

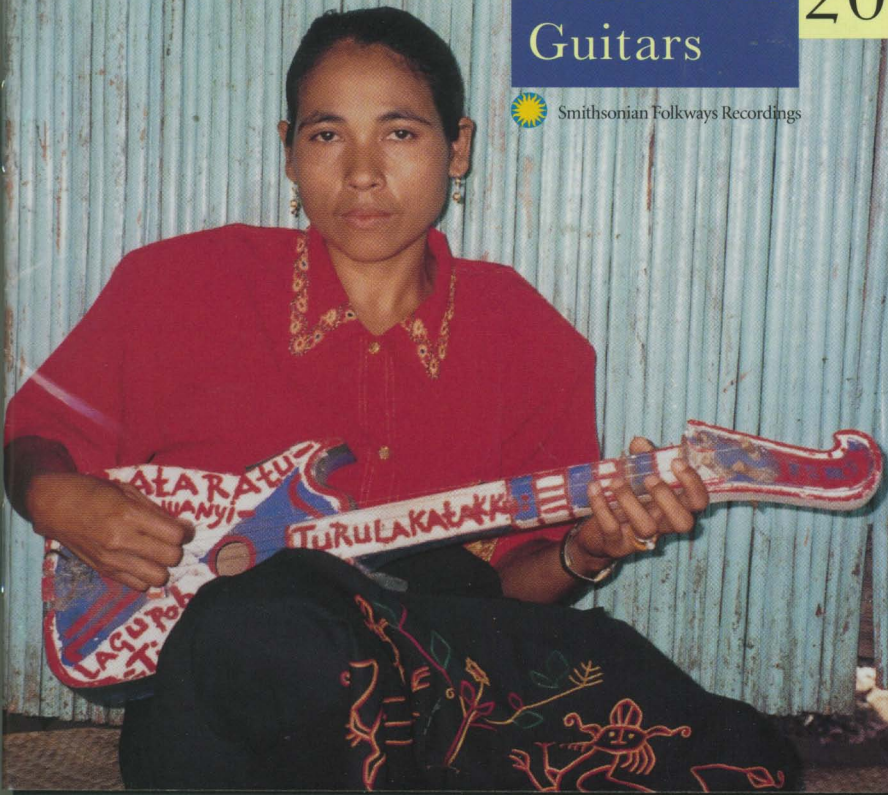
MUSIC OF INDONESIA

Indonesian Guitars

20



Smithsonian Folkways Recordings



MUSIC OF INDONESIA 20
Indonesian Guitars

The first instruments of the guitar family probably came to Indonesia on Portuguese ships in the sixteenth century. In this final album of our series, we look at various Indonesian responses to the guitar. In some regions, the standard instrument has acquired repertoires of local melodies to which verses in local languages are sung. This development is heard here in recordings from South Sumatra, Lampung, and South Sulawesi. Elsewhere, home-made instruments resembling guitars play in unique local idioms, as in our recordings from Sumba and western Timor. The national popular music genres always incorporate guitars: we hear a *kroncong*-style instrumental with Hawaiian guitar, and a delightful imitation—part homage and part parody—of the *dangdut* star Rhoma Irama's electric-guitar style, played on a two-stringed, amplified *kacapi* from South Sulawesi. The album closes with a new departure: a delicate, unclassifiable piece by a North Sumatran group that draws partly on an international folk/pop style and partly on North Indian traditional idiom. 32 page booklet, 73 minutes.

1. **Kemayoran** Mandar people, South Sulawesi. *Grup Bamba Puang*, directed by Moh. Firdaus. Moh. Firdaus, guitar; Suhaeni & Rahman, vocals. 4:53
2. **Stambul Naturil** Abung people, Lampung. Usman Achmad, guitar & vocal; Diswansoni, *kroncong*. 3:57

3. **Terang Bulan** (excerpt) Palembang, South Sumatra. *Sahlin*, guitar & vocal; Siti Rohmah, vocal. 5:52
4. **Ludu Pambuhang** (excerpt) Sumba. *Yohanes Terpanjang* (Haingu), *jungga* & vocal. 6:12
5. **Sungguh Terpaksa** Bugis people, South Sulawesi. *La Podding*, *kacapi* & vocal; *La Mamma*, announcer. Song composed by Rhoma Irama. 4:12
6. **Los Quin Tallu-tallu** Mandar people, South Sulawesi. *As track 1*. 6:15
7. **Nasib Mak Kualon** Abung people, Lampung. *Usman Achmad*, guitar & vocal. 6:23
8. **Langgam Di Bawah Sinar Bulan Purnama** Jakarta. *Orkes Kroncong Mutiara*, directed by M. Sandy. Suhaery Mufti, Hawaiian guitar. Song composed by Arimah. 4:54
9. **Kolo Kot Matani** Meto people, Timor. *Band Teleu Nekaf*, directed by Mikhael Tefa. 6:53
10. **Nasib Muara Kuang** Palembang, South Sumatra. *As track 3*. 6:15
11. **Ludu Parinna** (excerpt) Sumba. *Ataratu*, *jungga* & vocal. 9:40
12. **Fajar Di Atas Awan Medan**, North Sumatra. *Suarasama*, directed by Irwansyah Harahap. Rithaony Hutajulu, lead vocal. Song composed by Irwansyah Harahap. 7:19

Recorded, compiled, and annotated by Philip Yampolsky. Produced in collaboration with the Indonesian Society for the Performing Arts (MSPD). All selections recorded in Indonesia, 1990–1997.



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MUSIC OF INDONESIA

If Indonesia were superimposed on Europe, it would stretch from the western shore of Ireland almost to the Caspian Sea. Only three countries in the world (China, India, and the United States) have larger populations, and few encompass a more bewildering diversity of societies and ways of life. Indonesia's people belong to more than 300 ethnic groups, speak almost as many languages, and inhabit some 3,000 islands (out of nearly 13,700 in the archipelago).

Around three-quarters of the population lives in rural areas; at the same time the capital, Jakarta, is one of the largest cities in the world, both in area and in population. Most Indonesians (about 90 percent) are Muslim, but there are substantial numbers of Christians, Buddhist/Taoists, Hindus, and animists as well. The Javanese rice farmer, the Buginese sailor, the Balinese *pedanda* (Hindu priest), the Acehnese *ulama* (Islamic teacher), the Jakarta bureaucrat, the Jakarta noodle vendor, the Minangkabau trader, the Chinese-Indonesian shopkeeper, the Sultan of Yogyakarta, the forest nomad of Kalimantan, soldiers, fishermen, batik makers, bankers, shadow-puppeteers, shamans, peddlers, marketwomen, dentists—these are all Indonesians, and our picture of the country must somehow include them all.

Indonesia's music is as diverse as its people. Best known abroad are the Javanese and Balinese orchestras generally called *gamelan*, which consist largely of gongs and other metallophones, but *gamelan* is only one aspect (albeit an impressive one) of the whole. Solo and group singing and solo instrumental music (played typically on

flute, shawm, plucked or bowed lute, plucked zither, jew's harp, or xylophone) are found everywhere, as are ensembles of mixed instruments and ensembles dominated by instruments of a single type (most commonly flutes, drums, xylophones, zithers, or gongs).

Much of this music may be termed traditional, in the sense that its scales, idioms, and repertoires do not in any obvious way derive from European/American or Middle Eastern (or other foreign) music. On the other hand, some of the most prominent and commercially successful genres of popular music definitely do derive from foreign sources; but since these are sung in Indonesian, disseminated nationwide through cassettes and the mass media, and avidly consumed by millions of Indonesians, they must certainly be considered Indonesian, regardless of their foreign roots. Finally, along with the indigenous and the clearly imported, there are many hybrid forms that mix traditional and foreign elements in delightful and unpredictable ways.

The Smithsonian Folkways *Music of Indonesia* series offers a sampling of this tremendous variety. In selecting the music, we are concentrating on genres of especial musical interest and, wherever possible, will present them in some depth, with several examples to illustrate the range of styles and repertoire. We are also concentrating on music that is little known outside Indonesia (and even, in some cases, within the country), and therefore much of our work is introductory and exploratory. Accurate histories of the genres we have recorded do not yet exist and perhaps never will; studies of their distribution and their variation from place to place have



not yet been done. So our presentations and commentaries cannot presume to be definitive; instead they should be taken as initial forays into uncharted territory.

INDONESIAN GUITARS

The final album in our series is devoted to a single instrument, the guitar. Though rarely noticed by musicologists, guitars are everywhere in Indonesia. This volume presents guitars from North Sumatra, South Sumatra, Lampung, Jakarta, South Sulawesi, Sumba, and Timor; volume

10 in our series includes recordings of guitars from Biak, Irian Jaya; and there are other local guitar traditions—not represented in the series but known to us first-hand or from reports—in Bengkulu, Jambi, West Java, Bali, Lombok, North Sulawesi, Central Sulawesi, central Maluku, and mainland Irian Jaya. In most cases the guitars have been incorporated into local musics—they are not just used by teenagers strumming the accompaniment to Jakarta pop tunes (though there's plenty of that, too).

Most Indonesian guitars are the standard acoustic instrument with six strings, a "smooth-

curved, waisted body with vertical sides" (Evans and Evans 1977:13), a wooden soundboard, and a fretted neck. Urban popular music may also use electric rock or Hawaiian guitars (track 8 here). In some rural areas of eastern Indonesia, instruments may be of crude construction, without frets and with only four strings, but if they approximate the size and waisted shape of the standard guitar, we consider them guitars for our purposes. On the other hand, we have resisted the temptation to widen the focus of our album to include other instruments in the guitar family that are not themselves guitars, such as ukuleles, or lutes not in the guitar family at all. Among the non-guitar plucked lutes excluded here (though most of them appear in other albums in the series) are *gambus* (a skin-faced lute widespread in Indonesia, everywhere associated with Islam, and probably descending from instruments brought by Arab traders from the Hadhramaut), *ud*, *sampeq* or *sape'* (from interior Kalimantan), the *kulcapi* and *hasapi* of North Sumatra, the two-stringed *jungga* of Sumba (the four-stringed variety, however, is in our terms a guitar and is included here in tracks 4 and 11), and the *kacapi* of South Sulawesi (but see track 5 here for a *kacapi* we could not resist).

The guitar comes into Indonesia from the West, but this does not mean its music is always Western in idiom. Sometimes, of course, it is (tracks 8 and 12 here, for example), but sometimes it is clearly not (tracks 4, 9, and 11). Often it seems to mix Western elements (among them tuning) with a melodic idiom uncommon in the West and therefore presumably Indonesian (tracks 1, 3, 6, 7, 10). In the terms of our intro-

duction, the guitar appears in music ranging from "traditional" or "indigenous," through "hybrid," to "foreign" or "imported." (Note that our definition of *traditional* does not preclude the use of an imported instrument such as the guitar or violin. The determining factor is the music played on the instrument.) Examples from the whole range are found on this album.

The present position of guitars

The guitar occurs in a relatively small number of genres of Indonesian music, but it is prominent nevertheless, since some of the genres in which it figures (*pop*, *dangdut*, *kroncong*) are known throughout the country. It is used only in entertainment music and in what we may call religious popular music (e.g., *qasidah moderen*, which is musically close to *dangdut*; and, in some contexts, Protestant and Catholic church music, which have, since the 1970s or so, borrowed from the *pop* idiom in an attempt to become more accessible and appealing to congregations). The guitar has no role in ritual music anywhere in the country. (We hasten to add: so far as we know. We have often had to revise our generalizations about the whole country.)

In genres that use guitar, it can have one of three main functions: (1) playing the sole or principal accompaniment for singing; (2) playing the lead melody in ensembles of mixed instruments, or providing a secondary melodic/rhythmic element in those ensembles; and (3) imitating the sound of other instruments. We will take these up one by one.

Principal accompaniment for singing. Probably the most common use of guitars in Indonesia is to accompany informal singing of popular songs, church songs (in Christian communities), and regional or national folk songs (*lagu rakyat*; these are taught in school or are generally known but are not perceived as originating in commercial popular music). Nearly everywhere you go, you will find someone sitting in front of a house or at the side of the road, strumming a guitar and singing songs of this type. The accompaniment usually consists of simple tonic-dominant harmonies. Formal, polished performances of these songs, often in three- or four-part vocal harmony with guitar accompaniment, may be given by small choirs or *vocal group* (so spelled, or Indonesianized to *vokal grup*) for public events like community celebrations of national holidays, television appearances, or in church. Vocal groups are particularly strong, for some reason, among the Toba Batak, but they occur in many parts of the country.

There are also a number of other genres of singing that are accompanied by solo guitar or by homogeneous ensembles of guitar with one or more additional plucked lutes (ukulele, mandolin, another guitar, etc.). (These ensembles are "homogeneous" in contrast to the "mixed" ensembles, where the instruments are not all of the same type.) Three such genres are presented here: *gitar tunggal*, found throughout southern Sumatra (the provinces of Jambi, Bengkulu, South Sumatra, and Lampung) and heard here in recordings from South Sumatra (tracks 3 and 10) and Lampung (tracks 2 and 7); *sayang-sayang* of the Mandar in South Sulawesi (tracks

1 and 6); and songs for the four-stringed *jungga* of Sumba (tracks 4 and 11). Still other genres of this type, not included in this album, are *karambangan* from Central Sulawesi and *makaaruyen* and *kalelon* from the Minahasa region of North Sulawesi. At least on cassettes (we have not heard them live), these Sulawesi genres are all sung in thirds-based harmony by male-female duos or all-female duos and trios, over guitar accompaniment resembling that of the Mandar genre *sayang-sayang* (as described in the note to track 6).

