} = 116$

mf Duh mbok Gu- nung Re-

f ra- tu- ning ma- nis *f* Bi- . . . sa

Kar- (e)- ja la-

mf miong Ka- di pun- di

da- dija bu-

sa- nan-

mp Ang- gon ing- (e)- sun A- ngung wi- ja-

Tan wu-

Handwritten musical score on two staves. The first staff contains a melody with lyrics "rung nge-mas-i" and "Ra-gan ta mbok". The second staff contains a melody with lyrics "Gu- hung." and dynamic markings "p" and "pp".

45. KINANTI

(with GAMELAN
accompaniment)

SINGER: RUSMAN

SOURCE: as in 43

T.L.: 1.31 min.

O.P.: 1 tone higher

(♩ = 143)

mf Ba- lung... (e) Pa-... Kel ja... ff

mbok... Gu-... nung Te-... ff

dja beng-... Kok ngi-num... mf

wa-... rih A-lu-... wung... mf

a - kra- ma Ka-... dang

Da-... di lok-... ing

Wong (e) sak bu-... mi

Re- dja - sa kang... pin-da

Handwritten musical score on two staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written with eighth and sixteenth notes, often beamed together. There are several rests, some marked with a minus sign in parentheses (-). The lyrics are written in Thai script below the notes. The first staff contains the lyrics "wat-... na Sun te-... mah..." and the second staff contains "... da- di- ja kra-... mi>P". The piece ends with a double bar line and a final note marked with a 22.

wat-... na Sun te-... mah...

... da- di- ja kra-... mi>P

46. KINANTI

(with GAMELAN
accompaniment)

SINGER: RUSMAN

SOURCE: as in 43

T.L.: 1.27 min.

O.P.: 1 tone higher

(♩ = 146)

Gi-rang ... ing- ... sun ... ja ... mbok

Gu- ... nung ke- pik pong-

gang pin-da we- ...

ngi Tan gu- ... ming- ... sir prap-

teng ... pe- ... djah Mung ... si-

ra ... kang tjon- dong bu- ...

di ... Pek-si rengmang- ... (e)

sa Ku- ... nar- ... pa Sun dang ...

Handwritten musical score on two staves. The top staff has a treble clef and a 7/8 time signature. It contains a melody with notes marked with (-) and a slur over the first four notes. The bottom staff has a treble clef and contains a melody with a slur over the first four notes. The lyrics "dang da- di- ja Kta-" are written below the top staff. The number "26" is written below the bottom staff. The text "END of GENDING" is written at the bottom right.

47. DANDANGGULA KASMARAN

SINGER: H. KARTOMI

HOME TOWN: BANDJAR

T.L.: 0.97 min.

O.P.: 1 tone higher

(♩ = 106)

Put-wa... ning-reh ki-nat-ja nga-ra-hi

Maring dju-wi-ta Kang a-sung

wi-wa-ha In-do-ne-sia pi-leng-ga-

he Gan-

drung-gan-drung li... nu... hung

Re-reh ri-rih tan dju-wa-re-hi

Ti-non sa-King Ke-te-bih-an... Li-se-t(i)-ja se-

tu-hu Gu... me-

bjar lir lin-tang djo-har Gi-lar-gi-lar tjah-
 ja ni-ra a-ne-la-hi
 Pan- tes jen sun nga uu- la-ha

48. KINANTI

SINGER: H. KARTOMI

T.L.: 1.36 min.

O.P.: as below

(♩ = 132)

Si- ti Sla- mat u- wis

ma- tuh O- ra

u- sah di- pren-

tah- i Ten wong tu- wa

. nyam- but Kar-

ja Mes- ti ban-

djur a- ngre- wang-

i Si- ti nja- pu ngi-

Handwritten musical score on three staves. The notation includes treble clefs, various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The lyrics are written below the notes, with some words underlined. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The lyrics are: lak-... i-... lak... Si Sla- met... Kang... a- ngu- Ku-... pi...

lak-... i-... lak... Si Sla-

met... Kang... a- ngu-

Ku-... pi...

49. DURMA

SINGER: H. KARTOMI

T.L.: 1.71 min.

O.P.: as below

(♩ = 122)

Da-mar-...wu-lan...

A-...jwa ngu-tjit-eng nga-...

ju-da...Ba-...li-

ja sun an-...te-ni...

Ma-sa...sun mun-dur-...a Lah

Bis-ma den pra-jit-na

Ka-...ti-ban pu-sa-ka...

Handwritten musical score on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves.

ma- mi

Ma- ra ti- bak- na

Tju- ri- gan- i-

ra. nu- li

Measure numbers: 24, 15, 28.

50. PUTJUNG

SINGER: H. KARTOMI

T.L.: 0.72 min.

O.P.: 2 tones higher

mp Ba-pak... Pu... tjung du-du wa-tu... du-du gu... nung... Sa-tri- ja ing... Plem... bang... Ngon-i- ngon-e sang Bu- pa- Ten lu-ma-ku... si Pu-tjung lim-be-jan... Gra-na'

51. DURMA

SINGER: TRISNO

HOME TOWN: KLATEN

T.L.: 0.68 min.

O.P.: 1 tone higher

(♩ = 144)

Pra... kan-tja den sa-mja mu-lah lan was... pa-
 da... Mring wan-... tji-
 wan-... tji wi-ga-ti J(-)wa Kong-si
 Ka-le-... nan Re-ka da-ja-ne
 ang-ka... ra... Ne-dija ngru-sak Tri-...
 sak-ti... Li-ma A-zi-mat...
 Kang da-dija tung-gul ing ak-(e)-

52. MASKUMAMBANG

SINGER: TRISNO

T.L.: 0.65 min.

O.P.: 2 tones lower

(♩ = 104)

Ke-lek-... ke-lek bi-jung si-ra a-neng en-
 di Eng-gal (o) tu-lung-a-
 na A-wak- Ku Ka-...
 tjem-plung... wa-rih...
 Gu-la-ge-pan wus meh pe-djah...

Handwritten musical score for "Maskumambang" by Trisno. The score is written on six staves in treble clef. It includes lyrics in Indonesian and musical notations such as notes, rests, and dynamic markings like "pp" and "mf".

53. ASMARANDANA

SINGER: TRISNO

T.L.: 0.56 min.

O.P.: $1\frac{1}{2}$ tones higher

(♩ = 136)

mf Wa- djib mi- tu- tu- ta ma- ring Ang- ger- ang-
 ger- . . . ing a ga ma
 mp wong u- rip pau- ger-(e)- an- e
 Te- te- pa- na sem- . . . bah- jang Nga- bek-
 ti m(-) ring Al- lah Ing wan- tji
 Kang wis ti- nem- . . . tu A dya
 Kong- si Ka- li- wa- . . . tan.

54. DANDANGGULA

SINGER: IMAM

HOME TOWN: SURAKARTA

T.L.: 0.96 min.

O.P.: as below

mp Ha-nyar Ka-ra sar-Ka-ra ne-la-hi .08

Ku-su-mah... ju Kang a-sung wi-wa-ha.. .06

mp Gan-des lu-wes... sa-so-la- he .11

Gan-dtung-gan-dtungli-nu- hung. .08

Re-reh ri-rih tan dju-wa- .14

re- hi .06

Ti-non sa-King Ke-te-bi-han

Lir se-tija se- tu- hu

Handwritten musical score on five staves. The notation includes treble clefs, time signatures (7 and 13), and various musical symbols like notes, rests, and dynamics (mf, p). The lyrics are written below the staves.

Gu-me-bjar lir lin-tang djo-har

Gi-lar-... gi-lar-... tjah-ja ni-ra a-

ne-... la-hi Pan-tes sun nga-wu-la-...

ha...

55. DANDANGGULA

SINGER: IMAM

T.L.: 0.60 min.

O.P.: 1 tone higher

(♩ = 115)

mf Dja-go klu-ruk ra-me Ka-pi-ar-si... .05

La-wa Ka.... long lu-tu pan-de-lik-an .06

Dj(e)rik Ka-wan-a-ning se-mu-ne .07

We-tan bang su-lak-i-pun .04 Me-ra-tan-da-

ni jen wus ba-ngun en-djing .05 pp 'Bu-lan wus gum- .07

le-wang .05 Neng ku-lon-ing... gu-nung... .04

mf Ing pa-de-san wi-wit o-bah .04 mf La-nang... .09

wa-don... pan sa-mja njam-but... Kar-di

56. DURMA

SINGER: IMAM

T.L.: 0.49 min.

O.P.: 1 tone higher

(♩ = 88)

Pra ken-tja den sam-ja mu-lah lan was-... pa-

da... M(-)ring wan- tji- wan- tji wi-

ga- ti Jwa kong- si ka- le-... nan

Re- ka da- ja- ne ang- ka-... ra

Ne- dija... ng(e)- ru- sak Tri-... Sak- ti...

Li- ma A- zi- mat... Kang da- dja tung-gul-

ing ak-... si...

57. ASMARANDANA

SINGER: IMAM

T.L.: 0.35 min.

O.P.: $1\frac{1}{2}$ tones lower

(♩ = 103)

mp Wa- djib mi- tu- ru- ta ma- ring Ang- ger- ang-
 ger-... ing a- ga- na... mp Wong u- rip
 pa-... u- ger-... a- ne Te- te- pa- na
 sem- bah-... jang... nga- bek- ti me- ring Al- lah
 Ing wan- tji Kang wis ti- nem- tu....
 A- dja Kong- si .. Ka- li- wat-... an.

58. DANDANGGULA

SINGER: SUPARDI

HOME TOWN: MANGKUNEGARAN

T.L.: 0.73 min.

O.P.: $1\frac{1}{2}$ tones higher

(♩ = 115)

Dja- go klu-ruk ra-me ka- piar-si La-wa
 Ka- long... lu: ru pan-de-lik-an dj(e)-rih
 ka-wan-a-ning se-mu-ne
 ... We-tan bang su-lak-... i-pun
 Me-ra-tan-da-ni jen banggun en-djing
 'bu-lan wus gur-
 mle-wang Ning ku-lon-ing gu-
 Ing pa-de-san wi-wit o-
 nung

Handwritten musical score on five staves. The notation includes treble clefs, time signatures (7/8 and 9/8), and various musical symbols such as notes, rests, and accidentals. The lyrics are written below the staves.

Lyrics:

bah La-nang wa- don

pan sa-mja (e) ngam- but- Kar- di Ne- te-

pi Ku- . . . wa- djib-

an .

59. DURMA

SINGER: SUPARDI

T.L.: 0.45 min.

O.P.: $\frac{1}{2}$ tone lower

(♩=104)

Pa-man-pa-man a-pa war-tan' ing da-lan

Ing... da-lan a-keh pe-pa-ti Ma-

ti... Ke-na... a-pa Ma-ti den

Ka-ni-a-(i)-ja Ke-na... ing dja-dja trus

ing... gi-git Suk-ma-

nja - lang Ra-ga Ke-ri

gu-mu-ling

60. SINOM

SINGER: SUPARDI

T.L.: 1.07 min.

O.P.: as below

mf
Ing mang-ke kang... ham-ba kan-da... 09

mp
Le-pen-le-pen sa... we... ta-wis... 10

... Ing pro-pin-si... Dja-wi 11

Te... ngah... Ki- 12

dul We-tan... den wi... wi-ti...

mp
Be-nga-wan... So-lo mi- 09

li... Sa King re di Ga: djah. 10

mung-kur... Wa tes-nya ne...

gri Pa-tji-..... tan..... Mi-li ma-

nga-..... ler nglang-kung-ji.....

Ba-tu- ret-..... na..... Wo-... no-.

gi-..... ri..... Su-.... ra-

Kar-..... ta.

The musical score consists of six staves of handwritten notation. The first five staves contain lyrics in Indonesian. The notation includes various musical symbols such as treble clefs, notes, rests, and dynamic markings like 'mp' and 'f'. There are also some numerical markings like '10' and '27' near the end of the staves. The lyrics are written below the notes, with some words connected by ellipses to indicate long notes or breaths.

61. KINANTI SUBOKASTOWO

SINGER: SUPARDI

T.L.: 1.11 min.

O.P.: $\frac{1}{2}$ tone lower

(♩ = 75)

mf A - ho - man... ma - lum... pat...

sam... pun Prap - teng...

wi... ting na... ga... sa...

mf ri Mu - lat ma... ngan - dap... (+)

Ka... ti... ngal Wa - mo -

dija... ju Ku... ru...

a... King Ge... lung ru... sak a...

wor Kis... ma... kang. i -

18 21 18 20 14

Handwritten musical score on three staves. The notation includes treble clefs, eighth and sixteenth notes, rests, and various musical symbols such as slurs, ties, and triplets. The lyrics are written below the notes.

Staff 1: *ga-* *i-* *ga* ...

Staff 2: *ka-* *ek-* *ga* ...

Staff 3: *si.*

Additional markings include a circled plus sign (+) and the number 20.

62. PANGKUR

SINGER: SUPARDI

T.L.: 0.42 min.

O.P.: 1 tone lower

(♩ = 108)

Ming-Kar-ming-kur ing ang- Ka-ra A-Ka-
ra-na Kar-nan-ing mar-di-si-wi Si-
na... wung res-mi-ning Ki-... dung Si-nu-
ba Si-nu-Kar-ta Mrih kre-bar-
ta pa-Kar-ti-ning ngel-mu... lu-hung
Kang tu-mrap neng ta-nah Dja-wa... a-
ga-ma a-gem-ing a-dji...

63. PUTJUNG

SINGER: SUPARDI

T.L.: 0.31 min.

O.P.: as below

(♩ = 103)

Ba- pak Pu- tjung du- du wa- tu *mf* du- du gu-
 nung *.08* Sa- tri- ja ing Plem-... bang-... *.05*
 Ngon- i- ngon - e sang Bu- pa- ... ti *.07*
 Jen lu- ma- Ku.... si Pu-... tjung Lem- be-
 han gra-... *mf* na.

64. DANDANGGULA

SINGER: SUNARTO

HOME TOWN: KLATEN

T.L.: 1.13 min.

O.P.: $\frac{1}{2}$ tone lower

(♩ = 107)

Dja-go Klu-ruk ra-me Ka-pi-ar.
 si La-wa Ka-long lu-re pan-de-lik...
 an Dje)-rih Ka... wan-an-ing... se-mu-
 ne We-tan bang su-lak-i-
 pun Me-r(e)-tan-da-ni jen ba-ngun...
 en-djing Rem-bu-lan wus gu-mle-
 wang Ning ku-lon-ing... gu-nung
 Ing... pa-de-san ur-wit o-bah...

La.. nang wa-don pan sa-mja njam- but....

