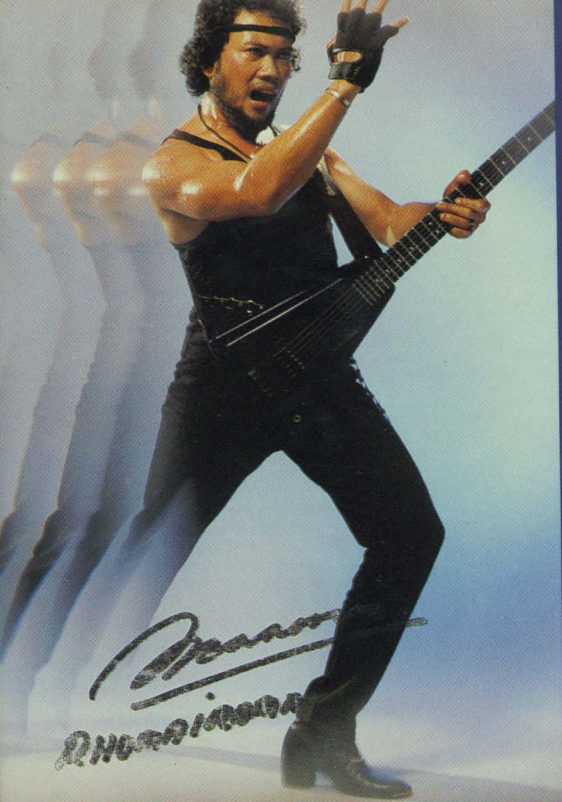


Smithsonian/Folkways
SF40056

INDONESIAN
*Popular
Music*

KRONCONG,
DANGDUT, &
LANGGAM
JAWA



MUSIC OF INDONESIA

2

MUSIC OF INDONESIA 2

Indonesian Popular Music:

Kroncong, Dangdut, and Langgam Jawa



0 9307-40056-2 0

Dangdut

1. **Qur'an dan Koran** 4:16
Soneta Group.
Rhoma Irama, vocal.
2. **Begadang II** 3:36
Soneta Group.
Rhoma Irama, vocal.
3. **Sengaja** 3:01
Soneta Group.
Elvy Sukaesih, vocal.
4. **Sahabat** 3:41
Soneta Group.
Rhoma Irama, vocal.
5. **Terbelah Dua** 5:54
Orkes Melayu Radesa.
Mansyur S., vocal.
6. **Hidup di Bui** 5:30
Gambang Kromong Slendang
Betawi. Kwi Ap, vocal.
7. **Curahan Hati** 3:46
Grup Tanjidor Kembang Ros.
Sophia Welly, vocal.

Kroncong and Langgam Jawa

8. **Kroncong Segenggam Harapan**
5:41 Orkes Kroncong Mutiara.
Lin Sandy, vocal.
9. **Putri Gunung** 5:30
Orkes Kroncong Bintang
Nusantara. Tuty H.P., vocal.

10. **Kroncong Sapu Lidi** 3:09
Orkes Kroncong Mutiara.
Lin Sandy, vocal.
11. **Langgam Suling Bambu** 5:22
Orkes Kroncong Mutiara.
12. **Kroncong Morisko** 5:21
Orkes Kroncong Mutiara.
Suhaery Mufti, vocal.
13. **Kroncong Kemayoran** 2:30
Orkes Kroncong Mutiara. Lin
Sandy and Emi Mandey, vocals.
14. **Langgam Schoon Ver Van Jou**
5:35 Orkes Kroncong Mutiara.
Emi Mandey, vocal.
15. **Wuyung** 5:23
Orkes Kroncong Bintang
Nusantara. Tuty H.P., vocal

Recorded (tracks 6-15), edited and annotated by Philip Yampolsky. Tracks 1-5 leased from Sokha Record, Jakarta. *Music of Indonesia* series. Research and publication sponsored jointly by the Office of Folklife Programs of the Smithsonian Institution and the Masyarakat Musikologi Indonesia, and funded by a grant from the Ford Foundation. Series edited by Philip Yampolsky.

On the cover: A publicity photograph of Rhoma Irama.

Dangdut and kroncong both started as musics of the urban poor. Dangdut, which emerged in the 1970s, is strongly associated with Muslim youth; it combines elements of rock with Indian and Middle-Eastern popular music. Kroncong, a much older genre played mainly on European stringed instruments, has since the 1920s and '30s risen in status to become a popular music of the elite. This compilation presents Indonesian studio recordings of some of the best-known dangdut stars, plus new recordings of kroncong, of dangdut played on village ensembles (including a brass band), and of an adaptation of the kroncong ensemble to the style of Javanese gamelan music.



Smithsonian/Folkways Recordings
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MUSIC OF INDONESIA 2

Indonesian Popular Music: Kroncong, Dangdut, and Langgam Jawa

Smithsonian/Folkways SF 40056
Music of Indonesia 2
Indonesian Popular Music: Kroncong,
Dangdut, and Langgam Jawa

The Smithsonian/Folkways Music of Indonesia Series

If Indonesia were superimposed on Europe, it would stretch from the western shore of Ireland almost to the Caspian Sea. Only four countries in the world (China, India, the USA, and the USSR) 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 3000 islands (out of nearly 13,700 in the archipelago). Most (about 90%) are Muslim, but there are substantial numbers of Christians, Buddhist/Taoists, Hindus, and animists as well. Three-quarters of the population lives in rural areas, yet the information and entertainment media are saturated with urban images, mostly from the capital, Jakarta, a megalopolis with more inhabitants than any city in the U.S. and more territory than Tokyo. 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 lute, bowed lute, plucked zither, or xylophone) are found everywhere, and so 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—among them *dangdut*, heard on this disc—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—including *kroncong*, the other genre represented here—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 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.

—Philip Yampolsky, Series Editor

Indonesian Popular Music

by Philip Yampolsky

The present disc offers two quite different forms of Indonesian popular music. *Kroncong* and *dangdut* (pronounced "kronchong" and "dangdoot," the latter rhyming with "foot") both developed in an underclass, though not the same one: *kroncong* among the poor Eurasians of late nineteenth- and early twentieth-century Batavia (the colonial-era name for Jakarta), and *dangdut* among the lower-class Pribumi ("natives") of Jakarta in the late 1960s. *Kroncong* has since moved very far from its origins, to become the nostalgic music of the Indonesians known as the "Generation of 1945"—the people who lived through the revolution (1945-1949) that ended Dutch colonial control of Indonesia and achieved the country's independence. It is that generation, people now in their fifties and sixties, who today have great authority in Indonesia, and *kroncong* is thus now the music of an elite. Its principal themes now are decorous love and patriotism—a far cry from the lyrics of seduction and insult that were common in early *kroncong*. *Dangdut*, on the other hand, is still thought of as a music of the lower class, although it is enjoyed at other levels of society as well.