We can distinguish among these guitar-accompanied genres according to the structure of their song texts. (The reader should bear in mind that both of the song-text structures described here in connection with guitar accompaniment are also found in many genres of accompanied singing that do not involve guitars.)

Sayang-sayang, four-stringed *jungga* songs, and most varieties of *gitar tunggal* have texts made up of *independent verses*: a singer spontaneously strings together verses of the same stanza form, chosen from the singer's stock of memorized verses, or sometimes composed on the spot. The verses are "independent" because the order in which they are sung is not determined in advance, and the verses are not tied to a fixed narrative line; each verse is complete in itself. The singer seeks to make the verses appropriate to the occasion and the nature of the audience; if there are two singers, one will often try to choose a verse that relates in some way—in topic, or imagery, or in the use of a key word—to the previous singer's verse. Typically, a single melody is repeated over and over for all verses.

Karambangan, *makaaruyen*, *kalelon*, *lagu pop*

(pop songs), *lagu gereja* (church songs), and *lagu rakyat* (folk songs), on the other hand, all have *fixed texts*, where the lyrics and their sequence are predetermined and are not subject to spontaneous reordering or alteration in performance. Often, each fixed text has its own tune, so fixed-text genres tend to have a larger melodic repertoire than independent-verse genres.

In most cases, guitar-accompanied genres have texts of one type or the other, but not both. If both types are performed within one genre, one singer will typically specialize in one type. For example, while most *gitar tunggal* performers in southern Sumatra sing independent verses, we recorded one, Usman Achmad of Lampung, who sings fixed texts. He told us that he himself composed the texts, because he found independent verses unsatisfying. (See the note to track 2.)

We suspect there is a tendency for independent-verse genres to turn into fixed-text genres. *Kroncong*, for example, shifted from independent verses to fixed texts in the 1920s. (See the note to track 8.) The Central and North Sulawesi fixed-text genres (*karambangan*, *makaaruyen*, *kalelon*) may also have followed this path, deriving (we imagine) from an independent-verse genre with accompaniment in *sayang-sayang* style.

A final point regarding texts: so far as we know, there are no genres in Indonesia where the guitar accompanies extended sung narrative—no guitar-accompanied counterpart, that is, to such genres as *dandang Pauah*, *rabab Pariaman*, *ken-trung*, *pantun Sunda*, *sinrilli*, etc.

Mixed ensembles. By this term we mean anything using more than one type of instrument (not

counting voice). There are, of course, innumerable mixed ensembles in Indonesia, but not so many with guitars. So far as we know, the only kinds of music played by mixed ensembles that do include guitars are: the national popular music *kroncong*, which is now dominated by the *langgam* repertoire (track 8 here; also volume 2); *langgam Jawa* (a Javanized offshoot of *kroncong* and *langgam*; volume 2); *bidu* in Timor (track 9 here; also volume 16); urban *los quin* in South Sulawesi (see the comment on track 6 here); *yospan* in Irian Jaya (volume 10); *Hawaiian*, the Indonesian form of which originated in Ambon and enjoyed a limited national popularity for a long while (ca. 1930–1980) but has now largely returned to Ambon; *katreji* in central Maluku; *togal* in Halmahera (volume 19); the perhaps sui generis "cross-cultural music" of the group Suarasama (track 12 here); and jazz, pop, and *dangdut* (and *dangdut*'s pious cousin *qasidah moderen*) in Jakarta and other major cities.

Of these mixed ensembles, nearly all use fixed texts for vocals (or no texts at all, in the case of *katreji*). We do not know what text form is used in *bidu*. Only *togal* and the old form of *kroncong* (up to the 1920s)—and conceivably *bidu*—use independent verses.

In pop, *dangdut*, *qasidah moderen*, and jazz, the guitar usually or often has a leading melodic role; sometimes it takes the lead for a while and then cedes it to keyboard, flute, or other instruments. The guitar in these ensembles is usually electric (always in *dangdut* and *qasidah moderen*). In pop and jazz it may sometimes be acoustic; in Suarasama's music it is always acoustic as a matter of principle. In the genre *Hawaiian* (or *Hawa-*

ian), the electric Hawaiian guitar is, naturally, the lead. It is also sometimes the lead in *katreji* and in the *langgam* repertoire of *kroncong* (track 8 here), but it is not an indispensable member of either of these ensembles; the typical melodic leader in both *katreji* and *kroncong* is violin.

In the remaining mixed ensembles (*kroncong*, *langgam Jawa*, *bidu*, *togal*, *yospan*, urban *los quin*, *katreji*), acoustic guitars figure as supporting instruments, playing chords, decorative lines, or (in *bidu*) a combination of melodic drone and rhythmic ostinato. This is true even for *yospan*, where guitars dominate numerically: the melodic lead is taken by the voice, not any of the guitars.

Imitations of other instruments. There are a number of instances in which guitars play in the manner of other instruments. We could have listed most of these in the earlier categories, as solo/homogeneous accompaniment or as mixed ensembles, but their imitative character leads us to group them separately.

The most elaborate example is *tarling* in Cirebon, West Java, where two or more guitars plus flute, drums, and gongs imitate all the parts of a Cirebon *gamelan*. The guitars are the melodic leaders of the ensemble.

We heard a report of a quartet of guitars in Bali that imitate the music of the *gamelan kebyar*, but we could not track this down. The ethnographic film-maker Dea Sudarman told us that Dani children in Irian Jaya play jew's harp music on twelve- or sixteen-stringed guitars, plucking with both hands, but we did not have the opportunity to seek this out either. In Sumba we met a guitarist who had developed a technique for play-

ing the music of the four-stringed *jungga* (tracks 4 and 11 here) on the guitar; he was, he said, the only person who could do this. And we have heard a commercial cassette, made in the early or mid-1980s, in which a Sundanese guitarist (Ujang Suryana), along with flute and female singer, imitates Sundanese *kacapi* (zither). This cassette bore the genre label *hitar hariring* (slow [i.e., plaintive] guitar). Andrew Weintraub, a specialist in Sundanese music, says (personal communication) that he knows of several older musicians who could play in *kacapi* style on guitar.

Cilokaq or *giciloka'* in Lombok is a mixed ensemble including one or more guitars played in the manner of *gambus*. Typically, the violin has the melodic lead. Seebass et al. (1976:47) reported an ensemble with two acoustic guitars that were actually called *gambus*; they "provide[d] a simple harmonic background." A CD published by King (see "References" below) presents an ensemble with an electric melody guitar, called *gambus gitar*, and an electric bass guitar; the *gambus gitar* sometimes doubles the violin's melody and sometimes decorates the violin line with simple ornamentation (but no harmony).

At one point we wondered whether *sayang-sayang* and *gitar tunggal* might themselves be the result of attempts to imitate *gambus* on the standard guitar, since the areas where these guitar styles have developed are strongly Muslim and the *gambus* has long been present there. But the idioms of the two instruments sound so different (compare the recordings here with *gambus* on volumes 11, 13, and 15) that we could not convince ourselves of a connection. (You try it.)

Why is there so much experimentation with

imitating other instruments on the guitar? In part, it must simply be fun to try to make the guitar sound like something else. Even if the result does not develop into an established genre, like *tarling* or *cilokaq*, it is an intriguing novelty. There is probably an element of enjoyable incongruity in hearing the music of old-fashioned instruments, often ones associated with the village, played on the guitar, which is perceived as modern and urban; or transferring older music to guitar may serve as a way of keeping the music alive. In the case of *tarling*, it is said that there was also a practical impetus: according to legend, the music was played to entertain the Indonesian revolutionary soldiers in their mountain hideouts in Cirebon, where portability was a necessity and a *gamelan* would have been an impractical encumbrance.

History

Plausible speculation (Seebass 1996:234) proposes that members of the guitar family—small four-stringed lutes resembling the modern Portuguese *cavaquinho* and *braguinha* (and thus resembling the common ukulele, itself a descendant of the *braguinha*)—were first brought to Indonesia by crewmen of Portuguese ships in the sixteenth century. Larger four- or five-stringed guitars (*violão*) may have come at the same time, and Spanish ships may have brought the *vihuela*. Dutch and English colonizers may have brought newer versions of the instrument in later centuries. (But, interestingly, guitars and guitarists do not figure among the many European instruments and slave-musicians listed as property of the wealthy Batavian landowner Augustijn Michiels at his death in 1833 [Lohanda 1982:383–384].) The

first incontrovertible evidence of modern guitars (not ukuleles) in Indonesia does not come until the end of the nineteenth century—in, for example, Weber's 1890 report of guitar-making in Flores (cited by Seebass 1996:236n.; cf. Kunst 1942:fig. 9), or the listing of a guitar as one of the prizes to be awarded in a Christmas raffle in Semarang in 1901 (the newspaper *De Locomotief*, 14 December 1901). The instrument may have been established in Indonesia before that time, but we cannot be sure. Nor does the musical evidence of the genres themselves compel us to place the guitar in Indonesia before the late nineteenth century. (Recall, for example, that there is no guitar-accompanied narrative. If the guitar had been established in Indonesia since early colonial times, we might expect it to be used in narrative, as the violin is.)

Many of the genres incorporating guitar can be clearly shown to have emerged in the twentieth century: *pop*, *dangdut*, *qasidah moderen*, *jazz*, *tarling*, *langgam*, *langgam Jawa*, *Hawaiian*, *hitar hariring*, *yospan*, *kebyar*, *vokal grup*. *Kroncong* achieved its modern form in the 1920s. Evidence regarding urban *los quin* and *cilokaq* is lacking, but they certainly seem to share the characteristics of other, clearly twentieth-century genres; indeed, it seems likely that they are to some extent local imitations of modern *kroncong*.

Some genres are probably older. The legend that the roots of *kroncong* as an independent-verse genre lie in the sixteenth century may well be true, though we don't know when the standard guitar entered the ensemble. Urban Eurasian *kroncong* groups, of the type that clearly included guitar from ca. 1900 on, are reported

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from at least the 1880s, but the reports do not give details of instrumentation. *Katreji*, using acoustic guitars for chords and rhythm, may have developed in Dutch military camps in the late nineteenth century (see the discussion in the *togal* section of the notes to volume 19). A few genres offer no clue as to their time of origin: *bidu*, *togal*, *sayang-sayang*, *gitar tunggal*, *jungga* songs. Early twentieth century—perhaps earlier for the *jungga* songs—sounds reasonable to us, but it's just a feeling, not a fact.

REFERENCES AND RECORDINGS

Smithsonian Folkways has established a Web page for the *Music of Indonesia* series. You can reach it by going to <<http://www.si.edu/folkways>> and then following the signs to Indonesia, or you can go to it directly at <<http://www.si.edu/folkways/Indonesia/indonesia.htm>>. (Be sure to capitalize the first "Indonesia" in the address but not the second.) On the Web page we post supplementary material that could not fit into the album booklets or has become available subsequently: song texts (if we have them) and translations (ditto); additional bibliography and discography; corrections of errors in the commentary; expanded discussion of important topics; and so forth. The postings are updated whenever we have something new to put up.

For volume 20, we have had to take our full list of references out of the booklet and put it on the Web site. Citations remain in the text, but the titles they refer to are listed on the Web. Some song texts in the original languages are also posted on the Web site, but we were not able to gather them all. The references and song texts are also available in hard copy for \$2.00 from: SF 40447 Supplemental Notes, Smithsonian Folkways Recordings, 955 L'Enfant Plaza, Suite 7300, Smithsonian Institution, MRC 953, Washington, DC 20560-0953, U.S.A.

Recordings

Several recordings in our series contain material by groups heard here: Orkes Kroncong Mutiara, with Suhaery Mufti playing Hawaiian guitar (track 8 here), is also heard in volume 2; the *kacapi Bugis* ensemble of Abdul Halim, from which we borrowed La Podding and La Mamma (track 5), is heard in volume 15; the Band Teļu Nekaf from Timor is heard in volume 16. Volume 2 contains several other songs by Rhoma Irama (composer of the song in track 5).

Recordings of street guitarists in and around Yogyakarta playing *dangdut* and *kroncong* are found in Jack Body's *Street music of Java* (Original Music OMCD 006). Rein Spoorman's forthcoming sampler of music from central Maluku (Pan 2056 CD) will include some *katreji*. *Cilokaq* with electric "gambus gitar" is heard on *Cilokaq music of Lombok* (King KICC 5178).

A full CD of the music of Suarasama (track 12) was produced by Jérôme Samuel for Radio France International and distributed to affiliated radio stations for broadcast only, not for sale. It was recorded by Philip Yampolsky in Yogyakarta, 4–6 July 1997. *Fajar Di Atas Awan* here comes from those sessions. The CD is probably impossible to find, but here is the reference: *Irwansyah Harahap / Suarasama: Fajar Di Atas Awan* (RFI Musique 98 mtr 11), issued as Transversales 11198.