Kar di Me.... te-pi Ku.. wa-....

djib-..... an.

The musical score consists of three staves. The first staff is in treble clef and contains a melody of eighth and quarter notes. The second staff is also in treble clef and contains a melody of quarter and eighth notes. The third staff is in bass clef and contains a melody of eighth and quarter notes. The lyrics are written below the staves, with some words underlined. There are some handwritten annotations, including a '13' above the second staff and a '13' below the third staff.

65. DURMA

SINGER: SUNARTO

T.L.: 0.59 min.

O.P.: $\frac{1}{2}$ tone higher

Pra Kan-tja den sa-mja mu-lat lan was-pa-

da M(e)ring wan-tji-wan-tji

wi-ga-li Twa Kong-si Ka-

le-nan Re-ka da-ja-ning ang-

Ka-ra Ne-dija ngru-sak

Tri-Sak-ti Li-ma A-

zi-mat Kang da-dija tung-gu-ling

ak-si

66. ASMARANDANA

SINGER: SUNARTO

T.L.: 0.38 min.

O.P.: 2 tones lower

(♩ = 104)

Wa... djib mi- tu- ru- ta ma- ring

Ang... ger- ang- ger- ing... a- ga- ma...

Wong u- rip pa- u- ge- ra- ne

Ne... te- pa- na sem- bah-... jang...

Nga- bek ti m(-) ring Al... lah Ing wan-

tji kang wis ti- nem... tu A- dja Kong- si

Ka- li- wat-... an

67. PUTJUNG

SINGER: SUNARTO

T.L.: 0.38 min.

O.P.: 2 tones lower

(♩ = 89)

Ba- pak Pu- tjung du- du wa- tu... *mf*
 du- du gu- nung Sa- tri- ja
 ing Plem- bang Ngon- i- ngon- e sang
 Bu- pa- ti Ten lu- ma- Ku si
 Pu- tjung lem- be- jan... gra- na

68. PANGKUR

SINGER: SUNARTO

T.L.: 0.56 min.

O.P.: 2 tones lower

(♩ = 112)

Ming- Kar- ming- Kur ing ang- Ka... ra...
 A - Ka- ra... na ... Ka- re- nan... ing mar-
 di-... si- wa Si- na... wung res-mi-
 ning ki-... dung. Si- nu-
 ba... si- nu- Kar- ta M(-)rih Ker- tar...
 ta.. pa- Kar- ti- ning ngel- mu... lu- hung
 Kang tum-(e)-rap neng ta- nah Dja wa A-
 ga ma a- ge- ming... a di

69. DANDANGGULA TLUTUR

SINGER: SUPARMAN

HOME TOWN: SEMARANG

T.L.: 2.07 min.

O.P.: 2 tones higher

mf Ku-ning. Ku-ning a- di ni-ra wong a-ju

Ku-ning. 20

mf Ku-ning. ra

mf tan ka-di-ja pra-dja. 30

mp Wong Ku-ning le-mes 15

tem-bung-

Le- la-le-la duh wong... a-... 13

ju Tan-sah re-ja

Handwritten musical score on ten staves. The lyrics are in Indonesian. The notation includes treble clefs, various note values (quarter, eighth, sixteenth, and half notes), rests, and dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *pp* (pianissimo). There are also performance instructions like *na*, *wa*, *ju*, and *ra* written below the notes. The score is divided into measures by bar lines, with some measures containing repeat signs or other markings.

Lyrics:

neng pang-kon-(e) ma-
 Ing du-wur ma-nuk ke-
 na-
 A-bang mi-tra-ni-pun
 A- dja nu- tjuk- nu- tjuk (e)
 ma-... ta a-nu-
 tjuk-a... ba-dan sa-wa-ning wong a-
 ju i-... ki pp
 Ge-... lis ge-de long-gor i- ra

70. SINOM

SINGER: SUPARMAN

T.L.: 1.77 min.

O.P.: as below

mf A- ngla- ko- ni dja- man... é-...
 dan E-wuh a- ja ing pam-bu-
 di Me-lu e- dan o-
 ra ta- han
 La- mun da- tan... ang- la- ko- ni
 mf No- ra ke- du- man (e) me-
 [Djan- dji- ne pa- da lu- gu- ... ne]
 Ka- li- ren we- ka- san- i- pun

.12 *mp* [Pu-dang-a-ne ba-jung
 ga-dang-a-ne uru-lung] Di-la-
 lah Ker-sa Al-lah
 Be-dja-be-dja-
 ne sing la-li I-sih
 be-dja sing e-ling
 la-wan was-pa-da

71. SINOM

SINGER: SUROSO DALADI.

HOME TOWN: NOT KNOWN

T.L.: 1.80 min.

O.P.: 1 tone lower

(♩ = 92)

Nu-la-da la- Ku U- ta-ma

Tu-mrap-e wong ta-nah Dja- wi

Wong a- gung ing Ngek-si-

gan- da Pa-nem-bahan

Se- na- pa-

ti Ke- pa-ti a-

mar-su-di Su-da-ning ha- wa lan

nap- su

Pi - ne - su ta - pa bra - ta Ta -
 na - pi . ing si - ang (e) ra -
 tri A - ma - ma - ngun
 Kar - je - nak tyas ing Sa - sa -
 ma

72. PANGKUR

SINGER: RETNA MARUTI

HOME TOWN: NOT KNOWN

T.L.: 0.89 min.

O.P.: $1\frac{1}{2}$ tones lower

(♩ = 120)

Se-kar pang-kur (e) Kang wi-nar-... (e)-na

Le-la-bu-han... (e) Kang Kang-go wong

ngau-rip A-... la-... lan

(e) be-tjik pu-ni-... Ku...

Pra-...jo-ga Ka-wruh-...a-na...

A-dat wa-ton (e) pu-ni-Ka di-pun (e) Ka-...

du-lu Mi-wah ing-Kang(e) ta-ta kra-ma

Den... (e) Ka-...es-ti si-ang (e) ra-

73. PUTJUNG

SINGER: PRAWOTO SAPUTRA

HOME TOWN: NOT KNOWN

T.L.: 1.06 min.

O.P.: 2 tones higher

(♩ = 100)

Lu-wih... ba... Kuh

wong du-we sa- nak sa-

du-lur Dji-tu

tan-ding i-

Jen na... lang-sa ba-rang pi-

Ka-tjek u- ga lan wong...

Kang tan du-we sa- nak

74. PUTJUNG

SINGER: P. SAPUTRA

T.L.: 0.76 min.

O.P.: 2 tones higher

(♩ = 98)

La-mun be-ner

lan pin-ter (e) pa- mo-mong-... i-pun

Kang gi-na-we tu- wa

A-dja ngang-go a-bot en-

teng Di-pun pa-da pa-meng-... .20

Ku- ne mring san- ta- na.

75. PUTJUNG (Uran-uran Srepegan) SINGER: P. SAPUTRA

T.L.: 0.91 min.

O.P.: 1 tone lower

Handwritten musical score for "A-bot-enteng" in G major, 2/4 time. The score consists of 11 staves of music with lyrics in Indonesian. The lyrics are: A-bot-enteng, wong du-we sa-nak, sa-du-lur, En-teng-e jen pi-sah, pi-ki-re tan da-di si-dji, A-bot-i-... The music features a variety of note values, rests, and dynamic markings like "mf" and "p". There are also some handwritten annotations like a circled plus sign and a "20".

76. KINANTI

SINGER: P. SAPUTRA

T.L.: 0.90 min.

O.P.: $1\frac{1}{2}$ tones higher

(♩ = 144)

Pa- da gu- la- ngen ing kal- bu

Ing sas- mi- ta . a- mrah . . . lan- tip

A- dja pi- djer (e) ma- ngan nen- . . .

dra Ka- pra- wi- ran den Ka- . . .

es- ti Pe- su- nen

Sa- ri- ra- ni- ra

Su- da- nen da- har lan

gu- ling

77. KINANTI

SINGER: P. SAPUTRA

T.L.: 0.95 min.

O.P.: $1\frac{1}{2}$ tones higher

(♩ = 126)

Da - di - ja la - ku ni - re - ku Tje
 gah - en da - har lan gu - ling
 Lan a - dja a - su - kan - su - kan
 A - ngang - go - ho sa wa -
 ba - wis A - la
 wa - tek - e wong su - Ka
 Nju - da pra - jit -
 nan - ing (e) ba - tin

78. MIDJIL

SINGER: SUMARDJO
 HOME TOWN: NOT KNOWN
 T.L.: 0.85 min.
 O.P.:

(♩ = 111)

La-li - la - li da-tan bi-sa la-li 15

La...wan sa-ja Ka-.....

ton .. 16 ll - pa-mak

na .. wi - wi - tan Kang 19

ge - de ..

Ti - nu - tu - han da-tan bi-sa 12

ma-... ti M(-) ra - djak sa- 09

ja se-... mi T(-)res-

79. DANDANGGULA TURULARE

SINGER: A. HARDJONO

HOME TOWN: DJOGJAKARTA

T.L.: 0.69 min.

O.P.: $\frac{1}{2}$ tone lower

(♩ = 94)

Dja-go Klu-ruk ra-me Ka-piar-si
 La-wa-ka-long lu-ru pan-de...lik-an
 Djrih Ka-wan-an-ing se-mu...ne
 We-tan bang su-lak i...pun...Mar-tan-da-
 ni jen ba-ngun en-djing
 Rem...bu-lan wus gu-mle-wang Neng ku-lon ing
 gu-neng... Ing... pa-de-san wi-wit o-bah
 La-nang wa...don pan samjo njam-but Kar-di

80. SINOM PARIKENJO
(Langendrijan)

SINGER: SRIKANDI
HOME TOWN: MANGKUNEGARAN
T.L.: 1.15 min.
O.P.: $\frac{1}{2}$ tone lower

(♩ = 84)

mp Lah i- Ki si-... ra wong... a-... pa

Wa- ni... mal- beng Ta- man... Sa- ri

25 mp Ru... pa- mu ba-... gus

11 mf legato Pi- nang-

14 Ka... ni-... ra... ing en-... di

09 Lan sa- pa Kang... we-... wāng-i

A- nga- ku- wa mum-... pung du-... rung

11 mp Pa-... las- tra si- ja - si-... ja

Handwritten musical score on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 18. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second staff continues the melody, featuring a dynamic marking of *mf* (mezzo-forte) and a measure with a *p* (piano) marking. The third staff concludes the piece, with a final *p* marking. The lyrics are written below the staves, with some words underlined. The lyrics are: "Ba-ja tan.. pu-... lak pa- war-... La- men Bis-... ma la- gi- ja wi- na.... wong.. dja-.... wa- ta."

Ba-ja tan.. pu-... lak pa- war-...

La- men Bis-... ma la- gi- ja wi- na.... wong.. dja-.... wa- ta.

81. PANGKUR PALARAN
(Petilan Wajang Orang)

SINGER: SRIKANDI
T.L.: 1.29 min.
O.P.: 1 tone lower

(♩ = 120)

mp Ming... Kar-ming-kur-ing... ang...

Ka-ra... A-ka-ra-na

Kar-nan-ing mar... di...

Si... wi... Si-na...

wung (e) res... ni-ning... Ki-dung

Si-nu-ba... Si...

nu... Kar-ta...

p Mrih Kre-tar-ta pa-Kar-ti-

Handwritten musical score on six staves. The lyrics are in Indonesian. The notation includes treble clefs, various note values, rests, and dynamic markings such as *mp* (mezzo-piano) and *p* (piano). There are also performance instructions like *lung* and *rap*.

Lyrics and musical details:

- Staff 1: *ning . . . ngel - mu . . . lu -*
- Staff 2: *lung* (written above a note), *mp* (dynamic marking), *Kang . . . (e) tu = rap*
- Staff 3: *neng ta - . . . nah*
- Staff 4: *Dja - wa*
- Staff 5: *A - ga - ma a - gem - . . . ing . . . a - . . .*
- Staff 6: *dji* (written below a triplet), *mp* (dynamic marking)

Other markings include measure numbers 14 and 16, and various musical symbols like slurs, ties, and accents.

82. MIDJIL LUGU

SINGER: ARI

HOME TOWN: MANGKUNEGARAN

T.L.: 1.40 min.

O.P.: $1\frac{1}{2}$ tones higher

(♩ = 91)

mf Tji-lik mu-la re-ka-sa 'wak ma-mi...

Nang-gung da-di la-Kon Nis-ta pa-pa...

wus nglā-Ko ni Ka-beh Ga-re si-dji sing

du-rung nglā-Ko-ni Njōn-bah ma-rang Gus-ti

Pun-di mar-gan-i.... pun

83. PUTJUNG (Pelog Patet Barang) From R. Tedjohadisumarto, *Mbombong Manah*, Vol. 3, Djakarta, 1958 (hereafter *MM*). Transcribed from the number script.

Ka- mu- la- ne . . . Ka- lu- wak nom- nom- a- ni- . . .

pun Pan da- di sa- tung- . . gal Pu- tjung a- ran.

i- pun u- gi Jen wus tu- wa Ka- lu- wak-

e pi- sah- pi- . . sah.

84. PANGKUR (Slendro Patet Sanga)

From MM

Ming-kar-ming-kur ing ang-ka-ra A-ka-ra-

na ka-re-nan mar-di si-wi Si-

na-wung res-mi-ning Ki-dung Si-nu-ba si-nu-kar-

ta Mrih Kre-tar-ta pa-Kar-ti-nung ngel-

mu lu-hung Kang tu-mrap neng ta-nah Dja-

wa A-ga-ma a-gem-ing a . . . dji

...

85. DURMA (Pelog Patet Barang)

From MM

Di-pun-sa-mi am-ban-ting sa-ri-ra-ni-ra Tje-...

...gah da-har lan gu-ling Da-ra-par su-da-

a Nep-su Kang ngam-bra-am... bra Le-

rem-a ing tyas-i-re-ki Da-di sa-ba-

rang Kar-sa-ni-ra les-... ta-ri

86. MIDJIL (Slendro Patet Manjura) From MM

Po. ma ka- ki pa- da di- pun e- ling Ing pi- tu- tur i-...

ngong Si- ra u- ga sa- tri- ja a- ran- é Ku- du an-

teng djat- mi- ka ing bu- di Ru- ruh sar- ta wa-

sis Sa- mu- ba- rang- i- pun

87. SINOM (Pelog Patet Barang)

From MM

Si-geg pi-nur-weng gi-ta... ja Duk ing Ki-
na won-ten na-gri Si-ne-but ing Ban-djar-ar-
dja Ge-mah ra-har-dja ba-su-Ki...
Ka-tjih-na pra wa... dya lit Sa-mya Kam-bah
...ing tyas a... ju Tan ki-rang san-dang bo-ga Te-
bih Kang la-Ku dus-Kar-ti... Kar-ta ar-
dja se-pi na-gri Kang a-ma-da

88. KINANTI (Pelog Patet Barang)

From MM

Pa-da gu- lang- en ing kal- bu Ing sas-mi-

ta a- mrih lan- . . ti A- dja pi- djer ma-ngan nen-

dra . . . Ka- pra- wi - ran . . . den Ka- es- . .

ti Pe- su- nen sa- ri- ra- ni-

ra Su- da- nen da- har lan gu- ling.