Both *kroncong* and *dangdut* are disseminated through the mass media—television, radio, cassettes, and magazine and newspaper journalism—and both are "national" musics, aimed at Indonesians without regard to their ethnic or regional affiliations. In Indonesia, the distinction between national and regional is extremely important: what is national—Indonesian language, mass media, government, the educational system—unites the country, and what is regional—local loyalties, languages, customs, music—has the potential to fragment it. *Kroncong* and *dangdut*, and also a third national genre, known as *pop Indonesia* or simply *pop*, serve as national musics precisely because they do not have regional associations, or have transcended them. All three rely mainly on Western and other foreign instruments, rather than Indonesian ones that would betray a regional or ethnic affiliation; their musical idioms are also basically Western or

foreign, and thus not linked to any specific Indonesian music; they are sung in the lingua franca, Indonesian; and they emanate from Jakarta, the capital city and the economic, administrative, and symbolic center of the nation.

In many parts of Indonesia, regional and ethnic ties are still strong enough to create a tension between local and national affiliation. One result of this tension is the development of local varieties of national music: approximations of a national style played on ensembles of local instruments; or songs deriving from local culture and sung in local languages, but played with the instruments and idiom of the national style. There are countless hybrid genres of this sort. Some are recorded on cassettes produced in the regions for local consumption; a few are produced in Jakarta but marketed regionally rather than nationally. Many, however, are never recorded; they function simply as local entertainment.

In these recordings we sample one of the most strongly regional of these hybrids, the style known as *langgam Jawa* (tracks 9 and 15), which adapts the instrumentation of *kroncong* to a Central Javanese musical idiom. *Langgam Jawa* has become very successful commercially among Javanese speakers. We also offer (in tracks 6 and 7) two examples of regional *dangdut*—in this case *dangdut* songs played by ensembles associated with the towns and villages to the west of Jakarta.

Dangdut

Each of the three main forms of national popular music—*kroncong*, *pop Indonesia*, and *dangdut*—has its own core audience. *Kroncong* now appeals mainly to the older generation. *Pop Indonesia*, which is almost entirely Western in musical idiom, is primarily the music of upper and middle class youth, and of all youth who model aspects of their own lives on what is perceived as Western life-style. And *dangdut*, which mixes Indian, Western, and Middle-Eastern musical features, draws its audience largely from Muslim youth of the lower and lower-middle class. This is, to be sure, only a rough outline: the audiences for *pop* and *dangdut* overlap to some extent in the middle class, and *dangdut's* appeal to Muslims sometimes cuts across social strata. But in the main, *dangdut* speaks to people at the short end of the stick.

It also speaks for them, expressing their resentment at inequities in Indonesian society. There are many examples of social protest in *dangdut*, most if not all of them composed and performed by Rhoma Irama, the preeminent superstar of *dangdut*. (See cover photograph.) *Begadang II* (track 2) is one such song; another is one bluntly titled *Indonesia*, whose refrain is "the rich get richer and the poor get poorer." In the U.S. such protests may seem rather mild, but to Indonesian ears they are startlingly bold, and for a number of years the government, stung by his barbs, banned Rhoma Irama from television.

A second theme of *dangdut* songs is the ordinary life of ordinary people. A wider range of emotions and activities occurs in *dangdut* than in *pop Indonesia*. In *pop*,

which tends to treat the heights and depths of love as purely emotional states, unconnected to actions or situations, one is unlikely to find, for example, a song like *Sengaja* (track 3), in which an angry woman takes revenge on her boyfriend. *Dangdut* lyrics touch on such topics as arranged marriage, unemployment, jail, gambling, debt, wandering husbands, prostitution, and so forth. Admittedly, the touch is often very light, but to approach these topics at all brings *dangdut* closer to everyday life than *pop* usually comes. As for sex, *dangdut* lyrics are sometimes surprisingly straightforward, by Indonesian standards.

Another striking element in *dangdut* is explicitly Islamic content. This element, introduced, like so much else in *dangdut*, by Rhoma Irama, has become increasingly prominent since the mid-1970s. *Qur'an dan Koran* (track 1) exemplifies the trend, and so does *Sahabat* (track 4), which advises Muslims to seek their true friends among fellow Muslims.

The music that surrounds and conveys these lyrics is a compound of Indian film music and American and British rock, with touches of Middle-Eastern pop. Early *dangdut* from the 1960s, when the genre was called *Melayu*, sounds mainly like Indian film music—itsself an eclectic mix—sung in Indonesian; the rock elements were added in the mid-1970s by Rhoma Irama, who had played rock and Western pop before turning to *dangdut*. By now, especially in Rhoma Irama's music, these elements are well blended, though individual songs may favor one or another aspect. The nuclear instrumentation, to which almost anything may be added for timbral variety, is that of a rock band: electric guitars, electronic keyboard(s), and drums. A flute is often included, playing in instrumental interludes. Rhoma Irama usually adds a mandolin, which in combination with the guitars gives a curiously saz- or bouzouki-like sound. An indispensable component is a double drum that looks like bongos and sounds like tabla; this is often the only drum in the ensemble. One of the characteristic rhythms of this drum puts a low sound just before the first beat of a measure and a heavy, higher-pitched sound right on the beat—and-one; this rhythm can be imitated in syllables as *dang-dut*, *dang-dut*, and has been plausibly suggested as the source of the genre's name.

One crucial difference between *dangdut* and the other national genres is that *dangdut* is dance music, both for members of the audience and for the performers. At live performances—which occur much more frequently with *dangdut* than with *pop* or *kroncong*—most of the people in the audience are young and male, and hundreds of them may be dancing at once. They dance in pairs, without touching and without seeming to pay attention to each other or to anyone else except perhaps the performers onstage. Indeed, the aim of their dancing is apparently to be transported to a state where they are unaware of their surroundings, free of self-consciousness and inhibition. The performers, on the other hand, are dancing for display, and their movements may be comic or, in the

case of women, who are often dressed in revealing or at least suspenseful costumes, suggestive.¹

Dangdut cassettes are made by stars, and by newcomers the producers hope will become stars. Although the big stars do perform live, the live performance scene is sustained less by them than by innumerable minor singers who have not a prayer of stardom. It is not considered necessary for the minor singers to work up original material, or to perform individualized versions of well-known songs. The cassette versions by the stars are definitive, and the job of the minor singers is simply to imitate those versions as best they can, meanwhile showing off their costumes and their movements and providing the environment in which the audience can dance. Live performance is important to *dangdut* as a form of entertainment, but not to *dangdut* as a genre of national music. This is why the national *dangdut* recordings here are commercial studio productions rather than field recordings. Regional *dangdut*, on the other hand, is far less dominated by studio products and definitive recorded versions, and often exists solely or primarily as live music.