COMMENTARY ON THE SELECTIONS

9

1. Kemayoran. Mandar people, South Sulawesi. *Grup Bamba Puang*, directed by Moh. Firdaus. Moh. Firdaus, guitar; Suhaeni, female vocal; Rahman, male vocal. The group is based in Desa Bonde, Kecamatan Campalagian, Kabupaten Polewali-Mamasa, in South Sulawesi.

The Mandar are a Muslim group living on the west coast of the South Sulawesi peninsula, north of the Bugis region. The principal city in the Mandar region is Majene. The musicians here live in Bonde, about an hour southeast of Majene. Suhaeni, the female singer, was born ca. 1938 in Bonde; she began performing in 1954, when she was sixteen. Her husband, the guitarist Moh. Firdaus, was born in 1950 in Majene. The male singer, Rahman, comes from Panyampa, a village near Bonde.

The Mandar genre of singing with guitar accompaniment is called *sayang-sayang*, and the performers are *pasayang-sayang*. (Another name for the genre, used on a series of cassettes Suhaeni recorded for Libel Record in Ujung Pandang in the late 1970s or early 1980s, is *kembang-kembang*, "flowers.") In Indonesian, *sayang* as a verb means "to have affection for"; as a term of address it is the equivalent of "dear." In many parts of the country, and in many languages (not only Indonesian), song genres using texts of the independent-verse type discussed above commonly extend the basic text of a verse by the insertion of stock words and phrases not related to the meaning of the verse. Often, if the language of the text is Indonesian, these stock fillers include the word *sayang*: *aduh sayang, sayang*

disayang, sayang-sayang, and so forth. Our series offers several examples of genres using such fillers: *kroncong* and *gambang kromong* from in or near Jakarta (volume 2, tracks 9 and 11; volume 3, tracks 2–9); *lagu ronggeng* or *lagu Melayu asli* in North Sumatra and Riau (volume 11, tracks 13–17); songs with *gambus* in the Kajang region of South Sulawesi (volume 15, track 4). Possibly the Mandar genre *sayang-sayang* takes its name from a phrase of this sort. *Sayane*, the Mandar-language cognate of *sayang*, occurs in some of the verses of *Kemayoran*. (Apparently it is not part of Suhaeni's stock of fillers, but Rahman uses it regularly.) Another possibility is that the genre is named for the topic of love (*sayang*), a very common theme in *sayang-sayang* verses (indeed, in most independent-verse genres in Indonesia).

Sayang-sayang is performed at weddings and domestic celebrations. These are the same occasions for which singers accompanying themselves on *kacapi* are hired, so the two genres, remarkably different in singing and playing style, are in effect rivals. (Two recordings of Mandar singing with *kacapi* are on volume 15, tracks 7 and 8.) There is apparently some sharing of repertoire, or at least song titles, between the genres: our *pasayang-sayang* played a song called *Andu'andu'rudang* and said they could play another called *Tipalayo*, both of which were also played by the *kacapi* Mandar performers we recorded.

The titles in the *sayang-sayang* repertoire listed by our musicians were: *Kemayoran*, *Krambangan*, *Los Quin Tallu-tallu*, *Padang Pasir*, *Andu'andu'rudang*, *Rabana*, and *Tipalayo*. Each of these titles has its own melody, most of which are played in unique guitar tunings. The one melody

is repeated over and over for the length of the song.

The musicians demonstrated most of the tunings for us. They conventionally identified the open pitch of the highest-pitched string as E (except in the case of the *Los Quin Tallu-tallu* tuning, where it was lowered a whole step); we have followed them and spelled the tunings on that basis here. (The actual pitch of the strings was about a minor third below what is written here. We use the method for indicating octaves whereby middle C is C₄, the C an octave below that is C₃, and the C another octave below is C₂. Pitches within the octave between C₂ and C₃ bear the subscript 2; those within the octave between C₃ and C₄ bear the subscript 3; and so forth.) Here are the tunings, with the standard "Spanish" tuning used in the United States shown for comparison:

<i>Kemayoran</i>	F ₂	C ₃	D ₃	G ₃	C ₄	E ₄ *
<i>Padang Pasir</i>	same as <i>Kemayoran</i>					
<i>Los Quin Tallu-tallu</i>	G ₂	C ₃	D ₃	G ₃	B ₃	D ₄
<i>Krambangan</i>	G ₂	A ₂	D ₃	G ₃	B ₃	E ₄
<i>Andu'andu'rudang</i>	E ₂	A ₂	D ₃	G ₃	A ₃	E ₄
<i>Rabana</i>	E ₂	A ₂	E ₃	G ₃	A ₃	E ₄
[Standard]	E ₂	A ₂	D ₃	G ₃	B ₃	E ₄

Kemayoran, *Los Quin Tallu-tallu*, and *Padang Pasir* all use the same stanza form, a quatrain called *kalindaqdaq*. (We know this because these are the three for which we commissioned transcriptions of the sung texts. Quite possibly the other *sayang-sayang* songs also use *kalindaqdaq* stanzas, but we cannot say for sure without the texts.) As sung by our performers, the *kalindaqdaq* usually have the following pattern: eight syllables

in the first line, seven in the second, five in the third, and seven in the last. (There is, however, considerable latitude, particularly in the second and fourth lines, both of which occur from time to time with eight or nine syllables.) These lines are extended and made to fit the melody by means of the fillers discussed earlier. (In our recordings, Suhaeni favors *ya tori'*, *indi tori'*, and *indi anu*; Rahman *tori'*, *tori' mo*, and *sayane*.) Another technique for extending a line is to repeat part or all of it.

Except for *Tipalayo*, which is sung only by men, *sayang-sayang* are performed by a woman and a man singing in alternation. One singer may choose a verse that answers or is somehow apposite to the verse just sung by the other singer, but aside from this the verses are independent of each other. One song may go on for a very long time, with a steady flow of new verses sung to the repeating melody. (In the *kembang-kembang* cassette series Suhaeni recorded for Libel, each sixty-minute cassette is devoted to a single melody.)

When Suhaeni began performing, in 1954, *sayang-sayang* used only one guitar to accompany the singers. In the mid-1960s, according to Moh. Firdaus, a second guitar and a ukulele (*juk*) began to be added, to make the music more lively (*meriah*). Firdaus still prefers a single guitar for most of the repertoire, but he adds ukulele and another guitar for *Krambangan*. The instruments used for *sayang-sayang* are standard Western-style instruments, though they may be manufactured in Indonesia or elsewhere in Asia.

Kemayoran (track 1) is in the key of C major (if the open tone of the highest string is consid-

ered E). The vocal melody uses the standard major scale of European music (nominally C D E F G A B), plus, in Suhaeni's part only, a Bb when going to the IV chord. It is sung in Bahasa Mandar (the Mandar language). The title, the name of a district of Jakarta, is also the title of a well-known *kroncong* (heard in volume 2 of our series, track 13), but there is no apparent melodic connection between the songs. The verses here lament the singer's misfortune and outcast state, a common theme for independent-verse songs. The verse form is basically the 8–7–5–7 *kalindaqdaq*, but with much internal repetition. Here, to show the pattern that the verses follow throughout the performance, is Suhaeni's first stanza, with fillers italicized:

Na ma'elongi i monge' ya tori'	[8 syllables plus filler]
na ma'elongi i monge'	
i tuna kasi-asi	[7 syllables]
Ya tori' i marrannuang	[5 syllables plus filler]
i marrannuang	
i marrannuang	
pipalecena tau	[7 syllables]

(Roughly: A sick person is going to sing, one who is insulted and poor, one who was fooled by sweet words.)

2. Stambul Naturil. Abung people, Lampung. Usman Achmad, guitar and vocal; Diswansoni, kroncong. *The performers live in Desa Bumi Agung Marga, Kecamatan Abung Timur, Kabupaten Lampung Utara, in Lampung, southern Sumatra.*

The Abung are one of the "indigenous"

peoples of Lampung—that is, one of the earliest groups to migrate in, long before the great twentieth-century influx of government-sponsored and spontaneous “transmigrants” from Java. The Abung are believed to have come originally from what is now South Sumatra and to have migrated west to the Sekalabrak region around Lake Ranau in the thirteenth and fourteenth centuries. In the mid-fifteenth century they began to move out from Sekalabrak into the central plains of Lampung to the east. Today, together with the Pubian and the Pesisir, they are one of the three main “indigenous” groups in Lampung, all demographically overshadowed by transmigrants from Java. (The information in this paragraph comes from Sevin 1989.)

The guitarist and singer in our recordings, Usman Achmad, an Abung, was born in 1943 and began to play guitar in 1959. He is recognized as a master performer and was once sent to perform in France under the sponsorship of the provincial government of Lampung.

The Indonesian-language term for Usman Achmad’s music is *gitar tunggal*, “solo guitar.” (If there is a local-language term for it, we failed to learn it.) It is performed at weddings and other domestic celebrations. Usman Achmad thinks it has a long history in Lampung; it has been played as long as he can remember. He says in earlier decades four or five guitarists might perform simultaneously, all playing the same piece. (He called this practice *sandung*.)

Usman Achmad played for us fifteen melodies in the *gitar tunggal* repertoire. (We list them later in this note.) These melodies are the common possession of all guitarists in North

Lampung, he said, not just Abung. There are also a number of texts (confusingly, he called them *lagu*, the common Indonesian term for melody) that may be sung to these melodies. Any text may be used with any melody, so long as they are matched in mood (for example, sad texts should be sung to sad melodies). These texts are, he said, his own contribution to the genre. In the old days, people would sing independent verses, *lompat-lompat* (jumping around) from topic to topic. He developed fixed texts, which he taught in a *sanggar* (a “workshop,” part class, part club, part performing group) that he directs. We do not know to what extent his fixed texts have replaced the practice of singing independent verses among other musicians.

The basic instrument of *gitar tunggal* is a standard Western guitar, of local or foreign manufacture. A ukulele, called *kroncong* (Bahasa Abung: *kerucung*), is added for happy (*gembira*) melodies. This name is one link between *gitar tunggal* in Lampung and the national popular music *kroncong*. Other links are some of the titles in the Lampung repertoire: *Kroncong Pandan*, *Kembang Kacang*, and a number of *stambul*. All of these were important in the early repertoire of *kroncong*—the period before 1920, when *kroncong* was localized in Batavia (now Jakarta)—but they later vanished (the first two) or nearly so (*stambul*). The name *kroncong* for the small lute is also obsolete in modern *kroncong*, where the instrument is commonly called *juk* or *cuk*. No titles from later periods in *kroncong*’s history are found in Usman Achmad’s list. There are no examples of the *kroncong asli* (“true” *kroncong*) song form, which, while already important in early *kroncong*, became

in the 1930s the *only* song form designated *kroncong*. Nor are there any of the famous *langgam* that in the 1940s displaced *kroncong asli* in the repertoire of the *kroncong* ensemble. (Examples are *Bengawan Solo* [1940] and *Di Bawah Sinar Bulan Purnama* [1930s?; track 8 here]. For more on *kroncong* and *langgam*, see the comment on track 8 below.) That *gitar tunggal* is so firmly associated with Batavian popular music from before 1920 helps to support Usman Achmad’s claim that the Lampung genre has a long history.

Here is Usman Achmad’s repertoire list. We divide it into two parts: the first is all the melodies played in the tuning known as *Stem Be*, and the second is a smaller group of melodies each of which is played in its own tuning not used for any other piece. We mark with an asterisk the *gembira* (happy) tunes for which a *kroncong* (ukulele) may be added to the instrumentation.

Stem Be: **Duo Kris*; **Gulung-gulung*;
**Hawayan*; *Kroncong Pandan*; **Satu Kris*;
Sri Kasih; **Stambul Duo*; **Stambul Naturil*;
**Stambul Pesisir* (= **Stambulan*); *Tigo Kris*;
Tigo Serangkai.

Unique tunings: *Kembang Kacang*; *Las Bas*;
Nasib; **Stambul Pal*.

In demonstrating the tunings, Usman Achmad again (like Moh. Firdaus of the *Mandar sayang-sayang* group) identified the open pitch of the highest-pitched string as E (which in the Abung case it actually was). The tunings, called *stem* (cf. *stemming*, Dutch for “tuning”), were:

<i>Stem Be</i>	G ₂	A ₂	D ₃	G ₃	B ₃	E ₄
<i>Stem Kembang Kacang</i>	F# ₂	A ₂	C# ₃	F# ₃	B ₃	E ₄
<i>Stem Las Bas</i>	F ₂	C ₃	D ₃	G ₃	B ₃	E ₄
<i>Stem Nasib</i>	F ₂	A ₂	D ₃	G ₃	B ₃	E ₄
<i>Stem Pal</i>	F ₂	Bb ₂	D ₃	G ₃	C ₄	E ₄
[Standard]	same as <i>Stem Nasib</i>					

Stambul Naturil (track 2) is, as its title indicates, a piece in the *stambul* form, in the key of C major. (*Naturil* here means “natural,” without sharpened tones. The Indonesian for a sharp is *kris*, from Dutch, *kruis*. The titles *Satu Kris*, *Duo Kris*, and *Tigo Kris* are simply key signatures: one sharp, two sharps, three sharps, respectively.) The vocal melody uses the major scale with no sixth degree, though that degree (A) does occur in the accompaniment.