89. MASKUMAMBANG (Pelog Patet Barang)

From MM

A - na u - ga e - tung - e - tung - a - ne ni -
 ni Le - li - ma si - nem . . . bah . . Du - nung - e . .
 sa - wi - dji - wi dji Sem - bah le -
 li - ma . . pu - ni - ka

90. DANDANGGULA (Slendro Patet Sanga)

From MM

Pa-me-da-re wa-si-ta-ning a-ti Tju-man-ta-Ka...

.... a-ni-ru pu-djang-ga Da-hat mu-da ing

ba-tin... e Na-ning Ke-dah gi-nung-

gung Da-tan we-ruh... jen Keh nga sem-

i A-mak-sa a-ngrum-pa-

Ka Ba-sa Kang Ka-lan-tur..... Tu-

tur Kang Ka-tu-la-tu-la Ti-

na-la-..... ten ri-nu-ruh Ka-la-wan ri-rih

91. ASMARANDANA (Pelog Patet Nem)

From MM

Handwritten musical score for Asmarandana (Pelog Patet Nem). The score is written on six staves of music, each with a treble clef and a key signature of one flat (B-flat). The lyrics are in Indonesian and are written below the notes. The music features a mix of eighth, quarter, and half notes, with some measures containing rests. The lyrics are: Tji-na-ri-ta lang-kung pe-kiK Na-bi Ju-sup na-ma-ni-ra Tan-pa tan-ding-an ba-gus-e Sa-in-deng-ing Kang bu-wa-na Tan won-ten Kang Ku-tji-wa pa-sa-li-ra-ni-pun a-lus Mi-wah ing pa-Kar-ti-ni ra

Tji-na-ri-ta lang-kung pe-kiK Na-bi Ju-sup na-ma-ni-
 ra Tan-pa tan-ding-an ba-gus-e Sa-
 in-deng-ing Kang bu-wa-na Tan won-ten Kang Ku-tji-
 wa pa-sa-li-ra-ni-pun a-
 lus Mi-wah ing pa-Kar-ti-ni
 ra

92. PUTJUNG (Slendro Patet Manjura)

From MM

Ngel-mu i-... Ku... Ka-la-Kon-e...

... Kan-ti la-... Ku... Le-Kas-... e la-wan

Kas... Te-ges-e Kas... njan-to-sa-ni

Se-dya bu- dya pa-nge-kes-e dur ang-Ka..

ra.

93. PUTJUNG (Pelog Patet Barang)

From MM

Du-rung.. pe-.... tjus ka-su-su ka-.... se-
 lak... be-.... sus A- mak-na-ni ra-
pal..... ka-ja sa-jid we-ton... Me...
sir Pen-dak - pen:... dak..... a-ngen-dak
 gu-na-ning djan- ma.

94. PANGKUR PALARAN (Slendro Patet Sanga) From MM

Dji-ne-djer neng We... da - ... ta- ...

ma ... Mrih tan ...

Kem-ba Kem-beng-an-ing pam -

bu - di

Mang-ka ... na-dyan tu-

wa ... pi - kun

Jen tan mi-ka... ni ... ra-

sa ... Jek-ti ...

Handwritten musical score on six staves. The lyrics are in Indonesian. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and slurs. Some notes are beamed together. The lyrics are written below the staves, with some words underlined or marked with accents.

... se-pi a-se-pa lir se-pah

. . . . Sa- mun Sa-mang-sa-

ne pa-... Kum- pul- an

. . . . Go-njak-ga-njuk ngle- ling

. . . . sem- l.

95. DURMA PALARAN (Pelog Patet Nem)

From MM

Da-mar- 3 wu-lan.

... a- jwa ngu- tji- reng nga-ju-da...

Ba-li-a sun an-... te- ni.....

Sun mang-sa man-dur-a Lah Bis-

ma den pra- jit-na ka-...

ti - ban pu-sa-ka ma-mi.....

... Ma-ra ti-bak-na

Tju-ri-ga-ni-ra.... nu- li

96. MIDJIL (Pelog Patet Barang)

From MM

Man-djing...wa:... na ta-ni e- tang pring-ga:-
ning..... Mar- ga dju-...rang... si-..... grong
Grong-ing o:-... ri o:-... ri pe-ping-gir:-...
e..... Nut-ing e-... reng..... e-...
reng dju-rang tre:-... bis..... Pe- pe-
reng-e mi-..... Ting.... pa-..... rang tju-ri.. pa-..
tung.

97. SINOM PALARAN (Slendro Patet Sanga) From MM

Eh Ku-lup Da-mar-sa-sang-Ka

Ka-la-wan gar-wan-ta

Ka-ki Ni-

Ken Ra-ra An-djas-ma-ra A-pa ta

pa-da ba-su-ki Jen da-

sar si-ra jek-ti Pu-tra-ne sa-du-lur

ing-Sun Ma-ra

a-geme-tu-a Tan u-sah

Handwritten musical score on three staves. The notation is in treble clef with a key signature of one flat (B-flat). The lyrics are in Chinese characters.

Staff 1: ing-... sun we-nga- hi Nu-wen...

Staff 2:ing-gih jen won-ten Kar-sa

Staff 3: pa- du- ka

98. DANDANGGULA TLUTUR (Slendro Patet Manjura)

From MM

De-dep ti-dem pra-ba-wa ring ra-tri

Sa-sa-da-ra urus man-djer Ka-

jan Tan ku-tji-wa me-ma-

nis-e Meng-gepsri-na-teng da-

lu Si-ne-wa-Ka sang-gna-

ning da-sih A-glar nengtja-Kra-wa-

la Wi-nu-lat nge-la-

ngut Pran.

de-ne ka-beh ke-beh-... an... Sa-King Keh

ing... ta-rang-ga-na kang su-mi...

wi... Wa-ra-ta tan-

pa... se- la...

The musical score is written on four staves. The first staff contains the lyrics 'de-ne ka-beh ke-beh-... an... Sa-King Keh'. The second staff contains 'ing... ta-rang-ga-na kang su-mi...'. The third staff contains 'wi... Wa-ra-ta tan-'. The fourth staff contains 'pa... se- la...'. The lyrics are written in a handwritten style, with some words underlined. The musical notation includes various note values, rests, and a triplet in the fourth staff.

99. DANDANGGULA PALARAN (Slendro Patet Sanga)

From MM

u - wa pa - tih
 mar - . . . ma sun tim - ba - li
 Ing - sun pa - ring we - ruh ma -
 rang . . . si - ra Jen ing - sun an - tuk
 wang - . . . sit - e Sa - ka de - wa
 li - . . . nu - hung Sa -
 sa - . . . na - ne pa - prang - an . . . i -
 Ki kang hi - sa mbeng - kas kar - .

Handwritten musical score on six staves. The lyrics are in Indonesian. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and slurs. The lyrics are written below the staves, with some words underlined.

ja Bo-tjah sa-ka gu-
 hung Ke-ka-sih Da-mar-sa-sang-
 Ka U- wa
 pa- tih ma-ra u-pa-ja-
 nen nu- li Jwa Kong-si tan...
 Ke- pang- gja

100. DANDANGGULA BANDJET (Pelong Patet Barang)

From MM

Sa-man-ta-... ra wus ba-ngun-ing...
 ra-wi... Hjang
 Pur-na-ma meh man-djing an-tja-la...
 Gu-mi-wang su-tem su-har-
 e Sa-wung pa-reng Ka-lu-...
 ruk Ka-pi-ar-sa...
 me-lung-me-lung-i...
 Mring Kang Ka-su-wen nen-dra...

Handwritten musical score on six staves. The lyrics are written in a non-Latin script, possibly a form of Chinese or Japanese. The notation includes treble clefs, notes, rests, and bar lines. Some notes are beamed together, and there are various musical markings such as slurs and accents.

Lyrics (transcribed from the image):

... Twa Kong-si... Ka-... da- nung ...

... Me-nget-a mring ma-ngar-tja... na ... A

nglu-... hur-... na gung-e Ka-wa-sa-ning wi-

ddi ... Kang ni-tah sa-... nis- Ka-

ra ...

101. PUTJUNG LIMRAH

From D. Reksadamardja,
Sinau Tembang Djawi,
 Surakarta, 1956, (hereafter
S.T.D.). Transcribed from
 the number script.

Bo- tjah... i- ku... wa-djib pa-da... a-
 mi-... tu- hu... Sa-gung wu- lang-i- ra
 Ing ba-pa bi- jung-i- re- ki Kang mi- nang-
 Ka tu- rut- a - ne ge- sang- i-...
 ra

102. PUTJUNG LARAS MADYA (Tjangkriman)

From S.T.D.

Ba-pak Pu-... tjung tjang-kem-u ma-rep man...

du-... wur Sa-... ba-mu ing... sen-... dang

... Pen-tjok-an-mu lam-bung... Ke-... ring

Prap-teng wis-ma.... se Pu-tjung mu-tah ku-wa-...

103. MIDJIL LIMRAH

From *S.T.D.*

Du-ma-di-ne dja gad duk-ing u-ni Ki-

nar-ja Hjang Ma-non . . . di-na pi-san tu-me-Ka

ping nem: e . . . Wus sam-pur-na Pa-nger-an mir-sa-ni

. . . Tan a-ngu-tji-wa-ni Kang gu-me lar i-Ku

104. MIDJIL LARASATI

From S.T.D.

Handwritten musical score for 'MIDJIL LARASATI' in treble clef. The score consists of seven staves of music with lyrics written below the notes. The lyrics are in Indonesian. The notation includes various note values, rests, and a double bar line at the end of the seventh staff.

Tji-lik mu... la re-ka-sa wak ma-mi

Mang-gung da-di... la-... kon Nis-ta pa-pa...

... wus ngla-kon i-... ka- beh

Ka-ri si-... dji kang du-rung ngla-... kon-i

Nga-bek-ti mring Gus-ti ... Pun-di mar-ga-

ni-... pun.

105. MIDJIL LARAS MADYA

From S.T.D.

I - rim - i - ... rim lin-tang lan-djar ngi - rim .
 Gu-bug pen-tjeng.. an... djlog Wus ma-ne-ngah pra-
 u - ne sang ra - den Dja-ka be-lek ma-
 lu - ku neng sa-bin Lin-tang bi-ma sek... ti
 Ni-tih Ku-da... da... wuk .

106. MIDJIL SULASTRI

From S.T.D.

I - mam... a-... gung pi - nu - tu - wa... gi - lig...
 Ngo - ... djok - o - ... djok - ... i - ...
 wong Lah mi - lih - a - ... mring Bar A - bas - ba -
 e - ... Sa - gung - djan - ... ma ngu -
 wuh - u - wuh sa - ... mi Bar A - bas ngong pi - lih
 Da - dya lu - ... war - ...
 i - ... pun

107. DURMA LIMRAH

From *S.T.D.*

Gja u- mang-sah dja-Ka Da-wud mring pa-... prang-
 an... Sar-wi a- njang-king ban-dil... Lan
 te-ken si-sih-nja... Trang-gi-nas tan-dang-i-ra
 ... Tan-ding lan bang-sa Pi-... lis-tim... Kang wus sa-mek-
 ta... Kang da-dya Se-na-pa-ti...

108. DURMA RANGSANG

From S.T.D.

Pa-man-... pa-man... a-pa war-ta-ning

nde-... da-... lan... Nde-da-lan Keh wong...

ma-ti... Ma-ti ke-na.... a-pa..

..? Ma-ti den Ka-ni-a- ja... Ing dja-dja

pan trus ing.... gi-gir.... Suk-ma-ne i-lang...

... Ra-ga Ka-ri gu-... mlin-ting...

109. DURMA PALARAN

From S.T.D.

Tin-dak... i-ra... Lut wus
 prap-ta na-gri so... ar Sa-wi-djil-nya hjang.
 ra-wi... Nu-lja Gus-ti Al... lah
 ... An-dja-wah-ken wa-li-rang... Mjang la-tu
 sa-king wi-... jat-i... Nem-puh na-ga-ra...
 ... Sa-dum Nga-mo-tah... sa-mi...

110. KINANTI LIMRAH

From *S.T.D.*

Eh pa-ra sis-wa sa-da-rum. Si-ra den
 pa-da ta-be:.. ri .. Nggen-i - ra nju-wun pi-wu-lang
 ... Ma rang gu - ru - ni - ra Ka.. Ki .. Den a-djeg
 lu-me-bu-ni - ra .. Su-pa-ja... eng-gal-a
 wa... sis.

111. KINANTI (SUBOKASTAWA) PANEMBRAMA

From S.T.D.

Kan-ti su...ka ing... tyas.... u-.... lun
 ... Am-ba... pa-ra kan...tja.... sa-.... mi
 Nga-tur-a... ken pa....nem-.... bra.... ma
 Mring pa-.... du - ka ing... kang.... prap-.... ti
 Ra- wuh Kan-ti su-ka ing... tyas.... So - lah Kar-
 sa-.... an-dje-.... neng-.... i

112. KINANTI SANDUNG

From S.T.D.

Na-ga-ri Dja-wi pu-ni- Ku Ka-lang-Kung

a- ngres-pa - ten- i Ar- di- nja a-be-

ba- ris- an Pi- nu- let i- li- ning Ka-

li Pin-da sar-pa ing pa- sa- ban Lu-ru Kang

Ki- nar- ja buk- ti.

113. KINANTI PISANBALI

From S.T.D.

Ran- da mis-kin da-na-ni-... pun... Ar-
 ta i-... gar-an... Ke-... Ka-... lih... Gus-ti nim-
 bal-i sa-Ka-... bat Sa-mi di-... pun an-
 di-Ka-... ni... Pi-tu-tur- ku ma-rang
 si-... ra Da-na-ne- si ran-da...
 mis-... kin.

114. KINANTI SRIKARONGRON

From *S.T.D.*

Tu-mun-tur an-... tar-ing a-... tur
 Am-ba pa-... ra... sis-... wa sa-... mi...
 ... Kang sa-mja sa- e- ka-pa-... dja... Sa-gung..
 gi-rang... ing tyas ma-... mi... Din-
 ten ri-ja-... di pu-ni-... ka... Neng-
 gih ra-... wuh-nja... Djeng... Gus-... ti

115. KINANTI LARASMAJA

From S.T.D.

