VI

UNIDENTIFIED NAMES OF INSTRUMENTS AND ORCHESTRAS

In the previous chapters it has been shown that the majority of the Old Javanese instruments on the temple reliefs were identifiable, and that a fairly large number of names of instruments and orchestras could be placed in their correct context. This was done by means of comparison, in part with Sanskrit names and with Indian and Indochinese instruments, and in part with names existing in the Archipelago. This proved impossible with regard to a number of words, and these are listed here in alphabetical order, with their references in literature.

Angkup

O.J.O. XXIII 3.

bangbang

(bongbong) Hrsw. I 66 b; Mal. 305, 412; Was. VI; Kr. (bong-bong).

bonjing

Sut. LXXIII 15b; Batuan IIb 3.

buñjing

Bebetin A I, IIb 5.

bwajing

K.K. 73.

burançah

K.K. 73.

gérong

R.L. VII 132; U.P. (turas pagérong); Mal. LXXXI; 26 (version b), 13 (version c); Was. II 102; P.A. I.

kekèloran

A.P. XIV 3; B.T. 164; Wargasari.

ketur

Dj. pur.; Hrsw. IV 102a, VI 49a; T. V 105, 106.

müddhama

Wir. 85.

roñji(ng)

B.K. LXXXV 12.

salangsan

R. XXVI 24.
The above words will now be discussed in order.

It is not certain that *angkup* and *salangsang* refer to musical instruments. In present-day Javanese the word *salangsang* means “funnel-shaped object” and has no musical meaning.

*Bangbang (bongbong)* can be said to be a typical example of an onomatopoeic Indonesian word, possibly referring to a gong or a *bonang*-shaped instrument, but more likely to a *gambang-* or *calung*-like instrument with round bamboo keys. In any case it was an instrument which was struck, as indicated by the words *anabuh bongbong (bangbang) Kalih-Kalihan*.¹ In connection with this R. Goris says that *kalih-kalihan* could be either a further qualification of the general name of the *bangbang* species, or — and this seems more likely to me — an explanation of how the *bangbang* should be played. It possibly means “taking turns; alternately” or “on both sides”. In the latter case, however, the *bangbang* would have to be a drum, which is not very likely.

According to R. L. Mellema, *kalih-kalihan* (in *ngoko* speechstyle: *keloron*)² should be translated “as a pair”, which could point to the custom of playing two *bangbangs* simultaneously. As further references for *kalih-kalihan*, Van der Tuuk gives Malat 160, 161, 259 and 260³ and he says “of a musical instrument”. So the key to the interpretation of *bangbang* may well lie in the Malat.⁴

The word *burañcah* which is found only once, is left untranslated by Kern and in KBwb. IV 895 s.v.

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¹ Kr.
³ KBwb. II 231 s.v. kalih II.
⁴ Van der Tuuk (KBwb. IV 1084) apparently puts *bangbang* on a level with *gendèr*, for reasons unknown to me (possibly on grounds of some Balinese interlinear translation). In any case this author, too, considers it to be a key instrument.