The word “*stambul*” designates melodies associated with the *stambul* theater, an urban theater form popular from the 1890s into the 1930s. *Stambul* had a repertoire of melody types that were identified by number (*Stambul Satu*, *Stambul Dua*, etc.), to which fixed or improvised lyrics were sung. After the theater form died away, most of the *stambul* melodies died as well; the only one to survive (barely) is *Stambul Dua*. *Stambul Naturil* follows the form of *Stambul Dua*. (See the commentary to volume 3 for a diagram of the structure, and listen to tracks 7 and 9 in that album for examples.)

The text (or, in Usman Achmad’s terms, the *lagu*), sung in Bahasa Abung, is entitled *Di Lapan* (roughly: Far from home). At another point in our recording session, Usman Achmad used the same text for the melody *Duo Kris*. It teases people who have left the village to find work outside of

Lampung: you enjoy yourselves at night watching TV, reading the newspaper, listening to "Hawaiian music" (a curiously old-fashioned reference to a genre that hasn't been popular for twenty years); you forget us at home and don't come back to visit. When will we see each other again?

3. *Terang Bulan* (excerpt). Palembang, South Sumatra.

Sahilin, guitar and male vocal; Siti Rohmah, female vocal. The performers live in Palembang.

Sahilin is a blind guitarist, born 1957 or 1958 in Benawe, a village in Kecamatan Tanjung Lubuk on the Koming River in Kabupaten Ogan Komering Ilir, south of Palembang. He refers to himself as an *orang Benawe*, a "Benawe person." He began to play guitar at the age of eight and has played professionally since sixteen. In 1974 he met and began performing with Siti Rohmah, a sighted singer of the same age, who was born in Palembang but whose family comes from Segayam, near Gelumbang, in Kabupaten Muara Enim, southwest of Palembang. Sahilin and Siti Rohmah are both married to other people, but artistically, Siti Rohmah said, they are "partners for life."

They perform mainly at domestic festivals: weddings, circumcisions, thanksgivings, moving to a new house, and *nasaran* (held, Sahilin said, if the host family is trying without success to have a child). The performing group is just the two musicians: Sahilin and Siti Rohmah singing, to the accompaniment of Sahilin's guitar (a standard Western-style instrument). Performances typically run from 9:00 at night to 3:00 in the morning. The duo earns Rp 50,000 (ca. U.S. \$23.00 in

1994) for a performance in Palembang, Rp 200,000 (ca. U.S. \$92.50) if they have to go out of the city.

Their repertoire is *lagu daerah* (regional songs) from the Benawe and Muara Kuang regions of South Sumatra. (Muara Kuang lies to the west of Benawe, Sahilin's birthplace.) These are songs of the independent-verse type, sung to repeating melodies by the two singers in alternation. The duo sings in two languages or dialects (only one per song, so far as we know): Benawe and Muara Kuang. Thus their primary audience is people from those regions or neighboring ones who understand the verses. But Sahilin says this is not their only audience: "lots of people like us, even Bugis people." (Many Bugis, whose homeland is in South Sulawesi, live in South Sumatra.) Sahilin and Siti Rohmah have been invited to places as far away as Jambi and Lampung to perform.

In addition to live performances, Sahilin and Siti Rohmah have recorded a number of cassettes. Guitar songs are the principal recorded genre of local music in all of southern Sumatra. The genre is known by several names: *gitar tunggal* ("solo guitar," the same name we heard in Lampung), *lagu daerah* (regional songs), and *lagu Batang Hari Sembilan* (songs of the nine branches [?] of the Batang Hari River). This last term is, we suspect, a marketing slogan applied by a cassette producer, and not an everyday name for the genre.

The dominant cassette producer for *gitar tunggal* (to use the name we heard most often) is Palapa Record in Palembang. (Palapa, then called Toko Gumarang, produced Sahilin and Siti Rohmah's first cassette in 1975 and all their subsequent ones.) We have seen fifty different Palapa

cassettes and estimate they have produced at least another fifty (and probably more). Aside from an anthology series (called *Lagu Batang Hari Sembilan*), the volumes of which combine songs from several regions, most cassettes are devoted to a single performing group (one singer/guitarist, with or without a second singer) and to songs from a single region.

We did a tabulation of the cassettes we saw, excluding the anthologies, and found at least one cassette devoted exclusively to songs from each of the following regions: Benawe, Kabupaten [=Kab.] Lahat, Kab. Ogan Komering Ilir, Kab. Ogan Komering Ulu [=OKU], Kikim (Kab. Lahat), Lematang Ulu (Kab. Lahat), Lintang IV Lawang, Muara Dua (Kab. Muara Enim), Muara Dua (Kab. OKU), Muara Enim, Muara Kuang, Musi Banyu Asin, Musi Rawas, Pagar Alam (in Kab. Lahat), Palembang (partly in Bengkulu province, partly in Kab. OKU), Pendopo Talang Akar, Prabumulih, Pulau Beringin/Semende Lembak, Rejang Lebong (in Bengkulu province), Semendo, Semendo Darat, Semendo Kisam, Tanjung Sakti (in Kab. Lahat). These regions were identified on the covers of the cassettes, presumably to attract purchasers seeking music from one area but not another.

It occurred to us, though, that perhaps this high degree of regional specificity was an illusion. Perhaps a small group of house musicians was singing all these different songs—the producers might hand them a lyric sheet in the language or dialect of, say, Pagar Alam, and they would record a cassette for the Pagar Alam market; then they would get another lyric sheet and record for Musi Banyu Asin, and so forth. So we did another tab-

ulation, this time of performers, but found no significant duplication or crossing of regional lines. One singer or duo might appear on cassettes for neighboring regions (as Sahilin and Siti Rohmah sing songs from Benawe and Muara Kuang), but never on cassettes for widely separated regions. This suggests that there are real differences between the *lagu daerah* of the various regions: performers must specialize. Clearly some of these differences lie in the language. To what extent they also lie in the music—in the melodies and guitar and singing styles—is a matter for further research, to which we can contribute one bit of information: Sahilin said that different regions (he named Komering, Benawe, Muara Kuang, and Lintang) have different tunings, and sometimes there is more than one tuning in a region. (In fact, however, the Benawe and Muara Kuang songs we present here, tracks 3 and 10, have the same tuning.)

Terang Bulan (track 3) is a *lagu daerah Benawe*, sung in Bahasa Benawe. The melody is in the key of E minor. The tuning of the strings (from low to high) is E₂ F#₂ B₂ E₃ G#₃ C#₄. (These are the actual pitches; we did not find out whether Sahilin considers the open pitch of the top string to be E, as the Mandar and Lampung musicians did.) The vocal part uses the seven tones of the "natural minor" scale of European music (E F# G A B C D), plus a G# when going to the IV chord. In performance before an audience, songs are typically quite long—ten verses or more for each singer—while cassette versions are usually shorter. In this recording they sang (at our request) three verses each, but for the album we had to shorten it further, fading out at the beginning of Sahilin's third verse.

4. **Ludu Pambuhang** (excerpt). Eastern Sumba. *Yohanes Terpanjang* (Haingu), *jungga* & vocal. The performer lives in *Desa Mutunggeding, Kecamatan Rindi Umalulu, Kabupaten Sumba Timur, on the island of Sumba.*

On Sumba, an island in the eastern half of the Nusa Tenggara chain running from Lombok to Timor, independent-verse songs are often accompanied not by the standard Western-style guitar, but by a locally made, four-stringed wooden lute, shaped like a guitar but called a *jungga*. (We have also heard it called a *gitar kampung*, a "rural guitar," by Sumbanese speaking in Indonesian.) Standard guitars are known on the island, but they tend to play chordal accompaniment for hymns and popular songs. (An exception was mentioned earlier: Martinus Meta Njanji, of Moliro, outside Waingapu, plays music of the four-stringed *jungga* on his guitar, using three strings.)

Actually, there are two types of *jungga*, a two-stringed and a four-stringed variety, in use in Sumba, both mainly in the eastern part of the island. These are very different instruments, and being able to play one does not mean you can play the other. The two-stringed form, probably much the older, is shaped not like a guitar, but instead like the South Sulawesi boat-lute called *kacapi* (the old, wide form, not the extremely narrow modern form). Like the *kacapi*, the two-stringed *jungga* has high finger-posts against which the strings are stopped. (See volume 16 for a picture, recordings, and a more detailed discussion of the two-stringed *jungga*; see track 5 of the present album, and also volume 15, for more on the *kacapi*.)

Musically, also, the two- and four-stringed

instruments differ greatly. The two-stringed *jungga* is played with a drone and loose, slippery intonation. Its sound resembles that of a bottleneck guitar, while the four-stringed *jungga*, using precise intonation, picking patterns across all strings, and no drone, sounds more like a banjo. (When we said this in the commentary to volume 16, we were misunderstood by some readers who thought we were proposing that the varieties of *jungga* had been influenced by blues and bluegrass. That's not what we mean: we are simply trying to describe the sound of the Sumbanese instruments by analogies to the American ones.)

The two-stringed *jungga* is played (with singing) at weddings and (in some places) wakes, at happy occasions in general, and for the entertainment of wealthy nobles (*raja*). It accompanies narratives, songs of mourning, nostalgia, lost love, advice, praise, comic songs, and songs of flirtation and teasing. The four-stringed *jungga* also plays at weddings, domestic celebrations, and wakes, but we have not heard of its being played for the *raja*. It mainly accompanies songs of love, advice, and personal concerns, all consisting of independent verses. (We do not know whether song texts for two-stringed *jungga* are made up of independent verses.) Judging from our admittedly small sample of recordings, the singer's relation to the verses and to the audience is more personal than in the case of the two-stringed *jungga*, and the singing style for the four-stringed *jungga* is less declamatory. Although we cannot be certain about this, we suspect that the four-stringed instrument has not taken over the repertoire of its two-stringed predecessor, but rather has developed a new repertoire, and it is

certainly the case that it has developed a different musical idiom.

When we asked about good performers on the four-stringed *jungga*, we heard the same two names over and over: Haingu (whose formal name is Yohanes Terpanjang), heard in this track, and Ataratu (track 11). Haingu, aged thirty-eight when we recorded him in 1997, is a farmer; he supplements his income by performing. Occasionally people come to him with a cassette recorder and record him while he sings; then they duplicate the cassettes and sell them at markets. He asks Rp 15,000 (U.S. \$5.00 at that time) to record one side of a cassette (thirty minutes). Sometimes people put Haingu on one side of a tape and Ataratu on the other.

Ludu Pambuhang (track 4) is a song about requited love or successful flirtation (*sama-sama suka*, Haingu said: "they like each other"). *Ludu* or *ludung* is a general term for a song accompanied by *jungga* (of either type). *Pambuhang* is sung in Bahasa Kambera, the language spoken, with much dialectal variation, throughout eastern Sumba. Haingu's instrument is tuned D₃ F_#, A₃ D₄ (actual pitch). It has no frets. His vocal melody uses five tones (D E G A B plus the D above). Metrically the song is unpredictable: it briefly establishes a steady beat and then disrupts it. In contrast to Ataratu's steady seven, 2+2+2+1, in track 11, we may think of Haingu's meter as strings of twos, 2+2+2+2..., with a one thrown in at irregular intervals.

5. **Sungguh Terpaksa**. Bugis people, South Sulawesi.

La Podding, amplified *kacapi* & vocal; *La Mamma*, protokol (announcer). *La Podding* lives in *Desa Passeno', Kecamatan Baranti, Kabupaten Sidenreng Rappang, in South Sulawesi. Song composed by Rhoma Irama.*

The Bugis are the largest ethnic group in South Sulawesi. They live mainly in the central region of the island's southwestern peninsula, and in the northeast of the peninsula up to the border with Central Sulawesi. Among the major forms of entertainment in Bugis rural villages and small towns is a performance by professional *kacapi* players—two, three, or four male singers accompanying themselves on two-stringed plucked lutes. (See volume 15, tracks 1 and 2 for recordings and further commentary. *Kacapi* are the boat-lutes with high finger-posts already mentioned in the comment on track 4 here. In South Sulawesi *kacapi* are now unofficially standardized with dimensions roughly as follows: body length 85–95 cm, string length 45–47 cm, and maximum width 7–9 cm; but they used to be wider, and this wider form is still preserved in the two-stringed *jungga* of eastern Sumba.) One of the most popular *kacapi* groups in the area around Pangkajene, the capital of Kabupaten Sidenreng Rappang, is the one directed by Abdul Halim; two of that group's regular members are heard here.

Kacapi ensembles play for weddings and other domestic celebrations. The central element in a night-long performance is narrative songs, but non-narrative songs and instrumental pieces are performed as well, for variety. A show will also contain a number of comic interludes and

episodes, called *atraksi*. There are various types of *atraksi*. In some pieces the musicians make comic gestures as they play. Abdul Halim's group includes one man who plays *kacapi* (inaudibly) but whose main role is to be a clown and contortionist; once or twice during the performance a piece will be interrupted and turn into an extended clowning routine by this man and the other musicians, with no music whatever.