Sur-ja tjan-dra... la... wan... nda:... ru...
 Mjang Kar-ti Ka..... i... Ku.... sa....
 mi..... A-ma-dang-i..... dja.. gad... ra....
 ja..... Ma... ngeng-gar... sa..... gung.. du-
 ma-.... di... Nja-ta.. wim:-.. buh... weh mar-
 ta:..... na..... A-mar-ta.. ni ing sa-
 bu-..... mi.

116. KINANTI SRIKUNTJARA

From *S.T.D.*

Po-ma si-ra di-pun e- . . . mut . . .
 .. Mring pi- . . . tu- . . . tur ing- su-dar- . . . mi . . .
 ... Ba-pa pi-nang- . . . Ka- . . . ning- . . . wu- . . . lang . . .
 .. De- . . . Ka- . . . wruh sa- . . . King- . . . Hyang- . . . Wi- . . . di
 ... Re-reh . . . ru-ruh . . . pa- . . . nga-rah- . . . nja . . .
 .. Sa-mu-ba- rang ku- . . . du wa- sis .

117. KINANTI ONANG-ONANG

From S.T.D.

A- dja sok... a- te... ngak... te... nguk....

... a- ku mun.. dak... me- lu se-... diu

... Se- diu Ke-... Kem- bang- ing la-... ra

... La- ra Ke- Kem- bang- ing... pa-... ti

... Be- tjiK a- nam -... but- a... Kar-... ja..

.. tyang we- kel... i- Ku... u-... ta-... mi.

118. KINANTI PAWUKIR

From S.T.D.

Na-ik gu-nung tu-run.. gu-... nung... Me-nje-
 be-... rang pa-rit-... pa-... rit Ma-suk pa-
 dang Klu-ar... pa-... dang... Se-ha-ri...
 be-lum ber-... hen-... ti... Pa-jah-nja bu-Kan
 ke-... pa-lang-... Pe-rut... se-... la-
 lu... ber-bu-... nji.

119. KINANTI GANDAMASTUTI

From S.T.D.

Te-rang tra-wa... tja kang... da- lu... Da-tan won-
 ten kang nja... ling... Le- lin-tang a... bjaor
 ing ta-wang... Ge- bjaor- ge- bjaor lir ret...
 na- di... Mi-wah su-nar-ing Kang tjan-dra
 Kar-ja seng... sem-ing.. pa... ngak- si

120. KINANTI KADUNG MANGU

From S.T.D.

Na-li-ka... ni-ra... ing... da... lu

A-bra-ham... sung-ka... weng ga... lih

Ngra-os-a... ken ge-sang... i... ta

De-ne da... tan... du-we... si... wi

Sa-pa ba... ja ben-djing-i... ra...

Meng-ku... wa... ris an... gu... man... ti.

121. KINANTI SRIWIDADA PANEMBRAMA

From S.T.D.

Ka-bu-ka . bi:: na-bar Ki-... dung.. Pa-nem-bra-
 ma=.. ning.. pra-mu-... rid Mring pra-... ra-.. wuh ing-
 Kang.. sa-... nja ... Har-sa... sar-.. dju an-dje-
 neng-.. i Wi-wa-ha-ning . . . pa-.. sa-mu-
 an . . . Kang mi-nang-ka.. a-... me-... nget-... . . . i .

122. ASMARANDANA

From S.T.D.

Si-pat-e ma-nu-sa i-Ki... Wit La-ir

King gu-wa gar-ba... Pa-nas pe-rih Kang Ka-dar-be

... A-wit dja-gad sa-i-si-nja... Wus Ke-neng

i-pat-i... pat... Tu-ma-ma mring pa-ra ma-Kluk

... Kang tu... tah a-neng do... nja.

123. ASMARANDANA PALARAN

From S.T.D.

Duk ing ku-na a-na djan:... mi... Tje-
 la-tu ma-... rang a-nak-nja...
 ... Ma-ra ti-ngal... a-na ang-ger...
 ... Pa-ti ing-Kang... Ku-ning sa-nja...
 ... Neng-sem-a-Ken war-... da-ja...
 I:... ku sih:... ing Hjang.. Ma A-... gung...
 ... Gan-djar-a-ning pa-kar-... jan-ta...

124. MASKUMAMBANG LARAS MADYA

From *S.T.D.*

Ka-di... pun-di... ra-ma pra... Ka-wis... pu...
 ni... Ki...? We... las- a mring am-ba...
 ... Pa- ring-a- bar- Kah mring.. ma... mi... Duh ra-ma
 tyang se- puh Ku-.... la

125. PANGKUR BARANG

From S.T.D.

Djam pi-tu mang-kat se-... Ko-lah...
 ... Ka-ja nge-ne wa-djib-e da-di.... mu-
 rid... Wi-ra-wi-ti sa-ben e...
 suk.... Me-njang ing pa-wi-jat-an...
 ... No-ra u-wis-u-wis la-mun du-rung... Kur-
 sus... Pra-tan-da-ning Ka-pin-ter-
 an... I-Ku Kang si-ra u... pa-
 di...

126. PANGKUR PERANG

From S.T.D.

Lah pa-da mang-sa pa-da.. a..... Eh Ab-sa-lom de-
 leng-en ga-man na-... mi..... Ma-ra tim-bang-a-na
 ing...-sun.... De-ne a-Kar-ja gen-dra.....
 ... D-ra dja-mak am-bek-e si mu-da pung-gung..
 ... Lah sa-i-ki ra-sak-e- na..... Tum-bak pa-mung
 Kas-ing... pa-ti.....

127. PANGKUR LARAS MADYA

From S.T.D.

Me-nak-djing-ga u- ra... u- ra ...

... Ga-gak i- reng kun-tul u- les- e pu- tih...

... Ba-ngo tu- lak... en- das... i... pun...

... Tja... ngak gu- lu- ne... da- wa... Be- tet i-

djo mang-sa i- reng- e se- ta- un... Ba- le -ngur

pu- tra- ne... ba- nyak... En- dog be- bek. ne-

tes... me-... ri.

128. PANGKUR KAGOK

From S.T.D.

De-du-ga la- wan pra... jo... ga Mjung wa-ta-
 ra re-ri- nga a- jwa la- li I- ku pa-ra- bot
 sa... tu... hu Tan ke- na... ti... ning-...
 gal:... a Ta- ngi lung-guh a- nga-deg sar- ta
 lu- ma- ku Tje- la- tu me- neng- a... nen... dya
 ... Du- ga-du- ga ... no- ra Ka... ri

129. SINOM LIMRAH

From S.T.D.

Si-ra pa-da nas-ti-tek-na Dja-gad Kang
 gu-me-lar i-ki Bu-mi a-djem-bar wa-ra-
 ta A-kar-ja se-neng-ing a... ti...
 ... Ti-nu-kul-an Sar-wa-sri Ngre-sep-a-
 ken ing pan-du-lu Sa-man-ten Ka-wa-sa-nya
 ... Kang Mur-beng la-ngit lan bu... mi Ing-Kang-wa-
 djib pi-mu-dji ing pa-ra djan... mi

130. SINOM LUHGONDANG

From S.T.D.

Pak De-duk dek nom-e la-dak ... Ku-
 me-tak a - ka- lung... ban-dil ... Dja-
 il mu- ta- kil me- te- kal ... Am- be- di-
 gal tur gu-... me- dig... Ban- dol we- gig a-
 dju- lig... Po- tet pe- ting- an ing pe- tut...
 ... Po- to... pa- ngru-... sak... sa- nak...
 ... Si- nung ka- mel- jan- ing... i-... blis...
 ... Nging we- kas-... an... Pak la- dak mri- pat-..

131. SINOM PARIDJATA

From S.T.D.

Duk sa-ma-na jus-wa-ni-ra Na-bi
 E-nuh a-ma-reng-..... i Nem a-tus wer-
 ... sa e-tang-..... nya... Duk bu-mi Ki-..
 .. ne-lem-..... wa-rih Al-lah nu-lja
 ngan-... tjing-i-..... Ko-ri-ning ba-i-
 ta-..... ni-... pun Da-sar ing dila-dri
 beng-... Kah... A-me-nga Ko-ri-
 ning la-..... ngit.. Ka-di de-.....

132. DANDANGGULA LIMRAH

From S.T.D.

Wus lu-mrah-e ing dja-man sa-i-ki... Bo-tjah ge-
 de tji-lik wa-djib sa-mja.... Ngu-di un-dak-ing Ka-wruh..
 e.... Sra-na Ha-ten si-na-u..... Sa-gung Ka-
 wruh kang be-ner be-tjik..... Kang Ka-mot
 djo-ning la-jang.... Mi-wah sa-king gu... ru.....
 ... Den ma-dep man-tep ing dri-ja..... Go-ra go-
 da a-lang-an a-dja pi-ni-Kir.... Te-mah Ka-
 bul se-dya... nja.....

133. DANDANGGULA PALARAN

From S.T.D.

Ti- kus pi-... ti..... Kang a-na-ta ba-
 ris ko-dok i- djo Kang ki-nar-
 ja ko..... pral Wa-lang ke-rek sa-re...
 san- e Tu-ju Ka-pi-tan-i- pun
 ... Ni- tih kre-..... ta..... ngi-djer-i lo- dji.....
 ... Djang-krik u- pa te- te.. gar Ke- mang: ga
 Kang nun-... tun..... Si tje-tjak pa-da a... su-
 rak Ka-dal bu:°..... nglon... Ken-de-la sa-

134. DANDANGGULA TLUTUR

From S.T.D.

Be-dug ti-ga da-tan ar-sa gu-ling..... Pa-

dang bu-..... lan ke-Ka-dar neng la-tar...

... Te-nguk-ta-nguk ling-gih... de-we.....

... Bun tu-mu-ran King du-wur..... Sa-ja... ngge-

ges..... ra-sa-ning a-..... ti..... Ru-ma-sa

jen wus lo... la..... Ba-bo.... ra-ga-... ning-

sun..... O-ra sa-nak o-ra Ka-

dang..... Neng pon... dok-... an... Sa-jek-ti

135. DANDANGGULA TURULARE

From S.T.D.

Mar-ma min-ta pra-tan-da kang

jek- ti Ma-la-e- Kat...

... a-na-ur-i sab-da Dja-bu-ra-...

il ing-sun ki-je

... Nga-dep ngar-seng Hyang A-

... gung Di-na-wuh-... an...

... mang-sit si re-ki

Mang-kja da-tan pra-tja-ja Si-

Handwritten musical score on five staves. The lyrics are in Indonesian. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and slurs. The lyrics are written below the notes, with some words underlined.

ra ba-kal bi-..... su Prap:.

teng ka la- kwan ing..... mang-sa Ing

sa- reh- e Tu- tur ing-sun mring

si- re- ki Wit si-...ra tan pra-

tja-..... ja.

136. LADRANG PANGKUR. (Pelog Patet Barang)
Text of Sinden line in the Kinanti
Djugag and Kinanti metres.

From S. Probohardjono,
Gending Djawi, Vol. 2,
Surakarta, 1963.
Transcribed from the
number script.

NUCLEAR THEME

BUKA

AWIS SEKAWIT

CELOTOMY

SINDEN

Pa-rab-e sang... Ma-ra-ba... ngun Se-pat-dom-ba.

N₂ Pj K Pj P Pj K Pj G₆ Pj K Pj Pj K Pj N₆ Pj K Pj

The barred lines above are the nuclear theme which is played by the *balungan* instruments of the *gamelan*. The unbarred line is a 'free'-rhythmic indication of the *Sinden's* part (see of text). K = Ketuk, Pj = Kempjang, P = Kempul, N = Kenong, G = Gong.

..... ka... li... O-... ja A- dja do- lan... lan wong... pri-.

P Pj K Pj N7 Pj K Pj P Pj K Pj

ja Ge... ra... meh... no-... ra pra- sa-... dja

N2 Pj K Pj P Pj K Pj G6 Pj K Pj

Bu- bar nyam- but ga- we... me- lu me- njang ra-

Pj K Pj N6 Pj K Pj P Pj K Pj

tan non-ton ra-me ra-me .. le-dek-e dja-ti-an

N₇ P_j K P_j P P_j K P_j

i- ja ba-pak ba-lung ba-kel A-lok a-lok ho-..... se..

N₂ P_j K P_j P P_j K P_j

....

G₆ P_j K P_j P_j K P_j N₆ P_j K P_j P P_j K P_j

Handwritten musical notation for the first system. The notation includes a treble staff and a bass staff. Below the staffs, the following notes are written: N_4 , P_j , K , P_j , K , P_j , K , P_j , N_2 , P .

Handwritten musical notation for the second system. The notation includes a treble staff and a bass staff. Below the staffs, the following notes are written: G_6 , P_j , K , P_j , P_j , K , P_j .

Handwritten musical notation for the third system. The notation includes a treble staff and a bass staff. Below the staffs, the following notes are written: N_4 , P_j , K , P_j , P , P_j , K , P_j . Above the treble staff, the following text is written: *Miang de-deg pa... nga-deg... i-..... pun Se-deng se... det a-man-te.*

i Sem-ba-da geng... ing... sa-... ri-... ra Le-le-

N7 Pj K Pj P Pj

wa...ne mi-la-... ngo-... ni Wi-ra-... ga ra-... ga Ka-ra-

K Pj N5 Pj N5 Pj

[SAGED WAKSUL]

na ... Weng dyah... hyang hyang... ing... bu-... mi Hyang-ing...

P Pj K Pj $\bar{O}G6$ Pj

[NGELIK]

bu:....mi Manis ga..

pyak lu... ki... ta:... rum De... mes... lu..... wes me-rak...a...

.. ti Su-si-la tyas...e ngu-ma-... la So-lah-e.. nju-

G_2 Pj K Pj Pj K Pj N_2

Pj P Pj K Pj

N_3 Pj K Pj P Pj

... da-ta-wer.... ti Dju-wa... wut.. geng... kang..sa.. la...

K Pj N5 Pj K Pj

ga pa-ti-ku..du sun.. nge... nger=... .. ti..

P Pj K Pj $\overline{\text{G6}}$

SAGED WANGSUL DATENG AWIT SEKAWIT UTAWI SAGED DIPUN
SUWUKAKEN

137. KETAWANG MIDJIL SULASTRI
(Pelog Patet Barang)

From MM

Man-djing..wa... na tan e- tang pring:. ga-
ning..... Mar:... ga dju:.rang.. si:.....
g^{rong} Greng-ing o- ri.... o... ri pe-ping-.git:.
e Nut-ing e - reng e-reng dju-rang.. tre:.
bis..... Pe- pe- reng-e:.. mi:..
ring..... Pa-.... rangtju.. ri... pa-..... rung.