The Stars

For an excellent account of Rhoma Irama's career up to 1981, readers should see William Frederick's 1982 article. Oma Irama was born in 1946 in West Java; his family moved to Jakarta when he was still a child. After an undistinguished period as a rock and pop musician, he began singing *Melayu* music, the forerunner of *dangdut*. In the first half of the 1970s, performing with his ensemble, Soneta Group, and Elvy Sukaesih, his singing partner until 1975, he developed a musical style and an audience. At that time, however, his songs were relatively lightweight; many of them were flirtatious duets with Elvy. His characteristic themes began to surface later in the 1970s; Islamic messages, in particular, entered his songs after he made the *hajj*, or pilgrimage to Mecca, in 1975. (This is also when he changed his name to Rhoma Irama, adding the initials R and H in part to signify that he had made the *hajj*.) In 1976 he sang and acted in the first of his many films. In the course of the 1980s he intensified his commitment to conveying Islamic teachings and attitudes through his music, and he continued to address problems of everyday life, but the incidence of outright social protest in his music seems to have decreased.

Elvy Sukaesih (born 1951) went on from her partnership with Rhoma to a successful solo career. The flirtatiousness of her early songs has given way in later years to a more frank sensuality.

Mansyur S. was born in Jakarta in 1948. He refers to his style of music as "*dangdut-sweet*" (using the English word), in contrast to what he calls Rhoma Irama's "*dangdut-rock*" style. His music shows a greater emphasis on the Indian side of *dangdut* than one finds with Rhoma Irama. Mansyur is active as a composer of *dangdut* and *pop* songs, and has appeared in several films.

Regional *dangdut*

Tracks 6 and 7 present regional ensembles performing *dangdut* songs. The ensembles are *gambang kroncong* and *tanjidor*, both of which are found in regions on the fringes of Jakarta. Both of these recordings were made in the Tangerang district, about an hour and a half west of the city. (For more on this region and

these ensembles, see Volume 3 in the *Music of Indonesia* series, *Music from the Outskirts of Jakarta*, SF 40057.) The principal repertoires of both ensembles are something other than *dangdut*, but for variety they will sometimes stick in a *dangdut* song—a current hit, or, as here, older songs (from the 1950s and '60s) that are quite distant from the modern studio style and are no longer associated (if they ever were) with specific performers.

Kroncong

History and current situation

In the course of its long history, *kroncong* has undergone slow but radical changes in musical style and social position. The music's roots lie in Portuguese songs and instruments brought to Indonesia in the sixteenth and early seventeenth centuries. At first, these Portuguese musical elements were preserved mainly among the so-called "Black Portuguese" or *Mardijkers*, many of whom were descended from Asian and African slaves freed by the Portuguese. The *Mardijkers* remained a visible, Portuguese-speaking community in Batavia until the nineteenth century, when they and their music blended into the larger community of Eurasians (primarily descendants of unions between Dutch men and Indonesian women). Precisely what the music of the *Mardijkers* was is difficult to determine; at the very least, it was harmonized melodies with one or more guitars. And what, if anything, the Eurasians added to it is also unclear. But in any case the result, toward the end of the nineteenth century, was a kind of music known as *kroncong* and associated with lower-class Eurasians in Batavia, those who worked as low-paid clerks and soldiers or had no steady job at all.²

In this early phase, *kroncong* in Batavia was essentially an urban folk music. It was the music mainly of young Eurasian toughs called "crocodiles." There were only a few melodies, quite possibly Portuguese in origin, which singers used as vehicles for memorized or improvised quatrains, called *pantun*.³ The language of the *pantun* was what was then called Malay and is now called Indonesian. Every singer knew a stock of *pantun* that he or she could draw on, and typically singers chose *pantun* that were flirtatious or seductive, or that praised their own merits and mocked their rivals. The basic accompanying instrument was the *kroncong*, a small plucked lute virtually the same as a ukelele. Other instruments could be added: violin, guitar, European flute, perhaps a tambourine or frame drum, and probably anything else that people had lying around. Groups of musicians would wander through neighborhoods at night, serenading the pretty girls and distressing their parents. There were also public *kroncong* competitions between groups; the focus in these competitions was less on the music than on the *pantun*, which were sometimes collected and published, presumably to serve readers who wanted to learn new verses to add to their own stock.

What gradually changed the situation of *kroncong* was the professionalization of popular entertainment. *Kroncong* was taken up by the popular theater and by the recording industry, both of which had, by the beginning of the 1920s, become dependent on the star system for generating public interest. The raffish atmosphere of *kroncong* underwent a kind of *pantun* singing gave way to fixed

lyrics in *pantun* and other forms, and the element of competition and swagger dropped away. From the 1920s on, it was no longer a Eurasian music, but rather the principal entertainment music of Batavia as a whole, and to some extent of other cities and towns as well. Perhaps the only Batavians who did not accept *kroncong* were the Europe-oriented elite and recent immigrants from China whose language insulated them from Indonesian culture. The music itself became more elaborate in instrumentation and idiom, and a repertoire of differentiated melodies developed. *Kroncong* became a music that a wide audience enjoyed, but only specialists performed.

The modern idiom and instrumentation of *kroncong* were fixed by the mid- or late 1930s. At that time, the lyrics were still mainly concerned with love, albeit on a higher plane than before. However, in the next decade, which saw the expulsion of the Dutch from Indonesia after nearly 350 years, a harrowing wartime occupation by the Japanese, and four years of revolution leading finally to Indonesia's independence, *kroncong* took on a very different role. Many of the best-known songs of revolution, patriotism, and love of country in the 1940s and '50s were set in the *kroncong* idiom.

Kroncong remained strong through the 1960s. In the succeeding years, however, its audience, performers, and composers have aged, and the repertoire has ceased to grow significantly. The music's standing in the Indonesian entertainment scene is thus precarious, since there is a great deal more money and fame to be found in the other forms of national music, *pop* and *dangdut*. But, as I said earlier, the generation that now holds power and authority in Indonesia is one that grew up with *kroncong* and has remained deeply loyal to it. So for the time being *kroncong* enjoys a prestige that would surely amaze the crocodiles of 1910.

There is no longer much live *kroncong* performance. Some street musicians still play *kroncong*, and it may also be heard at weddings where the host has a nostalgic attachment to the music, or where a deliberate attempt is made to be "traditional." Government and military bodies sometimes sponsor their own *kroncong* groups, which perform at official functions and at the weddings of people attached to those organizations; and the government ministry of culture sponsors *kroncong* competitions in hopes of stimulating the interest of youth. But most Indonesians' primary exposure to *kroncong* is through the media, and as younger people take over the controlling positions in government and media, we can expect that the amount of broadcast time and other support that *kroncong* receives will diminish. This is surely regrettable, for the style has both musical energy and (nowadays) a rather surprising dignity; but for popular music it has already enjoyed a remarkably long career.

Ensemble and style

The modern *kroncong* ensemble typically contains one or more singers, a violin, a flute, a "melody guitar," a cello, a string bass, and two small plucked lutes—a ukelele and a banjo or mandolin, or two ukeleles. At different points in the piece the singer, violin, or flute may carry a rhythmically loose, often quite florid main melody, while an instrument that is not soloing will decorate and support the main line. The rest of the instruments provide a figure. At the top of the range are the

two small lutes, which are often referred to jointly as *cak-cuk* (pronounced "chak-chook"), in imitation of their rapid interlocking. The guitar, in the middle of the range, usually plays a steady string of single notes. At the bottom, the cello, always played *pizzicato*, provides jazzy rhythmic figures that sound like melodic drumming, and the bass anchors both the beat and the chords.