Another kind of *atraksi* in Abdul Halim's shows revolves around the musician La Podding, heard here. For most of the night, La Podding plays traditional Bugis pieces with the rest of the musicians, accompanying whoever is singing and sometimes taking the microphone himself. When it is time for his *atraksi*, however, he retunes his *kacapi*, attaches a tiny speaker (*spul*) from an automobile sound-system to it as a pickup, and transforms his instrument into a two-stringed electric guitar. What he plays on his *kacapi*-guitar is *dangdut*, one of the principal forms of national popular music. Sometimes he borrows Indonesian-language *dangdut* songs from the big Jakarta stars (Rhoma Irama, Mansyur S., A. Rafiq), sometimes he borrows *dangdut* Bugis from the Bugis-language singers who record in Ujung Pandang.

For the most part, La Podding sings and plays these songs straight, without overt comedy. Seated throughout, his hands busy with the *kacapi*, he has no opportunity to imitate dance moves or stagey gestures. Yet his audience finds the songs hilarious. The joke is complex. Partly it lies in the incongruity—glamorous television and recording stars from the big cities summoned to a bamboo platform at a village crossroads; the electric guitar, indeed the whole *dangdut* band,

reproduced on a two-stringed local lute. But also, we believe, there is an element of humorous payback: the national, which so often mocks the local as backward and foolish, is here cut down to local size.

Sungguh Terpaksa (track 5) is a well-known song by the preeminent *dangdut* star, Rhoma Irama. (We publish it here with the composer's permission. For some recordings of Rhoma Irama's songs by Rhoma Irama himself, see volume 2.) It is played and sung here in the key of A minor; its melody uses the seven tones of the "natural minor" scale on A. The text depicts the singer as a beggar who must sing about his misfortune in hopes of moving the listener to give him food or money.

The song is preceded, as it might be in a performance by Abdul Halim's group, by an announcement in the style of a master of ceremonies or a radio broadcaster. None of the traditional Bugis songs before the *atraksi* *dangdut* is introduced in this way, and that, together with the use of Indonesian instead of Bahasa Bugis like everything preceding it, gives a comical air of pretension to the announcement. "*Assalamu' alaikum, warakhmatullahi wabarokatuh,*" the announcer, called the *protokol*, begins, using the standard Muslim greeting. "Honored guests, good evening and welcome. We hope you will be entertained by the well-known *kacapi* player Saripodding Irama [combining La Podding's name with part of Rhoma Irama's], who will play for you one of his favorite songs. Ya, O.K., enjoy listening!"

6. Los Quin Tallu-tallu. Mandar people, South Sulawesi.

Grup Bamba Puang (as track 1).

This is another song from the *sayang-sayang* musicians heard in track 1. Played in the *Los Quin Tallu-tallu* tuning (G₂ C₃ D₃ G₃ B₃ D₄), the melody shifts between G major and G minor; it uses the seven tones of the "natural minor" scale (G A Bb C D Eb F) plus an F# in the major V chord. The text uses the *halindaqdaq* stanza form, 8-7-5-7 (with occasional deviations), extended by fillers. The mood of the song is flirtatious, and Rahman, the male singer, tries to make each of his verses respond to Suhaeni's previous one by repeating a key word from her verse in his own. For example, Suhaeni's second verse mentions the setting sun (*allo natambus*), and Rahman begins his answer with the same image (*ditambus allo*). (This can't be easy. Imagine, in the brief interval between one stanza and the next, riffling through all the quatrains in your head, looking for sunsets. Rahman is not always successful, but probably no singer can do it every time.)

The title of this piece recalls the *los quin* string band found in Ujung Pandang. The urban *los quin* (which we heard pronounced as both "*los kin*" and "*los kwin*"; the Mandar *sayang-sayang* musicians said "*los kwin*"), has an eclectic repertoire of regional popular songs and *kroncong*-style *langgam*; for audiences from outside Sulawesi (at hotels, for instance) it may add songs representing other parts of Indonesia (e.g., *Butet* for North Sumatra, *Bengawan Solo* for Central Java). But a *los quin* musician we talked to in Ujung Pandang, A. Rasyid Daeng Tawang, told us that the older repertoire of *los quin* is a single melody used as

the melodic vehicle for independent verses. This melody is usually played in a unique *Los Quin* tuning, which, as Dg. Tawang demonstrated it, is precisely the one used by the Mandar musicians here. (Dg. Tawang's melody, however, is not that of *Los Quin Tallu-tallu*, nor did we recognize it as a version of any of the other *sayang-sayang* melodies we recorded.) This tuning is used only for the old *los quin* melody; nothing in the modern repertoire of urban *los quin* can be played in it. (Modern *los quin* pieces use either a tuning called *Krambangan*—not the same as the Mandar tuning of that name—or one intriguingly called *Manila*.)

The strongest similarity between modern urban *los quin* and Mandar *sayang-sayang* (and also the old Ujung Pandang *los quin* melody as Dg. Tawang played it) lies not in tuning or repertoire, but in the guitar idiom: a steady beat is marked by reiterated chord tones in the bass, while in the treble there is an unbroken flow of single-line melody, moving four or eight times as fast as the chord tones, not directly following the vocal melody. The ability of the guitar to play triads or more complex chords is not exploited. This idiom characterizes the music of both *sayang-sayang* and urban *los quin* ensembles, unless the urban group is deliberately playing in a different style, such as *kroncong* or chordal accompaniment.

It is tempting, then, to imagine that urban *los quin* represents an outgrowth from an earlier genre resembling *sayang-sayang*, using independent verses, a small number of melodies, and the guitar style we have just described. At some period, the guitar style was detached from the earlier independent-verse form and repertoire and became applicable to new melodies with fixed texts. If we are

correct, then urban *los quin* has followed the same path followed ca. 1910–1930 by *kroncong*. *Kroncong*, too, began as independent verses sung to a few melodies, and it, too, developed a characteristic accompaniment style that was eventually applied to a wider range of melodies (*langgam*, and now *pop* songs) with fixed texts.

7. Nasib Mak Kualon. Abung people, Lampung.

Usman Achmad, guitar & vocal (as track 2, but without *kroncong*).

Nasib (from the Arabic for “fate”) is an old-fashioned term, common in the early twentieth century but less so today, for sad songs lamenting one’s misfortune. We suspect that the term came into Indonesian music (and the music of Lampung in particular) via the Melayu and was further popularized by the *stambul* theater. The fixed text *Mak Kualon*, sung by Usman Achmad to the melody *Nasib*, concerns a cruel stepmother who mistreats her stepson when they are alone but pretends to have affection for him when they are with her husband, the boy’s father. Usman Achmad plays the melody in the *Stem Nasib* tuning (E₂ A₂ D₃ G₃ B₃ E₄), which is the same as the standard Western tuning. The song is in A minor (actual pitch); it uses the seven tones of the European “harmonic minor” scale (A B C D E F G#) across nearly two octaves (E₂ to C₄), plus C# as a leading tone to D.

8. Langgam Di Bawah Sinar Bulan Purnama.

Jakarta.

Orkes *Kroncong Mutiara*, directed by M. Sandy. Suhaery Mufti, Hawaiian guitar. The group is based in North Jakarta. Song composed by Arimah (=R. Maladi).

Kroncong is the first Indonesian popular music. Believed to derive from the music brought by the crews of Portuguese ships in the sixteenth century, it had developed by the late nineteenth century into an urban folk music of Batavia, the colonial capital. In the early twentieth century it was taken up by the *stambul* theater and the commercial recording industry, which made it popular in cities and large towns throughout the Dutch East Indies. Despite many changes, some of which are discussed below, *kroncong* is still alive today, though its associations with the revolutionary era, now fading from memory, make it seem old-fashioned and nostalgic.

Until the 1920s, *kroncong* was another of the independent-verse genres we have mentioned repeatedly in these notes. Its verse form was the *pantun*, a bipartite quatrain known wherever Melayu cultural influence has been felt. Singing was accompanied by a variable ensemble that could include a violin, possibly a guitar, possibly a flute, possibly a drum, and certainly a small lute called *kroncong* that was virtually the same as a ukulele. In the earliest 78s, a guitar and a violin are audible, but a piano was soon added. Over time, two types of instrumentation developed: a string band consisting of violin, guitar, cello, small lutes such as ukulele, banjo, or mandolin, and optional flute; and a dance or jazz band that could add trumpets, piano, drums, etc., to all or

part of the string-band nucleus.

By the 1930s, the independent verses, spontaneously strung together, had been replaced by fixed texts, still in *pantun* form, and new melodies were composed, using the chord sequence of one of the early *kroncong* melodies, which had become a melody type called *kroncong asli*. (Examples are heard in volume 2, tracks 8, 12, and 13; see the notes to volume 2 for a diagram of the *kroncong asli* structure). A characteristic performance idiom had developed for string-band *kroncong*, in which the melody was carried by violin and voice, while the small lutes played rapid figuration in the upper register, the guitar walked up and down in the middle, and the cello played pizzicato rhythms resembling drumming down at the bottom. (To get ahead of our story: this is essentially the idiom heard in the performance here.) In the jazz-band instrumentation, on the other hand, this idiom was not used: *kroncong* were played in various European and American popular styles, such as tango, rumba, foxtrot, and swing.

Indonesian popular music in the 1930s was not limited to *kroncong*. Indonesian- and English-language versions of Western popular tunes were performed by the dance bands, and “Hawaiian music”—songs played in a string-band style associated with Ambon and featuring the acoustic Hawaiian guitar—were also popular. In that same decade, a new song form called *langgam* emerged, with a somewhat different chord sequence from that of *kroncong asli* and using composed texts with non-*pantun* verse forms. Typically, *langgam* had the AABA structure of European and American popular songs.

We do not know to what extent *langgam* of

the 1930s were played in the idiom of the *kroncong* string band just described. What is clear, though, is that during the 1940s *langgam* became a prominent part of the repertoire of those string bands, and *langgam* acquired the characteristic *kroncong* idiom. From that time on, the term “*kroncong*” refers both to songs in the old *kroncong asli* form, following its chord sequence and using *pantun* texts (now fixed), and to the string-band idiom described above, which had been developed for *kroncong asli* but could now be applied to *langgam* and eventually to other songs as well. Nowadays the distinction between *langgam* and *kroncong* is a technical one, known only to musicians, and anything played in *kroncong* style is commonly considered *kroncong*.

Di Bawah Sinar Bulan Purnama is a well-known *langgam*, composed sometime in the mid- or late 1930s or early 1940s. It is said to have been popular during the Japanese occupation of Indonesia (1942–1945). The song was composed by “Arimah,” which has long been known to be the pseudonym of R. Maladi, an important figure in Indonesian in the period ca. 1940–1970.

Maladi, born in 1911, was involved with both sports and music from an early age. In the mid-1930s, when radio was introduced to Central Java, he began to work for the station SRV in Surakarta (Solo) as a sports announcer. At the same time, he was a leader of the music group in the Surakarta branch of the nationalist youth organization Indonesia Muda, which frequently performed *kroncong* and other popular music for broadcast. After the Japanese occupied Java, in 1942, Maladi became the director of broadcasting in Surakarta for the Japanese-run radio network Hosokyoku,

and after their defeat, when Indonesian independence was proclaimed, he became (in 1946) director of the national radio network, Radio Republik Indonesia (RRI). He remained director of RRI until 1962. From 1959 to 1962, while still head of RRI, he was also the government's Minister of Information (*Menteri Penerangan*); in 1962 he left both RRI and the Ministry of Information to become Minister of Athletics (*Menteri Olah Raga*), holding that position until 1966.

Maladi composed many *langgam* that are still known, among them *Solo Di Waktu Malam*, *Rangkaian Melati*, *Telaga Biru*, and the one heard here. (We have not been able to determine the dates of composition, but of the songs just listed, all but *Telaga Biru* were sufficiently well established by the early 1950s to have been recorded by Irama, the first post-independence Indonesian record producer, and listed in its 1953–1954 catalogue. Our guess is that all of these songs were composed between 1935 and 1945.)

Di Bawah Sinar Bulan Purnama (By the light of the full moon) is here played in the *kroncong* idiom by a Jakarta string band, the Orkes Kroncong Mutiara (Pearl Kroncong Orchestra). The group has *kroncong*, *langgam*, and some European/American popular standards in its repertoire; it plays all of them in *kroncong* style. O.K. Mutiara's instrumentation here is electric Hawaiian guitar, transverse (European) flute, melody guitar, bass guitar, ukulele, banjo, and cello. In pieces with vocal, the Hawaiian guitar is usually replaced by violin. The Hawaiian guitar in this recording is played by Suhaery Mufti, a popular singer in the 1950s who recorded several songs for Irama. (For more music by O.K. Mutiara and

Suhaery Mufti, see volume 2.) The Hawaiian guitar's associations with Ambon have weakened (though it is still used, in electric form, in Ambonese string bands), and its appearance in a Jakarta group like this one does not imply a connection or reference to Maluku.

9. Kolo Kot Matani. Meto people, central Timor.

Band Teleu Nekaf, directed by Mikhael Tefa. The group is based in *Desa Noepesu*, Kecamatan Miomafo Barat, Kabupaten Timor Tengah Utara, in the western half of the island of Timor.