138. GERONG GENDING PANGKUR
In the Kinanti metre

From Ki Prawiradihardja,
Serat Mardi Laras, Vol. 1,
Surakarta, 1961. (Hereafter
S.M.L. Transcribed from the
number script.)

ka-pjar- sa swa-. ra-ning.. da-... lu ka- long

Ke-. ka- lang-an.. a-... mrih Me-mang-san sa-.

a-... na ni-... ra Met sa- sa-... na wit-

ting... wu-... ni We-... neh... nang.. ka-... ..

djam-... bu ben-:.... da Ran-du ka-... ran-
TUTUKAN SAHA GERONG

dang-. ke-... ran-... ding, Ran-du ka-ran-. dang-
JEN BADE NGELIK

Ke-... ran-... ding.

139. KOOR SEKAR PUTJUNG NIRBAJAN

From *Stencil Actief*,
Ballet Prambanan, no
 date. Transcribed from
 the number script.

Pe-rang i... pun rak-sa-sa... wa-na-

ra... sam-... pun Si... na... pih... ra-

wuh-... nja Ri sang Pa.. ma tan.. pa..

ngi-... ring Tan .. sa-... ran-... ta

A-no-man.. mun-ujuk.. ma-ngat... sa.

140. PANGKUR WANTAH (Slendro Patet
Sanga)

From S.M.L.

Se- dya- ning Kang tun-djung se- ta Tim- bul sa- king ba-
le tok ngan- dap wa- rih Sa- ro- sa a- nye- rang ra- nu
Mum- bul man- tju- ngul me- gar.. Mung nye- bar- ken gan- da- nja
Kang a- mrik a- tum Sar- wi na- wang sur- ja tjan...
da... Je- ku pas- mon ning djal- ma-... di...

141. PANGKUR LAGU PARI PURNA
(Slendro Patet Sanga)

From S.M.L.

Twa Ka-di dja-man sa- . . . mang: Kja . . . Prating-

Kah-e djal-ma Ka-lim- . . . put . . . buk-ti . . .

Lu-mrah.. nun-djang-nun-djang . . . nu-bruk . . . Da-

tan nge-tang wi- . . . sa- . . . ja . . . Li-jan

mar-ga si-ne-rang..a- ngli^u de- . . . lang-gu^ung . . . Su-

pe Ka-la-mun ma- . . . nu-swa . . . Ti-ni-

tah mang-Ka pa- . . . lu-pi . . .

142. KINANTI WANTAH

From *S. M. L.*

Tan- pa Kan- ti klen- tung- klen-: tung Tu- rut ta- ti-
 rah- ing sa-... bin... Sa- ben pa- ri pi- pa- ran-: nan
 Pi- na- rik- sa ring ki ta- ni Ti- non sung seng- sem- ing
 dri-.... ja... Tak- ti jun mu-: rah ri- dje-: ki....

143. KINANTI LAGU KASATRIJAN
(Slendro Patet Sanga)

From S.M.L.

Ron-don nan... a-le... dung-le... dung Se-deng tan... dur-an..

ing te... gil Eng-gal mung... gul a... ngrem-ba... Ka Dja-

gung po... hung wi... gem-bi-... li... Te-la ta-

les.... se.... las-las-... an... Mu-lus me... les...

a... nge moh-... i.

144. PUTJUNG WANTAH
(Slendro Patet Sanga)

From S.M.L.

Wong sa-du-lur na-dyan sa-nak di-pun run-tut...

A-dja kong-si pi-... sah Ing sa-mu-ba-rang pa-kar.

ti Ten a-tu-kun di-nu-lu... lu-wih pra-jo... ga

145. PUTJUNG LAGU LARAS MADYA
(Slendro Patet Manjura)

From *S.M.L.*

La- mun be... ner lan pin- ter... pa- mo- mong- i... pun

Kang.. gi: ... na... we tu- ... wa A- dja ngang-.

go a... bot si- ... sih Di- pun.. pa... da pa- meng-

Ku- ne mring san: ta... na.

146. SINOM (Pelog Patet Barang)
from 'Gending Ketawang
Sinom Paridjata'.

SINGER: RUBINEM (Sinden)
T.L.: 2.82 mins.
O.P.: as below
Accompanied by *gamelan*,
including *rebab* and *suling*
solo instruments.
Recorded by *Radio Republik*
Indonesia, in Studio
Djogjakarta.

(♩ = 122)

mp Lah . . . si-ra

♩ = 119

... i - ku wong . . . a - pa . . .

Wa - ni . . . mal - beng . . . Ta - . . . man . . . sa -

Gong

ri Ru - pa - . . . mu ba - . . .

gus ta - ru - . . . na

Pi - . . . nang - . . . Ka - . . . ni - . . . ra

Gong

... ing . . . an - . . . di . . .

Lan . . . sa - . . . pa . . . Kang we - . . .

... wa-... .. ngi
 A - nga-... .. ku- wa... .. mum-
 pung du-... .. rung... ..
 Pa- las-... .. tra... .. si-
 ... ja... .. si- ja... ..
 ... Ba-... .. ja... .. tan... .. pu-... .. lak
 ... pa-... .. war... .. ti
 La- mun bis-... .. ma
 la- gija wi-... ..
 na... .. wong... .. dja-

Musical notation includes treble clefs, a key signature of one sharp (F#), and time signatures of 2/4, 3/4, and 4/4. Dynamic markings include *p*, *mp*, and *mf*. Performance instructions include "Gong" and "L3".

147. KINANTI as Gerongan in *Ketawang Djajakusuma*
Slendro patet manjura

SINGER: IRAWAN
HOME TOWN: SURAKARTA
T.L.: 0.72 min.
O.P.: $\frac{1}{2}$ tone lower

[K = Ketuk, N = Kenong, P = Kempul, G = Gong]

$\text{♩} = 68$

GERONGAN

NUCLEAR THEME

A- no-.... man ma-... lum- pat.. sam-...

pun Prap- teng wi-.... ting.. na- ga- sa-....

ri Mu- lad ma- ngan- dap.. ka-... ti-....

ngal Wa- na dija ju ku- ru a-....

GONG

Handwritten musical score for a song in G major, 3/4 time. The score is written on two systems of two staves each. The melody is on the top staff, and the bass line is on the bottom staff. The lyrics are written below the melody. The first system contains the first four measures, and the second system contains the next four measures. The key signature has one sharp (F#), and the time signature is 3/4. The melody features various note values including quarter, eighth, and sixteenth notes, as well as rests. The bass line consists of whole and half notes. The lyrics are: 'King Ge.. lung tu- sak 'wor lan kis- Kang i..... ga-.... i- ga ka- ek-... si'.

Appendix II (cont'd)

THE SUNDOWN TRANSCRIPTIONS

1. PANGKUR

SINGER: KOMARIAH TOBING

HOME TOWN: PARIGI

T.L.: 0.32 min.

O.P.: 1 tone higher

(♩ = 150)

f Se- dja nja-... ba nga- la- la- na
 .04
 Ngi- tung lem- bur nga- dja- djah mi- lang- an
 .05
 ko- ri Hen- teu pu- guh nu di-
 .04
 djug- djug Ba- lik- kan pa- man sa- da-
 .04
 ja «Nu ti- ma- na ti- lu- an
 .06
 se- mu ra- ru- suh? lu- rah be-
 .04
 gal nga-... wa- lon-... an «A- ing nga-
 .05
 ran.. Dja- ja Pa-... ti"

2. KINANTI

SINGER: K. TOBING

T.L.: 0.33 min

O.P.: 1 tone higher

(♩ = 115)

mf Bu-dak leu-tik bi-sa nga-pung Ba-ba-ku
 nga... pung-na peu... ting Ngu-ri-ling
 Ka- Ka-la-jang-an Ne-ang-an nu
 a-mis-a-mis Sa-ru... pa-ning bu-bu...
 ah-an Na-on ba... e nu Ka-
 pang... gih.

3. ASMARANDANA

SINGER: K. TOBING

T.L.: 0.30 min.

O.P.: $\frac{1}{2}$ tone higher

(♩. = 132)

mf E-ling-e-ling mu-rang Ka-lih

Ku-du a-pik... djeung ber-se-ka

U-lah o-doh Ka-pa-ngang-gu Mun

Ko-tor geu-wat seu-seuh... an So-eh

geu-wat Ka-put-an Ku-nu bu-ruk ma-sing

bu-tuh Ku-nu a-njar ma-sing

le-bar

4. MIDJIL

SINGER: K. TOBING

T.L.: 0.63 min.

O.P.: 2½ tones lower

(♩ = 71)

mp Me.... sat nga... pung Ra- den Pring-gan-da: :15

ni Djeung me- ga geus a-... wor :10

Beu-ki li-... la beu-ki lu- hur ba- e :12

La- rak li- rik ni- nga- li :10

Ka- bu- mi Ngi- la- ri Kang Ra:.. i :06

mp Pa- nge- ran Bi- ma- nju. :10

5. DANGDANGGULA

SINGER: K. TOBING

T.L.: 0.63 min.

O.P.: 2½ tones lower

(♩ = 126)

Pa-ne... ne-da se... puh beu-rang peu-ting
 La: in ha... jang... di-ki-rim-an tu-ang
 A-ta-wa.. ba-rang nu a... heng
 Ngan ha-jang u-lah bi-ngung.. Di-ki-rim-an nu
 ma-tak pu-sing Di.. tam-bah ku Ka-
 me:... lang Nu ma-tak mang-pa-ung
 Ma.. nah se-puh ma-sing se-nang
 Ti-is pi-kir se-nang nga-he-nang-nga-he-ning
 Su-Ka ma-nah bu-nga... ngang.

6. DANGDANGGULA

SINGER: H. KARTOMI

T.L.: 1.01 min.

O.P.: $2\frac{1}{2}$ tones lower

(♩ = 126)

Pa-ne-... ne-da se-puh beu-rang peu-
ting ... 20

La-in ha-... jang di-ki-rim an tu-
ang ... 10

A-ta-wa ba-rang nu a-...
heng... p ... 10

Ngan ... ha-jang... u-lah bi-
ngung ... 7

Di-ki-rim-... an nu
ma-tak pu-sing ... 06

Di-tam-bah ku ka-me-
lang ... 06

Nu ... ma-tak mang-pa-.

Handwritten musical score on five staves. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *mp* (mezzo-piano) and *f* (forte). The lyrics are written in Indonesian and are aligned with the musical notes. The score includes measure numbers 12, 10, and 11.

ung Ma . . . nah se-

puh ma-sing se-nang

Ti-is pi- kir se-nang nga-he-nang-

nga-he-ning Su-ka ma-nah bu-

nga- ngang.

7. SINOM

SINGER: H. KARTOMI

T.L.: 0.62 min.

O.P.: 2½ tones lower

(♩ = 96)

War-na war-na lauk em... pang nu
 Seu-eur nu sa-mi djeung ping-ping Pa-gu-lung
 pa-tum-pang-tum... pang Rat-na Rang-ga... nis
 ni... nga-li Ni... nga-li-
 keun lauk tja... i La-la-wak pa-ting su-ru-
 wuk se-pat pa-ting ka-ro-tje-pat
 Dju-lung-dju-lung nga-dja-ling... djing
 Si-si ba... long ba-ling-bing si-si
 ba-lung-bang

8. KINANTI

SINGER: H. KARTOMI

T.L.: 0.30 min.

O.P.: 2 tones higher

(♩ = 133)

Bu-dak leu-tik bi-sa $\text{♩} = 100$ nga-pung.. Ba-ba-ku nga..
 pung-na peu.. ting Ngu-ri-ling Ka-Ka-la-jang-an
 Ne-ang-an nu a-mis- a-mis Sa.. tu-pa-ning bu-
 bu-ah-an.. Naon bae....
 nu Ka-pang.. gih....

9. KINANTI

SINGER: H. KARTOMI

T.L.: 0.85 min.

O.P.: as below

(♩ = 92)

pp Duh ku- ... ma- ha ... a- tuh

i-... bu ..., i- bu ... A-

mf nu ... nu- dju ... Se- nang ga...

15 lih ... ga-... lih ... Ieu... 12

... ab- di nu sang... sa-... 22

Ngin- tun- ... keun... se- ... rat sa-... 15

... hi- dji Mu- gi ...

ku i- ... bu di- ... ma- ...

nah. Ieu pi-

hon- djuk sim ab-... di...

10. KINANTI

SINGER: H. KARTOMI

T.L.: 0.41 min.

O.P.: $\frac{1}{2}$ tone lower

(♩ = 120)

mf Duh Ku-ma-ha a-tuh... i-

bu... A-nu nu-dju... se-

nang ga-lih Ieu ab-di nu sang-sa... ta...

Ngin-tun-keun se-rat sa-hi-dji

Mu-gi Ku i-bu di-ma-nah...

Ieu pi-hon-djuk sim ab-... di...

11. PANGKUR

SINGER: H. KARTOMI

T.L.: 0.45 min.

O.P.: $\frac{1}{2}$ tone lower

(♩ = 118)

Se-dja nja: . . . ba nga-la- . . . la-na

Ngi-tung lem-; bur nga-dja-djah mi-lang-an

Ko- . . . ri Hen-teu pu-guh nu..

di- . . . djug-djug Ba-lik pa-man sa-

da-ja... "Nu ti-ma-na ti-lu-an se-mu

ra- . . . ru-suh?" Lu-rah be-gal nga-

wa-lon . . . an "A-ing nga-ran Dja-ja

Pa- . . . ti- . . . '.".

12. DURMA

SINGER: H. KARTOMI

T.L.: 0.49 min.

O.P.: as below

(♩ = 107)

mf Ngu-sap Ku-mis tang-gah.. ba-ri-na su-sum..

bar... Tjo-ba... li-hat nan...

ti Di-da-lam.. pe-pe-rang.. an...

mf Gu-a pu-nja bi-a-sa

Dan gu-nja pu-nja be-ra-ni... Me-nang.. Kap

ra-dja Ti-a-da-lah ta-kut

ma... ti."

13. PUTJUNG

SINGER: H. KARTOMI

T.L.: 0.25 min.

O.P.: $\frac{1}{2}$ tone lower

(♩ = 130)

Lu-tung bun... tung lun-tjat Ka-na pa-ger

gin... tung Mo-njet re-... bek

lun-tjat Ka-na pa-ger pen-dek ba-djing Ku...

ning dja-la-rang be-lang bun-tut-... na.

14. ASMARANDANA

SINGER: H. KARTOMI

T.L.: 0.34 min.