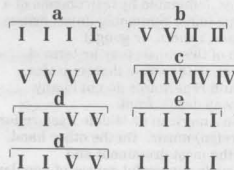
The organization of the ensemble—a flowing main melody, fast high- and mid-range figuration, and much slower bass punctuation—resembles that of Indonesian "stratified" ensembles, in particular Javanese and Balinese gamelan. But I believe this did not arise from and is not felt as a leaning toward Java and Bali, which would run counter to *kroncong*'s function as national music. The Western scale and harmonic structure of *kroncong* serve to distance the music from gamelan, and the stratified quality is thus felt as a more diffuse Indonesianness.

In this connection I should mention that the stratification of *kroncong* came relatively late in the music's development, probably in the period 1925-1935. In early 78-rpm recordings of *kroncong*, the guitar has to do what the bass now does, plus strumming simple rhythmic figures; and *cak-cuk* interplay and cello "drumming" are said to have come into the music in the late 1920s or the 1930s. In my opinion, the principal impetus for these changes was a slowing down of the overall tempo of *kroncong* performance, which allowed room for instruments to develop more complicated parts.

The typical instrumentation described above is often modified: electronic keyboards may be added to the group or substituted for violin or flute; a piano may be added; an electric bass guitar may substitute for the string bass. (The recordings by Orkes *Kroncong* Mutiara here use bass guitar.) A Hawaiian guitar is also frequently added (as here, track 14).

The modern repertoire

The modern repertoire falls into three categories: *kroncong* (which I call "true" *kroncong*, to distinguish it from the overall genre), *stambul*, and *langgam*. All are played in the same instrumentation and idiom, but each has its own characteristic formal structure. Of these, *kroncong* is the most complicated. The basic chord sequence of all true *kroncong* (ignoring certain common substitutions) is shown here, with the vocal phrases indicated in letters above the chord symbols:



It is striking how faithfully *kroncong* composers have stuck to this formula over some one hundred years (if not longer). Of the songs recorded here that have the word *kroncong* in the title, all but one use this structure: the exception is *Kroncong Kemayoran* (track 13), whose structure is exactly half what is shown here. Where the first line here is I I I I V V II II, in *Kroncong Kemayoran* it is I I V II, and so forth. So far as I know, this piece is the single exception in the modern repertoire of true *kroncong* to the structure shown above.

Most of the true *kroncong* sung today

are relatively new, dating from the 1940s and later. For the most part they use non-pantun verse forms (see for example track 8). A few old ones survive, among them *Kroncong Morisko* (track 12) and *Kroncong Kemayoran*, which do use pantun, but without the improvisatory freedom of the early days, since the number of pantun that most singers have memorized is now extremely limited. *Kroncong Sapu Lidi* (track 10) is an example of a pantun text that is now frozen—these are the only pantun anyone ever sings for it.

At the beginning of this century, *stambul* was a separate form from *kroncong*. It was sung in the popular theater called *Komedi Stambul*, and was accompanied by whatever instruments the troupe could provide. On the early 70s, *stambul* often sound like European ditties and drinking songs. By 1930 or so, *stambul* had been absorbed into the orbit of *kroncong* and was played in *kroncong* idiom and instrumentation. Only a few *stambul* survive in the *kroncong* repertoire today. (Interestingly, *stambul* are still alive and well in *gambang kroncong* music; see *Music from the Outskirts of Jakarta*, SF 40057.)

The *langgam* category is a catch-all: it covers any song that is played in *kroncong* style but is neither a true *kroncong* nor a *stambul*. Many *langgam*, like the most famous of all *kroncong*-style songs, *Bengawan Solo* (1940), are composed in the 32-bar, AABA form familiar from American and European popular song. But others, like the two heard here (tracks 11 and 14), exhibit varying patterns.

Langgam Jawa

Langgam Jawa is a regional form of *kroncong*, sung in Javanese and strongly associated with but not limited to the city of Surakarta (Solo) in Central Java. Although its instrumentation and idiom are those of *kroncong*, its scale is an approximation of the Javanese *pelog* scale used in gamelan music, and its melodies are based on the Javanese modal system rather than Western harmonies. The cello "drumming" explicitly imitates the sound and rhythms of the gamelan's *ciblon* drum, adding a technique of slapping or tapping the body of the cello that is not used in standard *kroncong*. All in all, the genre is more an adaptation of the *kroncong* ensemble to the Javanese style than the other way around. It sounds like gamelan music played on other instruments, and there is therefore embedded in the style an assertion of pride in Javanese culture—albeit qualified pride, since the instruments are not in fact those of the gamelan.

Langgam Jawa emerged in the 1950s, and then as now it was a repertoire within *kroncong*, not a free-standing style. One of the principal figures in its development was the Surakarta journalist and musician Andjar Any, whose current group is heard here (tracks 9 and 15). At least since the 1920s, performers in Central and East Java, and also in Batavia, had on occasion adapted traditional Javanese songs to the *kroncong* ensemble and idiom; what Andjar Any did that was new was to compose new songs, in Javanese, using the loose category of *langgam* forms. (He is said to have composed over 2000 *kroncong* and *langgam Jawa*.) In Central Java, the rise of *langgam Jawa* gave a boost to *kroncong* in general, and during the 1960s and early 1970s many city neighborhoods sponsored their own groups that performed a mixture of *langgam Jawa* and Indonesian-language *kroncong*.

These recordings

As I suggested above, there is a basic difference between *dangdut* and *kroncong*: the definitive performances of *dangdut* songs are the studio recordings issued on commercial cassettes, whereas for *kroncong* there are no definitive versions. For this reason I decided to make field recordings of *kroncong* but to use the Indonesian studio productions to exemplify the national *dangdut* style. The regional *dangdut* styles are represented here by field recordings.

The Jakarta *kroncong* recordings (tracks 8, 10-14) and the *gambang kroncong* recording (track 6) were made in a recording studio in West Jakarta, using our own equipment but taking advantage of the studio's soundproofing. The Surakarta recordings were made in a theater without any soundproofing at all, situated near a main road. Track 7 was recorded outdoors in Tangerang. The equipment in all sessions was a Sony TCD-D10 Pro DAT recorder, a Sonosax SX-PR mixer (six in, two out), four Sennheiser MKH-40 cardioid condenser microphones, and two Electro-Voice RE18 cardioid dynamic microphones.

The *dangdut* studio recordings (tracks 1-5) are leased from their Indonesian owners, Sokha Record. Precise dates of recording and release were not available; approximate dates are given with the piece listings.

Notes

1. This paragraph is based on observations (p.c.) by Jan Hostetler, an anthropologist who has studied *dangdut* performances.