The Meto or Pah Meto (known in the ethnographic literature as Atoni) are the dominant ethnic group in the western half of Timor. Among the Meto, and also among the "western Tetun" (that is, Tetun on the western side of the border with East Timor), a recreational dance called *bidu* is accompanied by a string band of locally made guitars and fiddles, usually with singers and sometimes with an added flute or ocarina. In Miomafo Barat, where we recorded this track, *bidu* is now rather rare, though it used to be very popular in the 1960s as an entertainment at weddings and other domestic celebrations. In other areas it remains strong. (See the commentary to volume 16, and tracks 13–15 in that volume; track 15 is another piece by the Noepesu band heard here.)

The guitars and fiddles of *bidu* music all have four strings. In Noepesu they are crudely made; the guitars are shaped roughly like the standard instruments, but the fiddles have rectangular bodies. (In some other areas of western Timor the fiddles have the ordinary violin shape.) Their names vary from region to region: the guitars are called

bijol among Meto in Noepesu, *kasi* among Meto in Oelolok, and *raraun* among Tetun in Fahluka; the fiddle is *heo* in Noepesu and Oelolok and *breka* and *kedeke* in Fahluka.

Here are some details of the Noepesu instruments. The neck of the *bijol* is attached by glue or nails to a resonator covered by a wooden soundboard. The ensemble uses a *bijol melodi*, also called *letes* (body length 66.5 cm, string length 49 cm, maximum resonator width 16 cm and depth 5.5 cm) and two *bijol ritem* (one with dimensions: body length 109 cm, string length 78.5 cm, maximum resonator width 22 cm and depth 8 cm; the other with corresponding dimensions 99, 72, 22, and 4.5 cm). One of the *heo* was 56 cm long, with a string length of 28 cm; the resonator was 15 cm wide (maximum) and 3 cm deep.

Bidu music is not described in earlier literature. Vroklage (1952:II.196) mentions that guitars and violins were introduced to western Tetun by Catholic missionaries in the twentieth century. It may well be true that missionaries brought these instruments, but it seems likely that they had been introduced long before that, probably by the Portuguese, who were present in East Timor from the sixteenth century until 1975. Notice the similarity of the word *bijol* to *violão*, the Portuguese word for the standard guitar; and notice that the music of these instruments, as we hear it in this track, has little or nothing to do with the church or with modern guitar idioms. If the first Meto contact with guitars and fiddles took place only within the past hundred years, through missionaries, how could this music have moved so far from its source so quickly?

The melodic idiom of *bidu* is minimally tonal,

with a suggestion, especially in the introduction, of movement from tonic to dominant and back, but after that the accompaniment stays locked in the tonic, providing a constant drone of C and G (if, by convention, we consider the bottom tone C). The upper strings of the guitars are damped so tightly they produce only a scraping sound. The lower strings provide the drones, which are decorated by the *heo* and the *letes* (the "melody" *bijol*). These are very different uses of the guitar from any we hear elsewhere in this album! Melodic interest is concentrated in the vocal. The pitches of the vocal melody are C D E– (between Eb and E-natural) G B Bb. All of the instrumentalists sing; there is also a non-playing song leader, and a number of women who gathered for the recording session sing along faintly.

Kolo Kot Matani is a song of welcome to a traveller. We do not know the verse form, nor whether the song consists of fixed text or independent verses. The words here, sung in Bahasa Dawan, the language of the Meto, describe a bird (*kolo*) with feathers of many colors. When this bird sings, it is a sign that a guest will come. The song says: we must meet the guest at the spring, a place of refreshment.

10. Nasib Muara Kuang. Palembang, South Sumatra.

Sahilin, guitar and male vocal; Siti Rohmah, female vocal (as track 3).

Another *lagu daerah* by the gitar tunggal duo from Palembang. This one is from the Muara Kuang region and is sung in Bahasa Muara Kuang. It is played in the same tuning as *Terang Bulan* (track 3). The melody is in E major; the

vocal part uses the pitches of the E-major scale but with a lowered seventh (E F# G# A B C# D). The song is a *nasib*, lamenting misfortune (see the comment on track 6).

We must confess to a bit of trickery at the end of this track. The singers sang four verses, as here, and then Sahilin played a brief guitar figure ending suddenly in mid-air (on B). We think what happened is Siti Rohmah misunderstood a gesture from someone on our recording team as a signal to end; she touched Sahilin's knee, to tell him to stop, and stop he did, wham. It seemed such an abrupt ending that later, when we mastered the track, we spliced on a continuation of that same guitar figure, from earlier in the recording, to fade out on. This recording, then, should be considered complete in four verses, though it sounds as though it continues beyond the fade.

11. Ludu Parinna (excerpt). Eastern Sumba. *Ataratu, jungga & vocal. The performer lives in Kampung Lakatakku, Desa Mburukulu, Kecamatan Pahungalodu, Kabupaten Sumba Timur, on the island of Sumba.*

Another Sumbanese song for four-stringed *jungga*. Here the musician is Ataratu, the woman often mentioned to us (along with Haingu) as a skilled performer. She plays a wooden *jungga* shaped like an electric guitar, vividly painted in red, white, and blue. (See the album cover.) The neck of the instrument has one raised fret and five painted frets. The top surface is covered with painted words: R. [for Rambu, a term of address for women] *Ataratu, penyanyi* [singer] / *Lagu Pob* [sic] *Sumba Timur* [Pop Songs of Eastern Sumba] / *Turu* [name of her husband] *Lakatakku* [name of

her *kampung* (hamlet)].

Ludu Parinna (also called *Ludu Rianja*) is a dance melody, played at the stage of the rice harvest when the rice must be threshed. A bamboo or wooden crossbar is set up, a bit above head height. Underneath the bar, rice still in its husk is strewn on the ground. While the *jungga*-player plays and sings, young men dance to her rhythm (or his; Haingu also played this song for us), stamping the rice with their feet as they hold onto the pole. The singer chooses verses freely; there is no fixed text. In this recording, Ataratu sings verses of advice for young people. Don't listen to gossip and don't spread rumors, she says. Young men, don't drink; if you have a girlfriend, be serious, don't trifle with her. Young women, don't believe everything the young men say; don't succumb to temptation, because if you have a child before you are married, people will say, "Whose child is that?" The language of the song is Bahasa Kampera.

This was the last song in our session with Ataratu. The first several songs were somewhat subdued, but when she started *Parinna* the level of energy shot up. She sang for thirteen minutes straight, and if we had had room on the CD we would have published the whole thing. There are two melodies, the second appearing only briefly (starting ca. 7:30 with the word *harui*) for two statements before Ataratu returns to the first melody. If, in order to compare Ataratu's melodies with Haingu's, we convert Ataratu's lowest tone to D (it is actually Ab), the first melody uses the tones D E G A C and the octave D (thus differing in one tone from Haingu's D E G A B D). Ataratu's A is used sparingly. The

second melody uses a different scale; similarly converted, it is D E G C, the octave D, and an F above that. Here it is the F that occurs infrequently. *Parinna* moves in a steady, driving meter of seven (2+2+2+1) throughout.

12. Fajar Di Atas Awan. Medan, North Sumatra.

Performed by the group Suarasama, directed by Irwansyah Harahap. Rihaony Hutajulu, lead vocal. The group is based in Medan. Song composed by Irwansyah Harahap.

We close the twenty volumes of our series with a new development.

Suarasama is a group of musicians with an interest in and familiarity with aspects of traditional music not only in Indonesia but in other parts of the world. The leader, Irwansyah Harahap (born 1962), who composes the music and plays the lead melody instrument (guitar or *gambus*), and his wife, Rihaony Hutajulu, the female singer, are both graduates of the ethnomusicology program at the University of North Sumatra (USU, Universitas Sumatera Utara) in Medan, and both went on to study ethnomusicology at the University of Washington in Seattle. They now teach ethnomusicology at USU.

Ethnically, Irwansyah and Rihaony are both Batak, though of different subgroups. Irwansyah is particularly versed in Toba Batak *gondang* music and Melayu *gambus*, while Rihaony has sung in choirs and as a soloist in music in Western idioms on stage and on television in Medan. At the University of Washington, Irwansyah studied sitar and tabla, and Rihaony studied Cambodian music with Sam Ang Sam and

qawwali singing with Nusrat Fateh Ali Khan. But the native musical idiom of all of the musicians in Suarasama is not that of any traditional Indonesian or other Asian music, but rather that of Indonesian and Western popular youth music from the 1960s on.

(The information in the next two paragraphs comes from two sources: personal communication from Irwansyah Harahap, and his commentary published with the CD-for-broadcast listed under "References" above. Phrases in quotation marks are translations from Irwansyah's Indonesian; the two English phrases in italics are in English in the original.)

Suarasama is one of several music groups directed by Irwansyah under the umbrella title Gaung Sumatera Utara (GSU), "Echoes of North Sumatra." Other branches of GSU are *Acoustic Vision*, which plays "contemporary jazz," and a "neo-traditional" group that performs stage and concert versions of traditional music and dance of North Sumatra. Suarasama, in Irwansyah's words, seeks "an alternative" in the form of *cross-cultural music*. (An alternative to what? We will come back to this.) Its music is based on musical ideas drawn from Africa, the Middle East, India, Eastern Europe, and Southeast Asia (and, evidently, Western Europe, though this is not stated). Only acoustic instruments are used. Irwansyah writes (personal communication) that the name Suarasama—a compound of *suara*, "sound," and *sama*, "same" or "equal"—refers to the attempt "to create understanding between people (by means of music) without setting some up as superior to others."

Fajar Di Atas Awan (Dawn over clouds) is,

like many of Irwansyah's songs, concerned with religion, here the peace that comes when faith reasserts itself after a period of doubt or distance from God. The composer, a Muslim, notes that "spiritually, textually, and musically" the song is influenced by Nusrat Fateh Ali Khan and *qawwali*. The melody, he goes on, is basically modal, but he has added the guitar to the *sruti*-box (used in *qawwali*) in order to introduce elements of a contrasting system, tonal harmony.

This delicate song may seem a strange way to close our series, for it shows no connection to Indonesian traditional music (as we have defined it at the outset of every album: music with no obvious derivation from foreign music in scales, idioms, and repertoires), nor even to the hybrid forms that mix traditional and foreign elements. In those terms, this is foreign music through and through.

Yet this and others of Irwansyah's compositions attempt to offer a new musical solution to a fundamental Indonesian problem: the problem, debated since the beginnings of Indonesian nationalism in the early twentieth century, of what to accept as Indonesian culture. Two basic answers have been propounded. One is the answer underlying our series: that Indonesian music (and thus, by extension, Indonesian culture) is the sum of its parts, the music of all the islands and peoples that make up the nation of Indonesia. But this answer poses great difficulties for Indonesians today: can peoples who are historically enemies, or who today are rivals for land or power or rights or food, enjoy each other's music (or respect each other's culture)? Can people of one religion enjoy the music of others

whose beliefs they reject? Can music that grows out of a vanishing way of life still be respected and enjoyed by those who now live in a different way? The belief implicit throughout our series is that these questions can be answered yes.

The second answer to "what is Indonesian culture" proposes that Indonesian culture is whatever is created by persons who see themselves primarily as Indonesians rather than members of an ethnic or regional subgroup. In this view, Indonesian culture begins in 1945, when independence was proclaimed, or, at the earliest, in 1928, with the famous Oath of Youth declaring allegiance to "one homeland, Indonesia; one people, the Indonesian people; one unifying language, Indonesian." Traditional musics, rooted in local cultures, belong to a preliminary, atomistic phase of Indonesian history. Foreign musical idioms, on the other hand, become Indonesian if they are adopted by Indonesian musicians and lyrics in Indonesian are created for them.

This issue is still debated. The government makes efforts to "preserve"—in its fashion—traditional music as a national heritage. At the same time, institutions (government, established religion) and commercial media ignore traditional music when aiming at national audiences. No traditional music, including the prestigious *gamelan* traditions of Java and Bali, serves in advertising or propaganda as representative of the country as a whole. "National" music is relied on instead—but the only musics accepted nationwide are popular musics and, to a lesser extent, Muslim and Christian religious musics, all of which make use of *foreign* musical idioms, precisely because foreign idioms cannot be

claimed as the property of one ethnic group or region. If an indigenous music is ever to be accepted as belonging to the nation as a whole, it will have to be one created since independence and free of affiliations to any single subgroup.

Irwansyah, Rithaony, and the other members of Suarasama are familiar with and respectful of several forms of traditional music in Indonesia, but the group's music does not draw on them. The *gambus* and the music called *zapin* played on it, which figure in some Suarasama pieces, are exceptions: these are associated with the Melayu ethnic group, but we suspect that for Suarasama, as for others in Indonesia, they transcend narrow ethnic associations because they are believed to originate in Arabia, not Indonesia, and are thus seen as intrinsically Islamic. (See our volume 11.)

Recall that Irwansyah describes Suarasama as seeking "an alternative." He does not say to what, but we believe there is a twofold answer. In the first place, it seeks an alternative to traditional music, which many composers and musicians educated since independence, particularly ones based in the principal cities, see as a dead end. But urban artists have been seeking such alternatives since the 1930s, and in fact they have long since found them in the various forms of Indonesian popular music (*kroncong*, *pop*, *dangdut*). What is new about Suarasama is that it proposes an alternative to that alternative: not popular music but "cross-cultural music." More challenging musically than much of what is popular in Indonesia today, Suarasama's music may be seen as turning "back" to traditional music, but to traditions from outside rather than inside Indonesia.