O.P.: 1 tone higher

(♩ = 125)

E-ling-e-ling mu-rang ka-lih

Ku-du a- pik djeung ber-se-ka

U-lah o-doh ka-pa-ngang-go Mun Ko-

tor geu-wat seu-seuh an So-eh

geu-wat ka-put-an Ku-nu bu-ruk

masing bu-tuh Ku-nu a-njar ma-

sing le-bar

15. MASKUMAMBANG

SINGER: H. KARTOMI

T.L.: 0.30 min.

O.P.: $1\frac{1}{2}$ (+) tones lower

(♩ = 88)

mp Eh ba-ru-dak ... Ku-du mi-kir ti
 f leu-... leu-tik mf Ma-neh ka-hu-tang-
 an ... Ku ko-lot ti ba-rang la-
 hir ... Ne-pi ka-a-jeu-
 na ... pi-san ...

16. MIDJIL

SINGER: H. KARTOMI

T.L.: 0.59 min.

O.P.: $1\frac{1}{2}$ tones lower

(♩ = 140)

Me-sat nga... pung Ra-den Pring-gan-da.

ni... Djeung me... ga geus

a... wor... Beu-ki... li-

la beu-ki lu-hur ba-e La-rak..

li-rik ni-nga-li ka-bu-mi Ngi

la-ri kang Ra... i Pa-nger-an

Bi-ma-nju.

17. KINANTI

SINGER: SITI ROHAJAH
 HOME TOWN: SINDANGLAUT
 T.L.: 0.43 min.
 O.P.: $2\frac{1}{2}$ tones higher

(♩ = 88)

Bu-dak leu-tik bi-sa nga-pung.. Ba-ba-ku nga-

... pung-na peu... ting Ngu-ri-ling Ka-ka-la-

jang-an Ne-ang-an ru .. a-mis-a-mis

Sa-ru-pa-ning bu-bu-ah-an

Na-on bae

ru ka-pang... gih.

18. KINANTI

SINGER: SUDRADJAT
 HOME TOWN: SINDANG KEMPENIG
 T.L.: 0.81 min.
 O.P.: 2 tones higher

(♩ = 135)

mp Tu-ri-ang di-na ba-ba-tu... 06

Me...

f lak... ba... ko...

mf di pa... si... sir... Hi-ra

ka... sung... ka...

di ka... li... dja... ga...

Sa-sa-wi... dja... di...

di-pi-pir... Da-un pu-lus

19

Handwritten musical score on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style that combines Western notation with traditional Indonesian notation, including various note values and rests. The lyrics are written below the notes. The second staff continues the melody. The third staff ends with a double bar line and a *pp* (pianissimo) marking. The lyrics are in Indonesian and appear to be a form of Sundanese or Javanese.

di-lu... hu-nan Geu-ning
Pang-po-rang... dja-di... di...
leu... wi...

19. ASMARANDANA

SINGER: SUDRADJAT

T.L.: 0.64 min.

O.P.: $2\frac{1}{2}$ tones higher

(♩ = 135)

Bo-sen ... ngu-ping si-ang.. weng-i.... Ka...
ma-na.. ab-di nja ne-. ang....
Mun.. sum-ping ku an-.... djeun.. ba...e
U-lah sok ngang-go a-le-man....
Da mo-. al..... di-se-... mah-
se-... mah... Ma-na-m sih...
ab-di teh ang... Kuh
Ma-lah sang-gem, Ma-lah sang-gem.

gem nga-

pp mf pp

ren- tjang: an

18

20. KINANTI DJEMPLANG TITI

SINGER: SUDRADJAT

T.L. (verse 1): 0.58 min.

(verse 2): 0.56 min.

O.P.: 2½ tones higher

(♩ = 135)

ku-... ku-... pu- ti- lu

ku- la-... wu A- ri... ni-...

mu... hi- deung... deu- i

Tjat... man-... tjat ka- ba- le...

pu- lang Nga- it ma-... jang

ku Ka- ram- bi

Ba- do-... ang... ma- nuk

ba- do- ang... Eun- teup di- na

pa-... ku... ha-... dji

U- (e) lah... ben-du... ku
 sa- ki-... tu Mo-al Ta-...
 mi... wang-sul... deu-i
 So-... re- ang sa- hes teu..
 ha-... jang... Pi- kir (e) nga- it...
 ti pan- deu- ri..
 Da-go- ri... an... ab-
 di ri da- go- an Sa-
 tung- tung ga- deh..
 sa- la- ki

21. KINANTI

SINGER: SUDRADJAT

T.L.: 0.35 min.

O.P.: 1 tone higher

(♩ = 132)

mf Bu-dak leu-tik... bi-sa nga-pung Ba .05

ba-ku... nga-pung-na peu... ting .08

Ngu-ri-ling Ka- Ka-la-jang-an .05

Ne ang-an nu a-mis- a-mis .06

Sa-tu-pa-ning bu-bu-ah-an Na .06

pp on ba-e nu Ka-pang... gih.

2/2. ASMARANDANA

SINGER: SUDRADJAT

T.L.: 0.35 min.

O.P.: as below

(♩ = 132)

mf E-ling e-ling mu-rang-ka... lih

Ku-du a-pik... djeung ber-se-ka U-lah

o-doh ka-pa-ngang-go Mun Ko-tor geu-wat

seu-seuh... an... So-eh geu-wat ka-

put-an Ku-nu bu-ruk ma-sing bu-

tuh... Ku-nu a-njar ma-sing

le... bar.

pp

23. DURMA

SINGER: SUDRADJAT

T.L.: 0.39 min.

O.P.: 1 tone higher

(♩ = 107)

(♩ = 107)

mf Ngu-sap ku-mis tang-gah ba-ri-na su-sun-bar... Tjo-ba... li-hat nan... ti...

f Di-da-lam pe-pe... rang... an Gu... a pu-nja bi-a-sa Dan gu-a pu-nja b'ra-ni Me-nang-Kap ra-dja Ti-a-da... lah ta-kut ma-ti...

24. MASKUMAMBANG

SINGER: SUDRADJAT

T.L.: 0.25 min.

O.P.: $1\frac{1}{2}$ tones lower

(♩ = 127)

mp Eh ba-ru-dak... ku-du mi-kir (e) ti-

leu-... leu-tik Ma... neh... Ka-hu-...

mf tang-an... ku ko-... lot... ti

ba-rang la-... hir... Ne-pi ka-a-

jeu-na pi-... san.

25. MIDJIL

SINGER: SUDRADJAT

T.L.: 0.58 min.

O.P.: $\frac{1}{2}$ tone lower

(♩ = 126)

mp Me- sat nga- pung Ra- den Pring-gan- da-
 ni- Djeung me-ga geus a-... wor
 mf Beu-ki li-la beu-ki lu-hur ba-... e mp
 La-... rak-li-rik ni-nga-li ka-
 bu-... ni Ngi-la-ri Kang Ra-... i
 Pa-... nge-ran Bi-... ma-nyu.

26. PANGKUR

SINGER: A. HAMID

HOME TOWN: TASIKMALAJA

T.L.: 0.47 min

O.P.: 2½ tones lower

(♩ = 125)

Se- dja nja... ba nga- la-... la- na

Ngi- tung tem... bur nga- dja- djah mi- tang- an

Ko-... ri Hen- teu pu- guh nu di-

... ding-djug Ba- lik- kan pa- man sa- da-

ja... "Nu ti ma-... na ti- tu-

an se- mu ra-... ru- suh?" Lu- rah be-

gal nga- wa- lon-... an "A- ing nga- ran

Dja- ja Pa-... ti"

27. MIDJIL

SINGER: A. HAMID

T.L.: 0.59 min.

O.P.: 2½ tones lower

(♩ = 132)

Me- sat nga... .. pung Ra-den Pring-
 gan-da... ni Djeung me- ga... geus
 a-... .. wor Beu-ki li-... .. la
 beu- ki lu-hur ba-e La-rak-
 li- rik ni- nga- li Ka- bu-... mi
 Ngi- la- ri Kang Ra-... i Pa- nge -ran
 Bi- ma-... .. nye.

28. DANGDANGGULA

SINGER: A. HAMID

T.L.: 0.82 min.

O.P.: 1 tone lower

(♩ = 125)

Pa- ne... ne- da...

Se... puh beu- rang peu- ting,

Lain har... jang di- ki- rim-

an tu- ang A- ta- wa ba- rang nu

a-... heng Ngan ha- jang u- lah bi-

ngung Di- ki- rim-

an nu ma- tak pu- siang Di-... tam-

bah ku ka- me- lang. Nu ma- tak mang-

Handwritten musical score on five staves. The notation includes treble clefs, key signatures with one flat (B-flat), and various musical symbols such as notes, rests, slurs, and dynamic markings like *p* (piano). The lyrics are written in Indonesian below the notes.

Lyrics:

pa- ung Ma... nah se-puh
ma-sing se-nang Ti-is pi-
kir se-nang nga- he-nang-nga-
ning Su- Ka ma-nah
bu-nga- ngang p

29. SINOM

SINGER: A. HAMID

T.L.: 0.63 min.

O.P.: 1½ tones higher

(♩ = 116)

mp War-na-war-na la-uk em-

pang Seu-eur nu.. sa-mi djeung.. ping-

ping Pa.. gu-lung.. pa-tum-pang.. tum-

pang Rat-na Rang-ga- nis ni-nga-

Ni.. (e)-nga li-keun lauk

tja-i La-la-wak... pa-ting su-

ru- wuk Se-

pat pa-ting ka-ro-tje-pat... Dju-lung-dju

lung... nga-dja-ling... djang...

mf Si-si ba-... long... ba-ling-bing..

si-si ba-lung-... bang...

30. ASMARANDANA

SINGER: A. HAMID

T.L.: 0.39 min.

O.P.: as below

(♩ = 112)

E-ling-e-ling mu-rang ka-lih Ku-du a-
 pik... djeung ber-se-ka U-lah
 o-doh Ka-pa-ngang-go Mun ko-tor geu-
 wat seu-seuh-an So-eh geu-
 wat ka-pu-tan ku-nu bu-ruk ma-sing
 bu... tuh... ku-nu a-
 njar ma-sing... le... bar...

31. KINANTI

SINGER: A. HAMID

T.L.: 0.43 min.

O.P.: as below

mp Bu-dak leu-tik bi-sa nga-pung....

Ba-ba-Ku nga-... pung-na peu-... ting

Ngu-ri-ling Ka-... Ka-la-jang-

an Ne-ang-an nu a-mis

a-... mis Sa-re-... pa-ning bu-bu-

ah-an-... Na-on ba-e nu Ka-

pang-... gih

32. MASKUMAMBANG

SINGER: A. HAMID

T.L.: 0.29 min.

O.P.: as below

(♩ = 108)

mp Eh ba- ru- dak.... Ku- du mi- kir Gi-..

leu-..... leu- tik Ma- neh Ka- hu-

tang-..... an..... Ku ko- lot ti ba-

rang la-..... hir..... Ne- pi

ku- a-..... jeu- na pi-.....

San.

33. PANGKUR

SINGER: SJAMSUDDIN
 HOME TOWN: SUMEDANG
 T.L.: 0.40 min.
 O.P.: 1 tone lower

(♩ = 115)

Se-dja nja... ba nga-la.. la-na

Ngi-tung lem-bur nga-dja-djah Mi-lang-an Ko-
 ri

Hen-tau pu-guh nu... di-.....

djung-djung Ba-lik pa-man sa-
 da-ja...

Nu ti ma... na ti-tu-an

se-mu ra... ru-suh Lu-rah

be-gal nga-wa-lon... an

A-ing nga-ran Dja-ja... Pa-ti.

34. SINOM

SINGER: SJAMSUDDIN

T.L.: 0.55 min.

O.P.: 2½ tones lower

War- na... war-na lauk em... pang....

Seueur... nu sa- mi djeung ping-ping Pa- gu-

lung pa- tum-pang-tum... pang Rat-na Rang-ga...

nis ni- nga-... li Ni- nga-li keun lauk

tja- i La... la- wak pa-ting su-

ru- wuk Se... pat pa-ting ka-ro- tje-

pat Dju-lung-dju-lung... nga-dja- ling....

djing Si- si ba... long ba-ling-bing si-si

ba... lung-bang...

35. DURMA

SINGER: SJAMSUDDIN

T.L.: 0.36 min.

O.P.: 2 tones lower

(♩ = 104)

mp A duh to bat mf si ho reng Ki eu
 ra sa na Ba rang wak tu rek in dit
 A ja to tan de na Bet tja i ge tin
 di ga na Djeung ta ra ta ra ti
 sa sa ri Gagak di sa da
 Nge lak lu hur eun tja

36. ASMARANDANA

SINGER: SJAMSUDDIN
 T.L.: 0.37 min.
 O.P.: $\frac{1}{2}$ tone higher

(♩ = 137)

mp E- ling- e- ling nu- rang Ka- lih... Ku

du a-... pik djeung ber... se- ka U- lah

o- doh Ka pa- ngang-... Mun... Ko- tor geu-

wat seu- seu-... an... So- eh gu- wat Ka- put-

an Ku- nu bu- ruk ma- sing bu- tuh

Ku- nu a- njar ma- sing... le- bar

37. KINANTI

SINGER: SJAMSUDDIN

T.L.: 0.33 min.

O.P.: 1 tone lower

(♩ = 87)

mp Duh ku... ma-ha a-tuh i-bu 06

A-nu-nu dju se-nang... ga-lih 06

Ieu ab-di nu sang-sa... ra Ngin- 05

tun-keun se... rat sa-hi-dji 05

Mu-gi... ku-i-bu di-ma... nab 06

Ieu pi-hon... djuh sim ab... di.

38. KINANTI

SINGER: SJAMSUDDIN

T.L.: 0.30 min.

O.P.: $\frac{1}{2}$ tone lower

(♩ = 112)

Bu-dak leu-tik bi-sa nga-pung... Ba-
 ba-ku nga... pung-na peu... ting Ngu-ri-ling
 Ka-ka-la-jang-an Ne-ang an nu a-
 mis-a-mis Sa-ru-pa-ning bu-bu-ah-
 an Na-on ba-... e nu Ka-pang... gih.

39. PUTJUNG

SINGER: SJAMSUDDIN

T.L.: 0.25 min.

O.P.: 1 tone lower

(♩ = 125)

mf Ba-pak Pu-... tjung ka-beu-ki-na

09

mf pa is ti-pung Djig ka-wa-rung meu

04

li ba-ko... djeung daun ka-wung djig ka-

06

li-... sung ma-ling ha-jam ke-keok-

06

an.

40. MASKUMAMBANG

SINGER: SJAMSUDDIN

T.L.: 0.22 min.