2. There was also *kroncong* in eastern Indonesia, particularly in Ambon, where Portuguese influence had been strong, but very little has been reported about it; the remarks here deal only with *kroncong* in Batavia.

3. The *pantun* form is known throughout the Malay/Indonesian world. The lyrics of tracks 10, 12, and 13 here are mainly *pantun*. In performance, singers extend the lines of the *pantun* by repeating words and inserting stock words and phrases; particularly in *kroncong* they may also interpolate unrelated rhymed couplets into the *pantun*. For more on *pantun*, see Thomas 1979 and 1986.

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Commentary on the selections

Listeners who would like copies of the song texts in the original Indonesian and Javanese should send a check for \$2.00 (for postage and handling) made out to the Smithsonian Institution along with their name and address to: Indonesian Texts 1-2-3, Smithsonian/Folkways Recordings, Office of Folklife Programs, 955 L'Enfant Plaza, Suite 2600, Smithsonian Institution, Washington, D.C. 20560, U.S.A.

Dangdut

1. *Qur'an dan Koran*. (Composer: Rhoma Irama.)
Soneta Group. Rhoma Irama, vocal.

Recorded and issued in the early 1980s.

The Qur'an vs. the Newspapers

From age to age / Man's civilization develops / By now everywhere / Man is changing the world

Tall buildings scrape the sky / They adorn almost every country / In fact technology in this day and age / Can reach into outer space

But it's sad to say / Men have forgotten who they are and become arrogant / They think they're even taller / Than those skyscrapers

As progress marches on / People get so busy / That they forget their duty / To pray to God five times a day / They are so drunk with progress / They think the computer is God (you're kidding!)

When they talk about the world / They're wonderfully clever / But talk to them about religion / And suddenly they're allergic

Reading the newspaper is a necessity / The Qur'an is just there for decoration / Everybody's crazy to learn English / But Arabic is considered backward (they're wrong!)

What good is success in this world / If it brings disaster in the next? / Let us try to be happy / Not only for today but for eternity

2. *Begadang II*. (Composer: Rhoma Irama.)
Soneta Group. Rhoma Irama, vocal.

Recorded and issued around 1978. The song is a follow-up to the earlier hit *Begadang*.

Stay Up All Night

What good is Saturday night / For people who aren't well off? / You want to go to a party but you have no money / You wind up sitting by the side of the road

Let's stay up all night / Stay up and sing / Although we don't have money / We can still enjoy ourselves

People who have money / Can go dancing in nightclubs / People like us with no money / Just dance around here

People who have money / Can eat in restaurants / People like us with no money / Just eat at roadside foodstalls

3. *Sengaja*. (Composer: Rhoma Irama.)
Soneta Group. Elvy Sukaesih, vocal.

Recorded and issued in the 1970s, before 1975.

On Purpose

On purpose I hurt you / I kissed him in front of you / On purpose I hurt you / Just as you hurt me

On purpose I hurt you / Do you remember when you went out with that other girl / Even though you knew she was a friend of mine? / You didn't care about my feelings

So I chose your friend on purpose / To make out with / I did it on purpose

4. *Sahabat*. (Composer: Rhoma Irama.)
Soneta Group. Rhoma Irama, vocal.

Probably recorded in the early 1980s. Rhoma Irama describes this as "hard *dangdut*" (using the English word).

Friends

It's easy to find a friend / To have fun with / It's hard to find a friend / To share hard times with

Lots of friends at the dinner table / Friends for when we're flush / But at the gates of the jail / Our friends aren't around

True friends are worth more to you / Than even your brothers / We can only find friends like that / Among people who share our faith and our religion / If one of us is hurt / We all feel it

Those are friends in faith / One road forever / Those are loyal friends / From now till we enter Heaven

A friend in this world / Is just for a while / But a friend in the next world / Is really a friend

5. *Terbelah Dua*. (Composer: Fazal Dath.)
Orkes Melayu Radesa. Mansyur S., vocal.

Recorded and issued in 1990.

Forced Apart

Nine years ago / God created / Your love and my love and forced us apart

We tried many ways / But God kept us apart / You and I could do nothing / You and I could do nothing

Long ago we could joke together / But now we can't even smile / I hope you do not regret our love / I hope we can meet again

Your love and my love have been split apart / We were given the gift of love / But a love that is full of suffering / We can only gaze at each other / But our lips cannot speak / Let it be, let it be, your heart and mine will not be united

6. *Hidup di Bui*.

Gambang Kromong Slendang Betawi. Kwi Ap, vocal.

A *dangdut* song played by a *gambang kroncong* group from Tangerang. *Gambang kroncong* is the music of Chinese-Indonesians and Pribumi ("native") Indonesians who live on the outskirts of Jakarta. The ensemble includes a singer, a Chinese fiddle and Chinese flute, an Indonesian xylophone (*gambang*) and set of gong-kettles (*kromong*), Indonesian drums and other percussion, and Western guitars.

Life in Jail

In jail you live like a bird / You line up to eat and your "rice" is corn / You sleep on the floor and your thoughts are confused / What can I do, my body's in a cage

In the morning they wake you up with a trumpet / Don't forget your breakfast of corn / If you want to smoke you have to pick butts off the floor / And roll the tobacco in newspaper

Hey, friend, listen to my song / Life in jail is misery / Don't let it happen to you / Your body's alive but you feel like you're dead

And then there's the Tangerang jail / You go in healthy and you come out skin and bones / Because they force you to work / Old and young have to work

7. *Curahan Hati*.

Grup Tanjidor Kembang Ros. Sophia Welly, vocal.

A *dangdut* song played by a *tanjidor* from Tangerang. *Tanjidor* is, like *gambang kromong*, music from the outlying regions of Jakarta. The ensemble includes European band instruments (trumpet, clarinet, saxophone), a Chinese fiddle, and Indonesian drums, gongs, and small percussion.

From the Heart

Don't misunderstand me / It's only you that I want / When I pour out my [your?] heart / Don't misunderstand

All this time in my heart I have wanted only to be true to you / Don't you feel love for me? / Don't doubt me, don't think I have lied

Now you retract the words you said before / But they were the words I hoped for

Kroncong

8. *Kroncong Segenggam Harapan*. (Composer: Budiman B.J.) Orkes Kroncong Mutiara. Lin Sandy, vocal.

This is a patriotic *kroncong*, with a single fixed verse, not in *pantun* form. For the structure of *kroncong* melodies, see the diagram in the text.

Kroncong: A Handful of Hope

On the horizon at dawn, when your [the sun's] rays are obscured by clouds / And there seems no hope of a bright day / Suddenly a tiny ray of sunshine breaks through / You, youth, bring rays of light before the judge of the future / Spread the light of your ideals, your love of art that will endure / To you alone I entrust my handful of hope / Strengthen your heart, hold high your ideals so they will endure

9. *Putri Gunung*.