Suarasama provides a fitting coda to our

series, introducing new material, an alternative—the more alternatives the better, we say!—and bringing to the surface the argument that drives the whole series. Suarasama seeks to demonstrate that the world of music belongs to Indonesians. What our series maintains is that the vast wealth of music made within the boundaries of Indonesia belongs to them too.

RECORDING AND PERFORMANCE DATA

Recorded using a Sony TCD-D10 Pro DAT recorder (backed up with a Denon DTR-80P DAT recorder) and a Sonosax SX-PR mixer (six in, two out in 1990; thereafter customized to eight in, two out). Microphones: Sennheiser MKH-40s, Neumann KM-184s, and Neumann KM-130s. All performances were commissioned for these recordings.

Tracks 1 Performed by Group Bamba Puang, directed by Moh. Firdaus. The performers are based in Dusun [Dus.] Puppole, Desa [Ds.] Bonde, Kecamatan [Kec.] Campalagian, Kabupaten [Kab.] Polewali Mamasa, Propinsi [Prop.] Sulawesi Selatan. Female singer: Suhaeni. Male singer: Rahman. Guitar: Moh. Firdaus. Recorded indoors at night in Majene, Kab. Majene, Prop. Sulawesi Selatan, on 27/28 October 1996.

Tracks 2 Performed by musicians of Ds. Bumi Agung Marga, Kec. Abung Timur, Kab. Lampung Utara, Prop. Lampung. Guitar and male vocal: Usman Achmad (*gelar* Nimbang Sebuai). *Kroncong* (=ukulele): Diswansoni. Recorded at night in Usman Achmad's home, on 8 August 1994.

Tracks 3 Performed by musicians of Palembang, Prop. Sumatera Selatan. Guitar and male vocal: Sahilin. Female vocal: Siti Rohmah. Recorded at night in the studio of Palapa Record in Palembang, using MSPI equipment, on 3 August 1994.

Tracks 4 Performed by Yohanes Terpanjang, also known as Haingu (*jungga* [plucked lute] and male vocal), of Kp. Parunna, Ds. Mutunggeding, Kec.

Rindi Umalulu, Kab. Sumba Timur, Pulau Sumba, Prop. Nusa Tenggara Timur. Recorded at night on the veranda of a private home in Ds. Mutunggeding, on 5 November 1997.

Tracks 5 Performed by La Podding (amplified *kacapi* [plucked lute] and male vocal) and La Mamma (*protokol*, announcer). La Podding lives in Ds. Passeno', Kec. Baranti, Kab. Sidenreng Rappang, Prop. Sulawesi Selatan. Recorded outdoors at night in Pangkajene, Kab. Sidenreng Rappang, on 16/17 October 1996.

Tracks 6 as track 1.

Tracks 7 as track 2, except Diswansoni out.

Tracks 8 Performed by Orkes Kroncong Mutiara, directed by M. Sandy. The group is based in North Jakarta. Hawaiian guitar: Suhaery Mufti. Flute: Winarto. Cello: M. Sandy. Melody guitar: Suherman. Bass guitar: Piet Janwar. Ukulele: M. Nur. Banjo: Topik Sandy. Recorded in Paragon Studio in Muara Karang, Jakarta, using MSPI equipment, on 20 September 1990.

Tracks 9 Performed by Band Teleu Nekaf, directed by Mikhael Tefa. The group is based in Ds. Noepesu, Kec. Miomafo Barat, Kab. Timor Tengah Utara, Pulau Timor, Prop. Nusa Tenggara Timur. *Heo* (fiddle): Hendrikus Tefa, Lukas Tefa. *Letes* (plucked lute, melody): Silfester Poli. *Bijol* (plucked lutes, rhythm): Yosef Poli, Mikhael Nali. Lead singers: Baltasar Nali, Mathias Paul. Recorded at night in a private home in Ds. Noepesu, on 29 October 1997.

Tracks 10 as track 3.

Tracks 11 Performed by Ataratu (*jungga* [plucked lute] and female vocal) of Kampung Lakatakku, Ds. Mburukulu, Kec. Pahungalodu, Kab. Sumba Timur, Pulau Sumba, Prop. Nusa Tenggara Timur. Recorded at night on the porch of her home, on 6 November 1997.

Tracks 12 Performed by the group Suarasama, directed by Irwansyah Harahap. The group is based in Medan, North Sumatra. Guitar and male vocal: Irwansyah Harahap. Female vocal: Rithaony Hutajulu. Percussion: Ernie Zulfan Rangkuti, Nandang Kusnandar. Sruti box: Syainul Irwan. Recorded in the Studio Audio Visual Puskat, Sinduharjo, Yogyakarta, using MSPI equipment, on 6 July 1997.

ABOUT THE INDONESIAN PERFORMING ARTS SOCIETY

The Indonesian Performing Arts Society, or Masyarakat Seni Pertunjukan Indonesia, known as MSPI, is a non-profit association of scholars, artists, and others interested in studying, preserving, and disseminating knowledge of the performing arts of Indonesia. MSPI supports research and documentation and publishes an Indonesian-language journal, *Seni Pertunjukan Indonesia*, and a newsletter, *Kalangan*, as well as the Indonesian edition of the *Music of Indonesia* recordings. It holds scholarly meetings, usually in conjunction with performance festivals. For further information, or to apply for membership, visit MSPI's Web site at <<http://raven.dartmouth.edu/~MSPI>> or write to: Sekretariat MSPI, Jl. Bukit Dago Selatan, No. 53-A, Bandung 40135, Jawa Barat, Indonesia. E-mail: <mspi@indo.net.id>.

PHOTOGRAPHS

front cover Ataratu (track 11).
rear cover bottom: Ataratu's guitar (track 11).
top, left to right: Irwansyah Harahap (track 12); Usman Achmad's guitar (tracks 2&7); Moh. Firdaus (tracks 1&6).
tray Haingu (track 4).

CREDITS

Recorded, compiled, and annotated by Philip Yampolsky

Recording assistants: Jabatin Bangun (tracks 3, 9, 10), Darwin (tracks 2, 7), Hanefi (tracks 3, 10), Joko Kurnain (track 8), Aton Rustandi Mulyana (tracks 4, 11), Asep Nata (tracks 1, 5, 6, 12), Ign. Satya Pandia (tracks 2, 7)

Photographers: Jabatin Bangun (Palembang, Lampung, Timor), Hanefi (Palembang, Lampung), Joko Kurnain (Jakarta), Aton Rustandi Mulyana (Sumba), Asep Nata (Mandar, Bugis)

Cover photograph: Aton Rustandi Mulyana

Research team: *Kroncong*: Joko Kurnain. *Sulawesi*: A. Halilintar Lathief, Asep Nata. *Sumatra*: Jabatin Bangun, Hanefi, Rithaony Hutajulu, Ign. Satya Pandia, Esther Siagian. *Sumba*: Aton Rustandi Mulyana. *Timor*: Jabatin Bangun. *All*: Philip Yampolsky.

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 Heather Berthold, financial officer; Lee Michael Demsey, fulfillment; Kevin Doran, licensing; Scott Finholm, audio assistant; Brenda Dunlap, marketing director; Sharleen Kavetski, mail order accounts manager; Matt Levine, fulfillment; Michael Maloney, product manager; Nakieda Moore, fulfillment; Jeff Place, archivist; Ronnie Simpkins, audio specialist; John Smith, marketing assistant; Stephanie Smith, assistant archivist.

ACKNOWLEDGEMENTS

Once again, we begin by thanking the people who made the music. Second, we thank those who gave us information, hospitality, and assistance: Amir Badaruddin and Umar Ali of Palapa Record in Palembang; Martinus Meta Njanji in Sumba; Dominicus Thaal and Mikhael Tefa in Timor; Busri Rahman, Kepala Desa Bumi Agung Marga in Lampung, and his family; our drivers Darwin in Sumatra and Ical (Faisal) in Sulawesi. A. Halilintar Lathief was indispensable as researcher and guide all over South and Central Sulawesi. We are grateful to Ahmad Hasan for transcribing and translating the *sayang-sayang* texts, and to H. Rhoma Irama for permission to use his song, *Sungguh Terpaksa*. Thanks also to Andrew Weintraub for information about *hitar hariring*.

This album in a sense encapsulates the entire *MUSIC of Indonesia* project: the last album to be completed, more than ten years after the project began, it includes recordings made on the first and last field trips and several in between. For these final acknowledgements, I want to break with tradition and thank some people who were not thanked in earlier volumes, though their contributions have been essential.

The researchers, recording assistants, and photographers who have worked on the series are named in the credits to individual albums, but they have never actually been *thanked*, since they were part of the "we" in whose name the acknowledgements have been written. But this last time around, I am writing with my own pronoun. I am fortunate to have had so many dedicated and resourceful colleagues willing to travel for long

periods, putting up with the project's unpredictable work schedule and difficult living conditions, not to mention the unpredictable and difficult series editor. I have consulted with these colleagues countless times on what music or what group to record, which pieces to include, what would make a coherent album, and how to handle particular situations with the artists or the community. Their answers have helped greatly to shape the series. I am deeply grateful to all the researchers, but I must single out for special thanks the four on whom I have relied most often and most heavily: Hanefi, Jabatin Bangun, Asep Nata, and Aton Rustandi Mulyana.

Anthony Seeger, the Curator and Director of Smithsonian Folkways, is another unacknowledged presence, credited in every album as production supervisor but never properly thanked for what he has done for ten years, which is to commit his label's resources of staff, time, money, expertise, and idealism to a seemingly endless flow (well, trickle) of esoteric albums. Without his personal support, the project would have foundered long ago.

Endo Suanda, a long-time friend, a research colleague in Flores in 1993, and for several years the head of Masyarakat Seni Pertunjukan Indonesia, has shown exceptional understanding of the series' aims and rationale, and his intellectual support has been very important to me personally. I am also grateful for his many efforts to overcome obstacles in the project's path and to bring the Indonesian edition to fruition.

Then there are the regulars, the people who are always thanked. Just because they've been named here nineteen times before doesn't make

their contribution any less valuable this twentieth time. Throughout the project, the Center for Folklife and Cultural Heritage of the Smithsonian Institution, the Ford Foundation Office for Indonesia, and the Masyarakat Seni Pertunjukan Indonesia have given invaluable institutional, administrative, logistical, and clerical support. Anthony Seeger and Richard Kennedy (CFCH), Alan Feinstein and Jennifer Lindsay (Ford), and Sal Murgiyanto and Endo Suanda (MSPI) gave personal guidance and assistance in solving problems of procedure and mechanics.

Vidha Denis (Ford) and Mary Monseur (CFCH) aided, abetted, and ran interference for me cheerfully and resourcefully, year in year out. If I were king, they'd have castles.

Paul Blakemore designed the equipment package that we used for the entire project. He taught me the basics of sound recording and for several years thereafter answered frantic questions phoned and faxed in from improbable places. From volume 7 on, Paul has done the mastering for the series. For each album, I would bring him my selections, full of problems; he would wave his wand and they were solved. Trained in wholly other musics, he always responded with interest and sensitivity to whatever wild stuff I would bring him.

All right. This is the end. It's over, done for. No doctors. Finished. Come closer. Listen. Four of them. Alan Feinstein. Started it. Jennifer Lindsay. Finished it. Tinuk Yampolsky. Arif Yampolsky. Wife, son. Lifeline. All the time, those four. Don't forget. They're the ones behind all this.

ADOPT-A-TAPE

The purpose of the Adopt-A-Tape Program is to preserve the unique recordings and documentation released on the Folkways Records label over the past fifty years. By adopting one or more recordings, your tax-deductible donation contributes to the digitization of the 2,168 master tapes, album covers, and liner notes, thus preserving the Folkways collection and insuring its accessibility in the future.

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For more information, visit our Web site at www.si.edu/folkways/adopt.htm or e-mail adopt@folkways.si.edu or write to D.A. Sonneborn, assistant director (202-287-2181) at the address above.



ABOUT SMITHSONIAN FOLKWAYS

Folkways Records was founded by Moses Asch in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available on high-quality audio cassettes or by special order on CD. Each recording is packed in a special box along with the original LP liner notes.

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For further information about all the labels distributed through the Center, please consult our internet site (www.si.edu/folkways), which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (click on "database search").

Or request a printed catalogue by writing to: Catalogue, Smithsonian Folkways Recordings, 955 L'Enfant Plaza, SW, Suite 7300, Smithsonian Institution, Washington, DC 20560-0953, USA. Or use our catalogue request phone (202) 287-3262, or e-mail folkways@aol.com



Smithsonian Folkways Recordings

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MUSIC OF INDONESIA VOL. 20:

Indonesian Guitars

Liner note supplement 07/04/2008

Recorded, edited, and annotated by Philip Yampolsky. 73 minutes. SWF 40447 (1999)

Track List

1. Kemayoran
2. Stambul Naturil
3. Terang Bulan
4. Ludu Pambuhang
5. Sungguh Terpaksa
6. Los Quin Tallu-tallu
7. Nasib Mak Kualon
8. Langgam Di Bawah Sinar Bulan Purnama
9. Kolo Kot Matani
10. Nasib Muara Kuang
11. Ludu Parinna
12. Fajar Di Atas Awan

Updates by Philip Yampolsky

In March 2000 we visited Tangerang for the first time in several years. We were saddened to learn that in the interval several of the musicians heard in this album have died: Oen Oen Hok (died August 1994), Suhaery Mufti, Mama Ong Yasin, Ustari, Inan, and Misna. We are grateful for the music they left with us. (2) During our March 2000 visit, we heard another term for the lagu lama: lagu dalam, "inside melodies."