O.P.: 1 tone lower

(♩ = 73)

Eh ba-ru-dak ku-du mi-kir ti leu-...
tik.... Ma-neh ka-hu-tang-an...
Ku ko-lot ti ba-rang la-hir...
Ne-pi ka-a-jeu-na pi-... San.

41. KINANTI

SINGER: M. ROCHIM

HOME TOWN: BOGOR

T.L.: 0.28 min.

O.P.: as below

(♩ = 136)

mf Bu- dak leu- tik bi- sa nga- pung Ba- .04

ba- Ku nga- . . . pung-na peu ting .06

Nga- ja- lang Ka- Ka- la- jang- an Ne- ang- an nu .05

a- mis- a- mis .04 Sa- ru- pa- ning bu- bu- ah- .04

an Naon ba- . . . e nu Ka- pang- . gih- .

42. MASKUMAMBANG

SINGER: M. ROCHIM

T.L.: 0.24 min.

O.P.: as below

(♩ = 137)

Eh ba-ru-dak.. ku-du mi-kir ti leu-...
 leu-tik Ma-neh Ka-hu-tang-an...
 Ku ko... lot ti ba-rang la-hir Ne-
 pi ka-a-jeu-na pi-... san.

mf p .09 .05 .05 .05

43. KINANTI

SINGER: DJENAL

HOME TOWN:

SINDANG-KEMPENG

T.L.: 0.32 + 0.34 min.

O.P.: as below

(♩ = 112)

PADA I

Bu-dak leu-tik bi-sa nga-pung... Ba-
 ba-ku nga-... pung-na peu-ting... Nga-
 Ta-jang Ka-... Ka-la-jang-an
 Ne-ang-an nu... a-mis a-mis
 Sa-ru-pa-ning bu-bu-ah-an... Na-on
 ba-e nu Ka-pang... gih.

PADA II

A-ri beu-rang ting ga-ran-tung... Nga-
 gan-tung na... da... han Ka-... i

Handwritten musical score on four staves. The lyrics are in Indonesian. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and slurs. There are also some handwritten annotations like 'Tjik em-' and 'Lolong'.

Di - sa - da... ko - ko - tje - a - kan Tjik em -

pek... Ku -... Mi - mi pi - kir Na - on

e - ta teh nga - ra - na... Lolong

la - mun teu ka - pang -... gih.

44. KINANTI

SINGER: A. SOPANDI

HOME TOWN: BANDUNG

T.L.: 0.24 min.

O.P.: 1½ tones lower

(♩ = 125)

mp Bu-dak leu-tik bi-sa nga-pung... Ba-ba-ku nga:.. pung-na... peu-ting Ngu-ri-ling ka-ka-la-jang-an Ne-ang-an nu a-mis- a-mis Sa-ru-pa-ning bu-bu-ah-an... Na-on ba:.. e nu Ka-pang:.... gih.

45. KINANTI

SINGER: A. SOPANDI

T.L.: 0.49 min.

O.P.: as below

(♩ = 110)

Bu-dak leu-tik.. bi-sa nga...
 pung Ba-ba-ku nga... pung-na...
 peu.. ting Ngu-ri-ling Ka-Ka-la-jang..
 an Ne-ang-an nu... a-mis.. a... mis
 Sa-tu-pa-ning bu-bu... ah.. an
 Naon... ba... e nu Ka... pang-gih
 [Sa.. tu-pa-ning bu... bu-ah-an Na-
 on ba-e nu Ka... pang... gih].

46. ASMARANDANA

SINGER: A. SOPANDI

T.L.: 0.27 min.

O.P.: $\frac{1}{2}$ tone lower

(♩. = 84)

mf Gan-da-sa-ri bu-ah a-f ti P Ba-tja-an

ab-... di sa-da-ja mf Bu-ku pi-

nuh ku pa-pa-es pan teh dja-di

pa-ta-ma-nan sf Ta... man war-na-ning kem-

mf bang Kem-bang gan-da Kem-bang a-

rum... Ma-tak he-bar ma-ma-nah...

mp an.

47. ASMARANDANA

SINGER: A. SOPANDI

T.L.: 0.65 min.

O.P.: as below

(♩ = 102)

Kem-bang Pu-ting djeung Ma-la-ti Kem-bang we-
 ra djeung Ma... la... ti
 (a-duh am-pun ...)'
 ra ros sok tu-ma-ros ka-ma-na a-ri du-nung-an
 (a-duh ... am- ... pun ...)'
 Du-nung-an nu mi-ka he-man...
 (nu ... mi-ka he- ... man ...)'
 Sa-sa-ri-na sok nga-

Musical notation includes notes, rests, and dynamic markings: *p*, *mf*, *f*, and *f*.

Handwritten musical score on three staves. The first staff contains a melodic line with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It includes a double bar line with a repeat sign and a fermata. The lyrics "lan... tung..." are written below the first part, and "Ka sim ab-" below the second part. The second staff continues the melody with lyrics "di..." and "nga... lang... lang...". The third staff shows a descending melodic line with lyrics "an...". A piano dynamic marking "p" is present at the end of the third staff.

lan... tung... Ka sim ab-

di... nga... lang... lang...

an... p

148. SINOM BUHUN

SINGER: A. SOPANDI

T.L.: 0.56 min.

O.P.: $\frac{1}{2}$ tone lower

(♩ = 113)

Si-ki Ta-rum ri-nuh kem... bang...

Ba-do-ang ma-nuk ba-do-ri...

Eun-teup di-na Ka-li Dja...

Ma-nuk wa-let... djang-djang beu-

si... Kih... Kir di-

sa-da ti peu... ting... Di-na

tang... Kal... tan-djung Eu... tur...

Ku- ma pi-ak-al-eun-a-

Handwritten musical score on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a melody with a dotted quarter note followed by an eighth rest, then a quarter note, and a half note. A bracket under the half note is labeled ".05". The lyrics "na" and "Me-lak su- pa-... sa-mar" are written below the staff. The second staff continues the melody with a quarter note, a dotted quarter note, and a half note. A bracket under the dotted quarter note is labeled ".06". The lyrics "dja- di" and "Da-un ba- kung..." are written below. The third staff shows a sequence of eighth notes, some beamed together, and a final half note. The lyrics "pi- si- tan buah... ko- ko-... San..." are written below. The score ends with a double bar line and a repeat sign.

na Me-lak su- pa-... sa-mar

dja- di Da-un ba- kung...

pi- si- tan buah... ko- ko-... San...

49. PUPUH SINOM

SINGER: A. SOPANDI

T.L.: 0.96 min.

O.P.: $\frac{1}{2}$ tone higher

(♩ = 104)

mf Tjing a- tuh bu- lan sing tja- ang Nja ma- neh.

nem- bong... keun... di-... ri...

mp U- lah ka-

ha- lang- an me- ga

p Ma- sing Ka-

ru-... nja Ka Ka- mi

mf A- nu keur li- wung pi-

Kir lir

a-nu Keu-na... Ku...
 du... jung... A-jeu-
 na... rek nga-bung-bang... Nga-lan-
 tung... niis... Keun... pi... Kir...
 Su-gan ba-e su-gan
 ba-... e
 bi-sa nja... la... ja-Keun ba-
 dan...

50. DANGDANGGULA BAJUBUD

SINGER: A. SOPANDI

T.L.: 1.16 min.

O.P.: 1 tone lower

(♩ = 85)

Se... kar ma-ning

Ka... si-lir ku a- ngin

Sok ka-... li-

gat *mp* Ka- te- bak ma-

ru- ta

Ka- ka- jon pa- ting pe- le- nong

f Dji- ga nu nan- don keu u- *mur*

E- breh di- na tjip- ta- ning a-

ti-... Nia... pi-nu-

lung-an te- Kad... Mun a-ja.

pa-ke-wuh...

Ma-ung... nga-muk ga-djah.

me-ta... Lu-as i-klas

la-li ra-bi te-gang pa... ti...

Nga-be-la Ban-djar... Ka-

rang...

51.. PANGKUR

SINGER: A. SOPANDI

T.L.: 0.34 min.

O.P.: 1 tone higher

Se-dja nja-ba nga-la... la-na Ngi-tung
 lem-. bur nga-dja-djah mi-lang-an Ko...ri
 p Hen-teu pu-guh nu... di- djug- djug Ba- tik.
 Kan pa-man sa- da- ja.... "Nu Ei ma-na
 ti- lu-an se- mu ra- ru- suh?"
 Lu-rah be- gal nga-wa- lon-an....
 ing nga-ran... Dja- ja... Pa- ti."

52. DURMA

SINGER: A. SOPANDI
 T.L.: 0.32 min.
 O.P.: 1½ tones higher

(♩ = 105)

Beu-reum bo-das ban-de-ra In-do-ne-si-a
 Beu-reum tan-da-na wa-ni
 Bo-das ka-su-tji-an Wa-ni sar-ta be-ner
 te-kad Ba-bak-ti da-sar-na su-tji...
 Be-la-na-ga-ra
 Ma-lar... mul-ja su-gih... muk-ti...

53. MASKUMAMBANG

SINGER: A. SOPANDI

T.L.: 0.27 min.

O.P.: as below

mp Eh ba-ru- dak.. Ku-du mi-Kir ti

leu... leu- tik Ma..

neh ka-hu... tang-an Ku ko-

lot ti ba-rang la-hir... Ne-pi

ka a=... jeu-na.... pi-san.

Time signatures: 2/4, 2/4, 2/4, 2/4, 2/4, 2/4

Dynamics: mp, mp, mp, p

Slurs: Over the first two staves, over the third staff, and over the last two staves.

Accents: Under 'ba-ru-', 'da-k..', 'ti', 'Ma..', 'ku ko-', 'Ne-pi', 'pi-san'.

54. ASMARANDANA

SINGER: A. SOPANDI

T.L.: 0.32 min.

O.P.: 1 tone lower

(♩ = 144)

mf E-ling-e-ling mang-ka e-ling Ru-ming-kang

di-... bu-mi a-lam Dar-

ma wa-wa-jang-an... ba-e Ra-ga

ta-ja pa-nga-wa-sa Mun.. Ka-

sa-sar nja lam-pah Nap-su nu ma-tak Ka-du-

hung... Ba-dan a-nu Ka-tem..

puh-... an.

APPENDIX III

Literature about the Music of Java

Understandably enough, perhaps, the extremely attractive music of the *gamelan* and other smaller instrumental ensembles in the islands of Java and Bali has absorbed almost exclusively the attention of investigators of the music of these islands. Even after the *gamelan's* first European appearance of 1889 in the *Exposition Universelle Paris*, it left a lasting impact on French musical style, notably on that of Debussy, coinciding with a growing interest on the part of European (mainly Dutch) investigators, some of whom, especially in the later colonial period, were instructed by the Dutch government to make a systematic study of the culture of 'The Indies'.

The attention of a wide body of research workers was directed to the art of instrument making, to the fascinating wealth of musical forms and instrumental combinations of *gamelan* and smaller ensembles, to the evidence of past musical culture in temple reliefs, archaeological excavations and literary inscriptions, to the vital role of music in *wajang*, dance, literature, mythology and functionary and ceremonial activities. However, as Mantle Hood points out as late as 1954, 'there has been one noticeable lacuna among the copious publications of Western and Eastern writers - a systematic study of the music itself'.¹

Apart from short musical descriptions in early Dutch colonial reports,² little scholarly interest in Javanese music was shown until the second half of the nineteenth century, during which, besides the appearance of articles on specific subjects, some nuclear themes of *gending* and melodic skeletons of songs were written down in Javanese and European notational systems and collected by Javanese and Dutch musicians. Early in the nineteenth century, however, following the brief period of British control in Java, the Englishmen T.S. Raffles³ and J. Crawfurd⁴ in their general 'histories' of Java each included a

description of Javanese music which was a little more thorough and sympathetic than was common at the time, and even included some Europeanised 'transcriptions' of a few instrumental and vocal melodies, some translated *matjapat* and other song texts, and mention of some of the *matjapat* poetic regulations.

A.J. Ellis⁵ became the pioneer of the study of *slendro* and *pelog* scale structures in 1884, describing them with the aid of his pitch measurement system in cents. Useful early publications about Javanese music, sometimes including some musical transcriptions, were made among others by J. Groneman,⁶ J.P.N. Land,⁷ and C. Sachs.⁸

Large numbers of publications about Javanese music have appeared in the twentieth century, including those in important periodicals about Javanese culture such as *Djawa*,⁹ which gradually accumulated information about a wide variety of aspects of the culture of Java and nearby islands.

Linda Bandara's short article 'Über javanische Musik',¹⁰ serves as a general introduction to the field. Passing references were made to Javanese music by R. Lachmann¹¹ and C. Sachs.¹² E.M. Hornbostel¹³ wrote about the origins of Javanese tone systems. M.E. Bukofzer's *The Evolution of Javanese Tone Systems* appeared in 1944 (New York).

The musicological writings of J.S. Brandts Buys and his wife A. Brandts Buys-van Zijp (in Dutch) are valuable not only for their factual and descriptive information in articles about areas of music hardly touched by others, but also for their sympathetic attitude to and keen insight into the music of Java. Particularly valuable are *Over de Ontwikkelingsmogelijkheden der muziek op Java*¹⁴ and *De Toonkunst bij de Madoereezen*.¹⁵

The basic work for all research into music in Java is Jaap Kunst's encyclopaedic *Music in Java*, its two volumes published in the second edition and translated into English in 1949. Besides writing various works and articles about music in various Indonesian regions (Bali, Flores, Nias, New Guinea etc.), Kunst delved into theories about Indonesian culture contacts with other parts of the world, the origin of the *slendro* and *pelog* scales, and the study of the musical instruments. About the very little studied music of West Java, he contributed three articles as well as the sections on the subject in *Music in Java*. In all, he contributed about sixty publications dealing with the music of the Indonesian archipelago.

In 1954, Mantle Hood published *The Nuclear Theme as a Determinant of Patet in Javanese Music*, which has the distinction of being the first systematic study of any one musical element of Javanese music. Limited to a study of *patet* in Central Javanese *gending* nuclear themes, it yielded valuable results. However, it does not and did not set out to say the last word on this difficult problem in all its musical and extra-musical characteristics, in its regional diversity and in its vocal and instrumental variations.