Orkes Kroncong Bintang Nusantara. Tuty H.P., vocal.

This is a typical *langgam Jawa*, in AABA form, with BA repeated after an instrumental interlude. The lyrics concern a young woman leaving her mountain village and her sweetheart in order to find work in the city.

Girl from the Mountains

Although I am from the mountains / From the village of Padenan / I won't be sad or confused / If you really love me

It is very sad / To leave you / But don't you be sad / About our parting

I hope you won't be unhappy / I pray that nothing bad happens

Do you remember / When you came to my house? / We sat in front / And we joked together

10. *Kroncong Sapu Lidi*.

Orkes Kroncong Mutiara. Lin Sandy, vocal.

Another patriotic *kroncong*, with a *pantun* text interspersed with a couplet refrain. Here and in the other songs with

pantun texts, I have not translated the filler words (*jiwa manis, sayang, lah, etc.*) that are used to extend the line and make it fit comfortably with the melody. A *sapu lidi* is a bundle of sticks made from the midribs of coconut leaves, used as a broom. It sometimes symbolizes separate individuals who unite to accomplish a purpose.

Kroncong: Coconut-fiber Broom

Broom made from coconut fibers / Take the leaf that has fallen in the mud / Broom on top of the cupboard / A good person is what I seek

We are ready / We are prepared to die / A true patriot will not retreat, will fight on

11. *Langgam Suling Bambu*. Orkes Kroncong Mutiara.

A *langgam* consisting of two eight-bar phrases played in irregular alternation (AABBBABB plus coda).

12. *Kroncong Morisko*.

Orkes Kroncong Mutiara. Suhaery Mufti, vocal.

The title, *Kroncong Morisko*, is very old; in fact, a tune called *Morisko* is said by one writer (Manusama) to have come to Indonesia from Portugal and to be the origin of all major-scale *kroncong*. Unfortunately, the tune that he gives is difficult to relate to the melody heard here or to others of the same name that are found in the early 78s. The word *morisko* apparently derives from the Portuguese *moresco*, "Moorish." The text here is one *pantun*, dramatically extended by fillers; after each couplet of the *pantun* Suhaery Mufti sings additional, unrelated couplets.

Moorish *Kroncong*

Thousands of young deer / May we bathe here?

Sweet dove, where is your nest? / I hear her song, but where is she?

Allow it, mother, don't forbid it / Love cannot be hindered

Souvenir from Kota Raja / If you allow me, I will take you with me

13. *Kroncong Kemayoran*.

Orkes Kroncong Mutiara. Lin Sandy, Emi Mandey, vocal; Nani Parera, background vocal.

This again is thought to be a very old *kroncong*. Kemayoran was a Eurasian neighborhood in Batavia where many *kroncong* musicians lived. The structure of this piece is exactly half of the standard *kroncong* structure (see notes). There is no fixed text; the choice of *pantun* is up to the singers. Here Lin Sandy sings one *pantun* twice through, while Emi Mandey sings a *pantun* interspersed with unrelated couplets.

Kroncong from Kemayoran

Where do leeches come from? / They come down from the rice fields to the river / Where does love come from? / It comes down from the eyes to the heart

If there is a well in your field / May I bathe there?

A vegetable can get soft and mushy / Don't think about it too long

If I live for a long time / Perhaps we will meet again

Fruit on top of a cabinet / Here is the end of this *kroncong*

14. *Langgam Schoon Ver Van Jou*. Orkes Kroncong Mutiara. Emi Mandey, vocal. Suhaery Mufti, Hawaiian guitar.

A Dutch song known in Indonesia at least since the beginning of this century. Nostalgia -of several kinds- pervades this performance.

Langgam: Though Far from You

Though far from you / I think of you always / Beset by grief / Almost consumed by sorrow

Neither day nor night / Can give me rest / Only for you / For you my heart yearns

15. *Wuyung*. (Composer: Ismanto.) Orkes Kroncong Bintang Nusantara. Tuty H.P., vocal.

Another *langgam Jawa*, with the same form as *Putri Gunung*.

In Love

The worst illness / Is not like the sickness of being in love / You don't want to eat / Don't want to visit friends / You're confused in the house / All you're aware of is the person in your heart / Oh, beautiful flower / Don't you feel any pity for me / When you see how thin I am?

Fresh coconut, relieve my lovesickness / Rice plant, cure the sickness in my heart / Oh, my soul

Flower of my heart, don't you feel for me? Aren't you moved? / Coconut fibre, strengthen me / Now that I'm sick with love

Orkes Kroncong Bintang Nusantara:

Andjar Any, director; Y. Sugianto, violin; K. Mulyadi, flute; Salamun, cello; Hartono, guitar; Endarto, ukulele; Kasiman, ukulele; Tamsi, bass; Tuty H.P., vocals.

Orkes Kroncong Mutiara:

M. Sandy, director/cello; Suherman, violin/melody guitar; Winarto, flute; Suhaery Mufti, Hawaiian guitar/melody guitar; M. Nur, ukulele; Topik Sandy, banjo; Lin Sandy, Emi Mandey, Nani Parera, Suhaery Mufti, vocals.

Gambang Kromong Slendang Betawi:

Ustari, director; Suhaery Mufti, Hawaiian guitar; Zanian, trumpet; Karta, gendang; Kwi Ap, tehyang; O Lip, gambang; Barung, suling; I Nin, kromong; Subur, goong/kempul; Sanen, kecekek; Mama Ong, Wani, Kwi Ap, Wi Sun, vocals. Grup Tanjidor Kembang Ros: Sarna, director/clarinet; Ibum, tehyang; Kwi Ap, gendang; Suryana, trombone; Siman, tuba; Misna, tenor saxophone; Cnang, trumpet; Ansan, goong/kempul; Kemah, kecekek.

Soneta Group, directed by Rhoma Irama.

Tracks 1 and 4 recorded in the early 1980s, tracks 2 and 3 in the mid-1970s, all in Jakarta.

Orkes Melayu Radesa. Recorded in Jakarta, 1990.

Gambang Kromong Slendang Betawi, directed by Ustari. Recorded in Jakarta Barat, 18 September 1990.

Grup Tanjidor Kembang Ros, directed by Sarna. Recorded in Tangerang, 21 September 1990.

Orkes Kroncong Mutiara, directed by M. Sandy. Recorded in Jakarta Barat, 20 September 1990.

Orkes Kroncong Bintang Nusantara, directed by Andjar Any. Recorded in Surakarta, 22 October 1990.

Recorded (tracks 6-15), edited and annotated by Philip Yampolsky. Recording assistants: Joko Kurnain (tracks 6-8, 10-14), Harsono (tracks 9 and 15)

Tracks 1-5 leased from Sokha Record, Jakarta. Cover photograph courtesy of H. Rhoma Irama; photograph of Suhaery Mufti by Joko Kurnain. Production assistant: Ed O'Reilly. Mastered at Airshow by David Glasser. Production coordination by Matt Walters

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About the editor

Philip Yampolsky is a musicologist who has been studying Indonesia since 1970. His discography of Lokananta, the Indonesian national recording company, is the initial product of his long-term research on the recording industry in Indonesia and Malaysia.