On page 14 of the published commentary (right column) we suggested that the term *lagu Batang Hari Sembilan*, which we had seen on cassettes of guitar songs in South Sumatra, might be a marketing slogan rather than an everyday name for the genre. In March 2000 we had a chance to meet the anthropologist William Collins, who has worked in South Sumatra, and we asked him about this term. We were wrong. Collins said that the term *Batang Hari Sembilan* alludes to the Batang Hari River but generalizes its name to apply to nine (*sembilan*) rivers altogether and thus, by synecdoche, to the entire area drained by those rivers—that is, most of South Sumatra and northern Lampung. *Lagu Batang Hari Sembilan* therefore means music of that whole region. The term may not be restricted to guitar songs—Collins recalled its being used more broadly—but those songs are certainly included within it.

Additional References

Regarding tarling:

Wright, Michael R. "Tarling: modern music from Cirebon." *Balungan* 3(3):21-25, 1988.

Regarding los quin (tracks 1 & 6)

Sutton, R. Anderson. *Performance and power on the periphery: music, dance, and the politics of representation in lowland South Sulawesi*. Forthcoming.



Regarding Maladi (track 8):

Sedjarah radio di Indonesia. [Jakarta]: Djawatan Radio Republik Indonesia, Kementerian Penerangan, 1953.

Regarding the debate on what is Indonesian culture (track 12):

Mihardja, Achdiat K., ed. *Polemik kebudayaan.* Jakarta: Pustaka Jaya, 1977 [1948].

Yampolsky, Philip. "Forces for change in the regional performing arts of Indonesia." *Bijdragen tot de Taal-, Land- en Volkenkunde* 151(4):700–725, 1995.

MUSIC OF INDONESIA VOL. 20: Indonesian Guitars

Recorded, compiled, and annotated by Philip Yampolsky. 32-page booklet. 73 minutes. SFW 40447 (1999)

This file provides transcriptions (and some translations) of some of the texts sung in Volume 20 of the 20-volume *Music of Indonesia* series published by Smithsonian Folkways Recordings.

The song texts from Palembang, Sumba, and Timor are not yet available. In addition to song texts, we include one correction, and we provide the references that were cited in the published text but could not be included there for reasons of space.

Track 1. Kemayoran

Transcription (from Bahasa Mandar) & translation by Ahmad Hasan.

1. *Suhaeni:*

Na ma'elongi i monge' ya tori'
na ma'elongi i monge', i tuna kasi-asi
ya tori' i marrannuang i marrannuang
i marrannuang pipalecena tau

Akan bernyanyi si sakit ya aduh
akan bernyanyi si sakit, si hina dan miskin
ya aduh, si pengharap si pengharap
si pengharap rayuan orang

2. *Rahman:*

Tunai daunna sarre tori' mo
tunai daunna sarre tuna dua pa' iyau
sayane daunna sarre tori'mo
daunna sarre sarombong bandi tia

Hina daunnya sre' aduhai
hina daunnya sre' lebih hina diriku
ya sayang daunnya sre' aduhai
daunnya sre' masih berbau

3. *Suhaeni:*

Batang sa'baro'o naung ya tori'
batang sa'baro'o naung sanre'o tori'
ditoto'u
ya tori' pura wereta' pura wereta'
pura wereta' dipissungan di waru

Tubuhku sabarlah engkau ya aduh
tubuhku sabarlah teguhlah pada takdir

ya aduh sudah nasib kita sudah nasib kita
sudah nasib kita terlahir di alam baharu

4. *Rahman:*

U leleani tunau tori'mo
u leleani tunau andiang mattawarri

sayane minduku boma' tori' mo
minduku boma' manao pa'mai'u

Ku tawarkan diriku yang hina aduhai
ku tawarkan diriku yang hina tak yang
menawar
ya sayang ku tunduk lagi aduhai
ku tunduk lagi terharu jiwaku

Track 2. Di lapahan

Transcribed (from Bahasa Abung) by Esther L. Siagian in consultation with Usman Achmad; Indonesian translation by Usman Achmad

Di lapahan

1. Mettei kelepah warei (2x)
unyen sai di lapahan (2x)
hiburan kak debingei (2x)
puter ke pai Hawayan
2. Kak patut litau datei (2x)
sikam sai di jenganan, di jenganan
mettei kak bangik atei (2x)
mettei kak bangik badan
3. Barang kak netun tipei (2x)
nggak meja kupi puan, kupi puan
juadah kaleng rutei (2x)
dalih ngebaco koran
4. Betahun mak sekalei (2x)
sai ngingak ken jenganan, ken jenganan
debingei tukuk debai (2x)
mettei siwek dirasan
5. Anek bebijei-bijei (2x)
jaweh tangih ribuan, ribuan
kapan lagei perdulei (2x)
kapan lagei siwenan

Di perantauan

- Hai sanak saudara
semua yang ada di rantau
hiburan kala malam hari
dengarlah lagu Hawaiiian
- Memang wajar kami terlupakan
kami yang tinggal di kampung
kalian tentu sudah senang
badan pun senang pula
- Bila telah duduk menonton TV
di atas meja terhidang kopi susu
panganan roti kaleng
sambil duduk membaca koran
- Bertahun tak sekmpat pulang
tidak ingat akan kampung halaman
baik malam pagi sore
kalian sibuk bekerja
- Kampung kita belumlah seberapa
belum mencapai ribuan
kapan lagi mau perduli
kapan lagi saling memperhatikan

5. Sungguh terpaksa

Music and lyrics by Rhoma Irama. Transcription (from Indonesian) and translation by Philip Yampolsky.

*Assalamu'alaikum, warakhmatullahi
wabarakatuh.*

Baiklah, para hadirin. Para undangan yang kami hormati, selamat malam dan selamat berjumpa, dan selamat dihibur dari pemain kacapi yang tak asing, yaitu Saripodding Irama menyumbangkan sebuah lagu kesayangannya. Ya, oke, selamat mendengarkan.

Honored guests, good evening and welcome. We hope you will be entertained by the well-known kacapi player Saripodding Irama, who will play for you one of his favorite songs. Ya, O.K., enjoy listening

Sungguh terpaksa
aku menyanyi
mengharapkan tuan
bermurah hati

Truly I have no choice
but to sing
hoping that you, sir,
will be generous

Coba dengarkan
aku menyanyi
membawa suara
jeritan hati

Just listen
to my singing
giving voice
to my heart's cries

Sungguh terpaksa...

Truly I have no choice...

Sungguh aku malu
tiada terkira
menadahkan tangan
meminta-minta

Truly I'm ashamed
I never imagined
holding out my hands
to ask for help

Karena terpaksa
ini kulakukan
yang kupinta hanya
sekedar makan

Because I have no choice
I do this
I am only asking
for something to eat

Melalui lagu
kuketuk hatimu

By means of melody
I knock at your heart

Sungguh terpaksa...

Truly I have no choice...

Coba dengarkan...

Just listen...

Sungguh terpaksa...

Truly I have no choice...

Coba dengarkan...

Just listen...

Track 6. Los Quin Tallu-tallu

Transcription (from Bahasa Mandar) & translation by Ahmad Hasan

1. Suhaeni:

Sallangngu lao di Puang
di ana' bidadari
Ya tori', pasita' mani
kindo' pimbolonga' u

Salamku kepada Tuhan
kepada anak bidadari
ya...pertemukan aku nanti
ibu pertiwiku

2. Rahman:

Tenna' uita di lao
toma' ala amma'mu
todi ma' uang banda'
iyau mating ala

Andai kulihat
orang yang mengambil ibumu
aduh akan kukatakan
akulah yang kau ambil

3. *Suhaeni:*

Bulan bi'ar di tanete
romai pittule'i
ya tori', allo natampus
tinro'i pipasanni

Bulan terbit di gunung
datangi dan tanyai
ya aduh, matahari terbenam
buru dia titipi pesan

4. *Rahman:*

Ditampus allo diom boma'
bi'ar diaya boma'
tori'mo nama' epei
loa tongat tongammu

Saat terbenam matahari ku di bawah
di saat terbitnya ku di atas jua
aduhai akan menunggu
katamu yang sebenarnya

5. *Suhaeni:*

Mua' iyau mattinja'
itai tipatenna
ya tori', masiri' bopa'
nate tinja sala-sala

Jika aku yang menghendaki
lihat pasti terwujud
ya aduh, sungguh ku malu
bila ku berkehendak setengah-setengah

6. *Rahman:*

Sae bulamma' iyau
dimattinja' di batammu
todi'mo i'o ditia
tamma' issang disanga

Sudah berbulan aku
berkehendak pada dirimu
aduhai engkau jualah
yang tak mehami

7. *Suhaeni:*

Tuppum boma' masara
lalang ma' balimbungang
ya tori', andiam bandi
mepa sukkuas sara

Ku bingung berupaya
ku menutup diri
aduhai, tiada jua
yang menyempurnakan upayanya padaku

8. *Rahman:*

Minna duapa disanga
lai' da nani pasukkuang
o anue usurung monge'
gara-gara watammu

Mengapa engkau berkata
tiada akan kusempurnakan
o anue ku jatuh sakit
gara-gara dirimu

9. *Suhaeni:*

To tammonge' anna monge'
tembale' monte' tongang
ya tori', so'nai tia
jari lattang sappepa'

Orang tak sakit bila jatuh sakit
semoga betul-betul sakit
ya aduh, biarlah dia
menjadi kurus

10. *Rahman*

Monge'ma' karena i'o
ma panra' i'o bodi
kasi'na narua' sara
gara-gara i'o bodi

Ku sakit karena engkau
ku rusak karena engkau lagi
kasihan ku ditimpah masalah
gara-gara engkau lagi

11. *Suhaeni:*

Mua' batang namutangngar
rugi tongan do'o tu'u
ya tori', mua' pa'mai'
lawao seruanna

Jika postur tubuh yang engkau nilai
engkau akan amat rugi
ya aduh, jika budi
jangan terlalu mengambil jarak

12. *Rahman:*

La i'da' toma' lamba-lamba
ma'itai dilaenna
todi' mo tatta'mi i'o
di lalang di ateu

Tiada lagi ku pergi kemana-mana
mencari yang lainnya
aduhai tetap hanya engkau
di dalam hatiku

Track 7. Mak kualun

Transcribed (from Bahasa Abung) by Esther L. Siagian in consultation with Usman Achmad; Indonesian translation by Usman Achmad

Mak kualun

Ibu tiri

1. Deppik kemak, sako nyak deppik
kemak
deppik kemak, kak piro-piro tahun (2x)
jak sanak, aruk lagei jak sanak
lak pandai, lak pandai cakak turun
(repeat last 2 lines)
2. Payah dinyak, sapo sai payah dinyak
payah dinyak, kak dandan mak kualun
(2x)
pagun panjak, mak bido pagun panjak
jak ibeu, jak ibeu keu sai sangun
(repeat last 2 lines)
3. Depan bapak, lamun di depan bapak
depan bapak, supo tenun di tenun
(no repeat)
ngemaling pudak, nalem ngemaling
pudak
sai jahel, sai jahel tepik ditundun
(repeat last 2 lines)
4. Kucacak, yajo mulo kucacak
kucacak, gelik nyak pengateu pun (2x)
keris kulak, nepaso keris kulak
ram ibeu, ram ibeu bareng turun
(repeat last 2 lines)

- Lama aku ditinggal ibu
telah beberapa tahun
telah yatim semenjak kecil
belum lagi bisa naik turun [tangga]
- Yang sengsara kualami
hingga kini dibesarkan ibu tiri
biarpun bagus tapi masih berbeda
dari ibu kandungku dahulu
- Bila ada di hadapan ayah
di hadapan ayah, seperti kain [yang
sudah ditenun] ditenun lagi
pandai benar mencari muka
yang jahat tinggal di belakang
- Karena itulah kuratapi
sambil aku memanjatkan doa
kepalang kami dihabisi
lebih baik aku mati bersama ibu

Track 12. Fajar di atas awan

Music and lyrics by Irwansyah Harahap. Text provided by the composer. Ellipses are in the text.

Kutatap jauh penghujung awan
fajar bertaut menerpa
Kudekap erat mata-hatiku
bergetar rasa rindu
Semenjak 'ku menjauh dari Mu
bimbang rasa, ... ke mana
Kemelut kata hati menjelma
resah sudah, ... hanya

Bayang mentari merajah angan
menembus relung jiwa
Kurekat erat isyarat waktu
batas tiada bersentuh
Berdetak kalbu, terjaga sukma
tiada ... ada ...
Kubawa kata hati bermakna
Engkaulah ... hanya ...

Kendala hasrat memacu angan
harap berwujud beban
Kapankah 'ku terbebas dari jeruji keraguan
Bisikan kalbu membangkit sukma
tiada ... ada ...
Kuserta kata hati bermakna
Engkaulah ... hanya ...