Several other mid-twentieth-century publications include discussions of historical and/or song-textual elements of Javanese music.¹⁶ Descriptive and analytical articles by Ernst Heins¹⁷ and N. Tirtaamidjaja¹⁸ on Javanese instrumental music and dance are to be found in the periodical *Indonesia*,¹⁹ which has adopted the function of the older Dutch periodicals such as *Djawa* of distributing information by research workers on Indonesian culture, history, and society. Among Hood's recent articles, the most valuable from the point of view of research are, perhaps, 'The Javanese *Rebab*',²⁰ which is a partial result of the author having gained a proficiency in performing the instrument, and 'Sléndro and Pélog Redefined'.²¹

Various Javanese and Sundanese writers such as Ki Hadjar Dewantara,²² R.M.A. Koesoemadinata²³ and R. Ng. S. Probohardjono²⁴ have written about musical theoretical subjects (theories of scales, *patet*, *kembangan*, descriptions of *gending* forms and song types etc.). Book One of R. Tedjohadisumarto's series *Mbombong Manah*²⁵ presents factual information about the main aspects of *tembang* and *gending* in the Surakarta area. Various articles about modern Javanese theatre, music and musical instruments etc., have been published since the 1945 Revolution by Javanese and Sundanese writers, especially in periodicals such as *Hudarnmas*²⁶ and *Zaman Baru*.²⁷ Soedarsono's useful article entitled 'Classical Javanese Dance, History and Characterization' appeared in *Ethnomusicology* in 1969.

Tembang Matjapat

Despite its pervasive importance in Javanese life and culture, *tembang matjapat* has hardly been investigated at all in the half thousand or so publications about the music of the Indonesian archipelago. Indeed, very little research dealing with any type of song from Central, West or East Java or any other region has been attempted, whether it be on the *lagu dolanan* (songs for children), the *tembang gede* (songs in 'great' Indian poetic metres) or the *tembang tengahan* (songs in 'middling' autochthon metres). Linguistic and prosodic aspects of *matjapat* texts have been mentioned by some authors²⁸ and a few have included occasional transcriptions of song melodies.²⁹ Pages 122 to 126 of Jaap Kunst's *Music in Java* include a list of *matjapat* metres, reference to their generally accepted content character and some comments about the manner of singing. R. Tedjohadisumarto's *Mbombong Manah (Djilid I)* contains facts about *matjapat* prosodic structure, poetic techniques, possible meanings of the metre titles, the usual content character of the metres and the desired manner of singing. References to songs in *matjapat* metres

as performed on the islands of Madura and Bali are contained in

'De Toonkunst bij de Madoereezen' by J.S. Brandts Buys and A. Brandts Buys-van Zijp,³⁰ *De Toonkunst van Bali* by Jaap Kunst and C.J.A. Kunst-van Wely³¹ and in *Music in Bali* by Colin McPhee.³²

In recent times, some of the most popular *matjapat* texts (including some *kidung*) have been printed in pamphlet form for popular use, as well as skeletal notations of some *matjapat* melodies.³³ These are usually notated in their melodic outlines only in number script (a solfa-like system), and serve either to aid the memory of the singer or, in the case of a new song, to indicate the main melodic line around the tones of which a singer may improvise and give life to a melody in his own *tembang* style.

Recordings of unaccompanied *matjapat* songs are (to the author's knowledge) not on the market, but disc recordings of musical works which include songs in *matjapat* metres, with or without *gamelan* accompaniment, are to be found.³⁴ An example of Sundanese solo *matjapat* singing, accompanied by *katjapi*, can be found on the record *Music of Indonesia*, the song being entitled *Udan Liris*.³⁵ Sundanese songs in *matjapat* metres are sometimes performed in West Java to the accompaniment of the *katjapi*, *rintjik* and *suling*, as in the case of the disc BAM LD 110B, which includes recordings of *Sinom Degung*, *Katineung* (*Asmarandana*) and *Kapati-pati* (*Sinom*).

Cultural History

Some Javanese literary sources contain references to or descriptive passages on the musical life in the courts of the time in which they were written. Of the available sources, the three most significant from a musical point of view are *Prapantja's* description in the *Nāgarakertāgama*³⁶ of instrumental and vocal music in the fourteenth-century *Keraton* of the great *Madjapahit* empire

the *Pararaton*³⁷ of the *Singasari* period and the early nineteenth century *Tjéntini* Romance³⁸ compiled from earlier sources by Surakarta court scholars.³⁹

A number of mid-twentieth-century authors have dealt with problems of Javanese cultural history, religion, sociology and the development of theatre, all of which have bearing on general musical trends.⁴⁰ A. Slamet,⁴¹ C. Geertz,⁴² J.L. Peacock,⁴³ and others have written about the folk origins, popular content, and humour of *Ludruk* and other forms of modern Javanese theatre. Several writers have discussed the regression or 'involution',⁴⁴ of Javanese culture in the last one and a half centuries or so and the tendency of the courts to become prototypes of classical culture.

Th. Pigeaud (1932) distinguished between court and folk art in Java, which he interpreted, however, as being only gradations in the cultivation of the one art field. In his *Literature of Java* (1967) he frequently related his conception of the history of Javanese literature to social, political and general artistic trends. W.F. Wertheim among others stressed the living source of Javanese court culture in the villages and the continual interaction throughout history between *keraton* (royal seat), *desa* (village), *pasisir* (coastal Moslem) and 'popular' culture.⁴⁵ Geertz, on the other hand, distinguished three art clusters in Java on the basis of sociological attitudes: the *alus*, the *kasar* and the *national* art complexes.⁴⁶

Various scholars have put forward hypotheses as to how Javanese-Indian culture contact could have taken place in the early centuries A.D.⁴⁷ In the last decades, several scholars (especially van Leur) have demoted the myth commonly accepted in the colonial period that Indians imposed their high culture on a Javanese primitive society during the first few centuries of their contact with Java, this myth being based on a serious under-estimation of Javanese pre-Hindu civilisation. Active two-way culture contact between Java and India was emphasised by Schrieke (1955), Vlekke (1959) and Holt (1967).

The impact of Islam on Javanese culture has been dealt with by Schrieke, van Leur, Vlekke, and others who discussed, among other things, the way Islamic power and teachings were consolidated in Java. Wertheim, stressed humanistic Islam as a symbol of resistance to the 'Hindu caste' and 'colonial caste' system⁴⁸ and the resulting Javanese tendency to make efforts to preserve the old culture. Pigeaud believed that certain ancient art forms such as *gamelan* and *wajang* were freed from religious taboos, spread and popularised in the early Islamic period.⁴⁹ Schrieke, Jay and others mentioned the syncretism of Islamic and pre-Islamic concepts in Javanese religion, while Legge⁵⁰ emphasised the social tensions between the elements that finally reached degrees of syncretism. Kunst mentions the slight Arabic influence on Javanese music,⁵¹ which consisted chiefly of some instances of Persian-Arabic instrumental borrowing. Wagner (1954) and others mentioned the regression of architectural and plastic arts but the rise of music, dance, and the decorative arts in the early Islamic period (especially under Sultan Agung - 1613-1645).

European art, which was regarded by the Javanese in the colonial period as being antagonistic to and possessing little common ground with their own culture, has been regarded by most scholars as having had a negligible influence upon classical Javanese art styles. The impact of Western art upon modern trends in Indonesian city art may, however, be of a more far-reaching nature. Clair Holt (1967) presents a detailed study of Indonesian art (especially the plastic arts, dance, and *wajang*) during the revolutionary and post-revolutionary periods within her broad and sympathetic examination of Indonesian artistic phenomena in their historic and pre-historic origins and development.

NOTES

1. *The Nuclear Theme as a Determinant of Patet in Javanese Music*, Groningen, 1954, p. 3.
2. For a list of these, see Jaap Kunst, *Music in Java (MJ)*, The Hague, 1949, pp. 5-6.
3. *The History of Java*, London, 1817, repr. Kuala Lumpur, 1965; about *matjapat* poetry pp. 399ff, about musical instruments, pp. 469ff.
4. *History of the Indian Archipelago*, Edinburgh, 1820; about *matjapat* poetry see Vol. II, pp. 22ff; about musical instruments, see Vol. I, pp. 332ff.
5. 'Tonometrical Observations on some Existing Non-harmonic Musical Scales', *Proceedings of the Royal Society*, Vol. XXXVII, London, 1884, pp. 374ff. *Über die Tonleitern verschiedener Völker*, 1885.
6. *De Gamelan te Jogjakarta*, Amsterdam, 1890; with preface by J.P.N. Land, 'Over onze kennis der Javaansche Muziek'.
7. *Über die Tonkunst der Javaner*, in *Vierteljahrschrift für Musikwissenschaft*, 1889, pp. 193-215.
8. *Die Musikinstrumente Indiens und Indonesiens*, Berlin, 1923.
9. *Tijdschrift van het Java-Instituut*, Surakarta, 1921-39.
10. *Die Musik*, 1910, pp. 341-7.
11. *Die Musik der außereuropäischen Naturvölker*, Potsdam, 1929.
12. References in his books about musical instruments and in *The Rise of Music in the Ancient World, East and West*, 1943.
13. 'Über ein akustisches Kriterium für Kulturzusammenhänge', *Zeitschrift für Ethnologie*, 1911, pp. 601ff.
14. *Djawa*, Vol. 1, 1921, pp. 1-90.
15. *Djawa*, Vol. 8, 1928, pp. 3-290.
16. For example, C. Geertz, *The Religion of Java*, Glencoe, Illinois, 1960.
17. 'Supplemental Note on a Recent Javanese Gamelan Record', *Indonesia*, April 1966, pp. 22-9. 'Music of the Serimpi, Anglir Mending', *Indonesia*, April 1968, pp. 135- 52.

118. 'A Bedaja Ketawang Dance Performance at the Court of Surakarta', *Indonesia*, April 1968, pp. 31-61.
119. Benedict R. Anderson (ed.), New York, from April 1966.
120. *Music, Libraries and Instruments*, London, 1961.
121. *Selected Reports of the Institute of Ethnomusicology*, Vol. 1, No. 1, Los Angeles, 1966, pp. 28ff.
122. Ki Hadjar Dewantara and M.Ng. Najawitangka, 'Kawruh Gending Djawa', *Mardawa Lagu Djawa*, Surakarta, 1957; Ki Hadjar Dewantara, *Siari Swara*, 1930.
123. R.M.A. Koesoemadinata's most comprehensive work is *Ilmu Seni Raras*, Djakarta, 1969.
124. *Gending Djawa*, 2 books, Surakarta, 1955-63.
125. This consists of 5 books, Djakarta, 1958. Books 2-5 contain classical Javanese songs notated in number script.
126. Art magazine of the *Konservatori Karawitan Surakarta*.
127. Magazine of the *Lekra* cultural organisation (non-existent since October 1965.)
128. For instance, Th. Pigeaud, *Literature of Java*, Vol. 1, The Hague 1967, pp. 20, 24.
129. For instance, *Kunst, MJ*, App. 16, 19, 44, 46.
130. *Djāwā*, Vol. 8., 1928, pp. 3-290.
131. Weltevreden, 1925.
132. New Haven, London, 1966, pp. 298-303.
133. For instance, Mang Endang (collector), *Pangadjaran Tembang Sunda*, Bandung, 1968.
134. Songs in *matjapat* metres as performed in Javanese *Wajang Orang* theatre are recorded, for instance, on the Lokananta disc ALD-041, *Gatokatja Gandrung*. Columbia disc GJ 60-65, *Menakdjingga Lena* has recordings of *matjapat* songs as performed in *Langendrijan* theatre. Odeon A 39562a contains the song *Midjil Ketoprak* with *ketoprak* accompaniment. A *Sinden* *lampah sekar gending*-style *Kinanti Madumurti* performance is recorded on Odeon A 39603b. Other discs are listed in *Kunst, MJ*, pp. 576-8.

35. Folkways disc FE4406, side 2.
36. For the translation of this poem into English, see Pigeaud, *Java in the Fourteenth Century*, Vol. III, The Hague, 1960-3.
37. Translated into Dutch by J.L.A. Brandes, 1896, 1920.
38. For references to this poem, see Pigeaud, *Literature of Java*, p. 299 and various parts of *MJ*.
39. For other references, see General Index of Pigeaud's *Literature of Java*.
40. These include Jaap Kunst, 'The Cultural Background of Indonesian Music', *Journal of the International Folk Music Council*, Vol. I, Amsterdam, 1949; J.C. van Leur, *Indonesian Trade and Society*, The Hague, 1955; W.H. Rassers, *Pañji, the Culture Hero*, The Hague, 1959; B.H.M. Vlekke, *Nusantara; a History of Indonesia*, The Hague and Bandung, 1959; W.F. Wertheim, *Indonesian Society in Transition*, The Hague, 1959; F.A. Wagner, *Indonesien, Die Kunst eines Inselreiches*, Baden-baden, 1959; C. Geertz, *The Religion of Java*, Illinois, 1960; R.R. Jay, *Religion and Politics in Rural Central Java*, Yale University, 1963; Pigeaud, *Java in the Fourteenth Century*, The Hague, 1960 and *Literature of Java*, The Hague, 1967-70 (3 vols.)
41. 'Drama Daerah dan Penggarapannya', *Zaman Baru* 10/11, 1962.
42. 1960, pp. 261ff.
43. *Rites of Modernization. Symbolic and Social Aspects of Indonesian Proletarian Drama*, Chicago, 1968.
44. For a discussion of this term, see W.F. Wertheim, *East-West Parallels*, The Hague, 1964, pp.254ff.
45. *Indonesian Society in Transition*, 1959.
46. *The Religion of Java*, pp. 261-2.
47. For instance, J.C. van Leur, *Indonesian Trade and Society*, The Hague, 1955; B. Schrieke, *Indonesian Sociological Studies, Selected Writings of B. Schrieke*, The Hague, 1955 and 1957; W.F. Wertheim, *Indonesian Society in Transition*, The Hague, 1959.

- 48.. *Indonesian Society*, pp. 196-7.
- 49.. *Literature of Java*, p. 93.
- 50.. J.D. Legge, *Indonesia*, Englewood Cliffs, 1964, p. 50.
- 51.. In various parts of *Kunst, MJ* , 1949.

APPENDIX IV

Number Scripts and Tone Names in Javanese and Sundanese Songs

The number-script method of musical notation and tone names used for *slendro* and *pelog* songs in Central Java is basically as follows:

[dji] nem pat lu ro dji [nem]

[dji] nem pat lu ro dji [nem]

SLENDRO GENUS

PELOG GENUS

1̇ means an octave above tone 1 and 6̇ means an octave below tone 6.

In songs of the *salendro* genus and the *pelog* (*degurg*, *sorog* etc.) genus in West Java, the order of numbers, the tone names and octave designation is reversed:

[ha] da mi na ti la [da]

[ha] da mi na ti la [da]

SALENDRO GENUS

PELOG GENUS

The numbering and tone names vary from *patet* to *patet*.

In this book, however, the Central Javanese method only is used, in order to avoid confusion on the part of the reader.

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