The *Music of Indonesia* series (Smithsonian/Folkways Recordings) is available through Roundup Records at 1-800-443-4727.

Already issued:

SF 40055 *Gandrung Banyuwangi: Songs Before Dawn* [East Java]

SF 40056 *Indonesian Popular Music: Kroncong, Dangdut, and Langgam Jawa*

SF 40057 *Gambang Kromong: Music from the Outskirts of Jakarta* [West Java]

Planned for late 1991:

Music of Nias, the Toba Batak, and the Karo Batak [Sumatra]

Tanjidor, Topeng Betawi, and Ajeng [West Java]



MUSIC OF INDONESIA, VOL. 2:
Indonesian Popular Music--Kroncong Dangdut and Langgam Jawa
Liner note supplement 04/04/2008

Recorded, edited, and annotated by Philip Yampolsky. 68 minutes. SWF 40056 (1991)

Updates by Philip Yampolsky

We are taking the on-line opportunity to amplify, modify, and correct some statements in the published annotations for Volume 2, and in a few instances to improve the earlier translations of the song-texts. We have also added the names of composers who, prompted by the enactment of new copyright legislation in Indonesia, have laid claim to certain of these songs since our album was first published.

Track List

1. Qur'an dan Koran
2. Begadang II
3. Sengaja
4. Sahabat
5. Terbelah Dua
6. Hidup di Bui
7. Curahan Hati
8. Kroncong Segenggam Harapan
9. Putri Gunung(Bocah Gunung)
10. Kroncong Sapu Lidi
11. Langgam Suling Bambu
12. Kroncong Morisko
13. Kroncong Kemayoran
14. Langgam Schoon Ver Van Jou
15. Wuyung

Social standing of dangdut -- by Philip Yampolsky (1993)

Since this album was prepared, dangdut has become increasingly acceptable to a wide audience. It is no longer as closely associated as before with the poor and disadvantaged. In May 1991, Tempo—then the most important Indonesian news magazine, which has since been denied permission to publish—devoted a sixteen-page feature article to dangdut's rise in status. According to the lead paragraph:

"Without warning, dangdut has leaped out of its place as the music of the group at 'the bottom.' ...Discotheques in the big cities now pulse with dangdut. Officials, from ministers to lieutenant-governors—and no doubt many others—are beginning to admit openly that they enjoy dangdut. In fact, a national dangdut festival was held at the Balai Sidang in Senayan." [This is a large, government-managed performance stadium in Jakarta.] Later in the article it is reported that the festival was held there at the suggestion of the lieutenant-governor of Jakarta, who is quoted as saying, "If we hold the festival in a prestigious place than we'll attract a prestigious audience." "The audience was elegantly dressed. Dangdut lyrics are no longer just laments, and its singers are no



longer 'second-class singers'—they now own cars and houses. But, as with performers of other kinds of music, there are still many on the 'bottom rung.'" (Tempo, 25 May 1991, p.49)

Dangdut has become increasingly glamorous and increasingly acceptable to the government in the years since Tempo observed this trend.

Pop Indonesia -- by Philip Yampolsky(1993)

There was not room in this volume [Vol. 2] to present examples of the third genre of national popular music, pop Indonesia, nor to discuss it at length. But since the topic of social commentary was raised in the notes, in connection with dangdut, we should point out that at the same time that the incidence of social protest in dangdut has decreased, it has become more common in the songs of some non-dangdut singers popular with the youth audience. In the early 1990s, the most outspoken and the most acclaimed of these singers was Iwan Fals. Broadly speaking, the music of these singers is pop Indonesia, though Iwan Fals is now sometimes described as a rock singer, and his earlier work was sometimes called country. These English terms are the ones used in Indonesia, and while they do not correspond neatly to their Western counterparts, they clearly express an Indonesian perception of similarity. Indonesian country resembles the "city folk" style of, say, early James Taylor; and rock in Indonesia covers a range as broad as that of the Beatles or Elton John.

In March 2000 we visited some of the groups recorded in this album for the first time in several years. We were saddened to learn that in the interval several of the musicians heard here have died: Suhaery Mufti, Ustari, and Misna. We are grateful for the music they left with us.

Additional Listening Reference(added March 2000)

Jack Body's recording Street music of Java (issued in the U.S. by Original Music as OMCD 006) offers a local view of the national genres presented here, and thus provides an excellent complement and contrast to the present album. It contains many examples of kroncong, dangdut, and langgam Jawa songs performed in low-tech versions by street musicians in and around Yogyakarta.

These transcriptions and translations are by Philip Yampolsky and Tinuk Yampolsky, aided by Liesbeth Wolbers for Langgam Schoon Ver Van Jou.

DANGDUT

1. Qur.an dan Koran

Music & lyrics by Rhoma Irama

Dari masa ke masa manusia
Berkembang peradabannya
Hingga di mana-mana manusia
Merubah wajah dunia

Gedung-gedung tinggi mencakar langit
Nyaris menghiasi segala negeri

The Qur.an versus the Newspapers

From age to age
Human civilization develops
By now everywhere
Humanity is changing the world

Tall buildings scrape the sky
They adorn almost every country



Bahkan teknologi di masa kini
Sudah mencapai kawasan samawi

Tapi sayang disayang manusia
Lupa diri tinggi hati

Lebih dan melebihi tingginya
Pencakar langitnya tadi

Sejalan dengan roda pembangunan
Manusia makin penuh kesibukan
Sehingga yang wajibpun terabaikan
Sujud lima waktu menyembah Tuhan
Karena dimabuk oleh kemajuan
Sampai komputer dijadikan Tuhan
(yang bener ajé!)

Kalau bicara tentang dunia
Aduhai pandai sekali
Tapi kalau bicara agama
Mereka jadi alergi
Membaca koran jadi kebutuhan

Sedang al-Qur'an cuma perhiasan

Bahasa Inggeris sangat digalakkan
Bahasa Arab katanya kampungan
(nggak! Salah 'tuh!)

Buat apa berjaya di dunia
Kalau akhirat celaka
Marilah kita capai bahagia
Di alam fana dan baka

2. Begadang II

Music & lyrics by Rhoma Irama

Apa artinya malam minggu
Bagi orang yang tidak mampu
Mau ke pesta tak beruang

Akhirnya nongkrong di pinggir jalan

Begadang marilah kita begadang
Begadang sambil berdendang
Walaupun kita tidak punya uang
Kita juga bisa senang

In fact technology in this day and age
Can reach into outer space

But it's sad to say
People forget who they are and become
arrogant
They think they're even taller
Than those skyscrapers

As progress marches on
People get so busy
That they forget their duty
To pray to God five times a day
They are so drunk with progress
They think the computer is God
(you're kidding!)

When they talk about the world
They're wonderfully clever
But talk to them about religion
And suddenly they're allergic
Reading the newspaper [*koran*] is a
necessity
While the Qur'an is just there for decoration

Everybody's crazy to learn English
But Arabic is considered backward
(they're wrong!)

What good is success in this world
If it brings disaster in the next?
Let us try to be happy
Not only for today but for eternity

Stay Up All Night II

What good is Saturday night
For people who aren't well off?
You want to go to a party but you have no
money
You wind up sitting by the side of the road

Let's stay up all night
Stay up and sing
Although we don't have money
We can still enjoy ourselves



Apa artinya malam minggu.

Bagi mereka yang punya uang
Berdansa-dansi di nightclub
Bagi kita yang tak punya uang
Cukup berjoged di sini

Bagi mereka yang punya uang
Makan-makan di restoran
Bagi kita yang tak punya uang
Makannya di warung kopi

Apa artinya malam minggu...

Begadang marilah kita begadang...

Apa artinya malam minggu...

What good is Saturday night.

People who have money
Can go dancing in nightclubs
People like us with no money
Just dance around here

People who have money
Can eat in restaurants
People like us with no money
Just eat at roadside foodstalls

What good is Saturday night.

Let's stay up all night...

What good is Saturday night.

3. Sengaja

Music & lyrics by Rhoma Irama

Sengaja kusakiti hatimu
'Ku bercumbu di hadapanmu
Sengaja kusakiti hatimu
Seperti kau menyakitiku
Sengaja kusakiti hatimu

Ingatkah kalau engkau berdua dengan
 gadis lain
Sedangkan kau tahu bahwa dia itu
 sahabatku
Namun tak kau hiraukan perasaanku

Sengaja kupilih sahabatmu
Untuk berkasihan denganku
Sengaja aku lakukan itu

Ingatkah...

Sengaja kupilih sahabatmu...

On Purpose

On purpose I hurt you
I flirted with him in front of you
On purpose I hurt you
Just as you hurt me
On purpose I hurt you

Do you remember when you went around
 with that other girl
Even though you knew she was a friend of
 mine?
You didn't care about my feelings

So I chose your friend on purpose
To flirt with
I did it on purpose

Do you remember...

So I chose your friend...

4. Sahabat

Music & lyrics by Rhoma Irama

Mencari teman memang mudah
Apabila untuk teman suka

Friends

It's easy to find a friend
To have fun with



Mencari teman tidak mudah
Apabila untuk teman duka

It's not easy to find a friend
To share hard times with

Banyak teman di meja makan
Teman waktu kita jaya
Tetapi di pintu penjara
Di sana teman tiada

Lots of friends at the dinner table
Friends for when we're flush
But at the gates of the jail
Our friends aren't around

Mencari teman...

It's easy to find a friend...

Sesungguhnya nilai teman yang saling setia
Lebih dari saudara
Itu hanya mungkin bila diantara kita
Seiman seagama

True friends are worth more to you
Than even your brothers
We can only find friends like that
Among people who share our faith and our
religion

Seumpama tubuh ada yang terluka
Sakitlah semuanya

If one of us is hurt
We all feel it

Itulah teman dalam takwa
Satu irama selamanya
Itulah teman yang setia
Dari dunia sampai syurga

Those are friends in faith
One road forever
Those are loyal friends
From now till we enter Heaven

Bila teman untuk dunia
Itu hanya sementara
Tapi teman dunia akhirat
Itu barulah sahabat

A friend in this world
Is just for a while
But a friend in the next world
Is really a friend

Itulah teman dalam takwa...

Those are friends in faith...

5. Terbelah Dua

Music & lyrics by Fazal Dath

Split Apart

Sembilan tahun yang lalu
Tuhan telah menciptakan
Cintamu cintaku terbelah dua [2x]

Nine years ago
God created
Your love and my love and split us apart

Dengan berbagai upaya
Namun Tuhan memisahkan
Dirimu diriku tiada berdaya [2x]

We tried many ways
But God kept us apart
You and I could do nothing

Dulu kita bisa bercanda berdua
Tetapi kini tak mampu untuk bersenyum
Kuharap dirimu jangan menyesali
Semoga kita dapat bertemu kembali

Long ago we could joke together
But now we can't even smile
I hope you do not regret our love
I hope we can meet again



Cintamu cintaku terbelah dua [2x]

Kita sama-sama diberi hadiah
Sebuah cinta yang harus menderita
Kita hanya bisa saling berpandang mata
Tetapi bibir tak mungkin berbicara
Biarlah biarlah hatimu hatiku tiada bersatu
lagi

Sembilan tahun...

Kita sama-sama...

Sembilan tahun...

Your love and my love have been split apart

We were given the gift of love
But a love that is full of suffering
We can only gaze at each other
But our lips cannot speak
Let it be, let it be, your heart and mine will
not be united

Nine years ago...

We were given the gift of love...

Nine years ago...

6. Hidup di Bui

Music & Lyrics by Bartje Van Houten

Hidup di bui bagaikan burung
Makan di antri nasinya jagung
Tidur di ubin pikiran bingung

Apa daya badanku terkurung

Terompet pagi tandanya bangun

Jangan lupa nyarap nasi jagung
Ingin merokok mungutin puntung

Ambil koran lalu digulung

Hai kawan dengar laguku ini [2nd X:
dengarkan lagu ini]

Hidup di bui menyiksa diri
Jangan sampai anda mengalami
Badan hidup terasa mati

Apalagi penjara Tangerang
Masuk gemuk keluar tinggal tulang

Karena kerjanya cara paksa
Tua muda turun bekerja

Life in Jail

In jail you live like a bird
You line up to eat and your .rice. is corn
You sleep on the floor and your thoughts
are confused
What can I do, I'm in a cage

In the morning they wake you up with a
trumpet
Don't forget your breakfast of corn
If you want to smoke you have to pick butts
off the floor
And roll the tobacco in newspaper

Hey friend, listen to my song
Life in jail is misery
Don't let it happen to you
Your body's alive but you feel like you're
dead

And then there's the Tangerang jail
You go in healthy and you come out skin
and bones
Because they force you to work
Old and young have to work

We have found out more about this song since our album was first published. It became well known through a recording in the early 1970s (1973 or 1974) by the *pop* group D'Lloyd, which at that time was experimenting with a style called *pop Melayu* that tried to mix early, pre- Rhoma *dangdut* (or *Melayu*) and *pop* without alienating the *pop* audience. The D'Lloyd version became



a hit, but it also attracted the attention of the government, which, unamused by the disparaging reference to the Tangerang jail (*penjara Tangerang*), banned the song unless the offending lyric was changed. Two acceptable alternatives that D'Lloyd used in performance after the ban were "jails in wartime" (*penjara zaman perang*) and "jails during the Japanese occupation" (*penjara zaman Jepang*).

When we recorded the song in 1990, *Hidup di Bui* was officially considered an anonymous composition. When we asked around about it, we were directed to Bartje Van Houten, a member of the original D'Lloyd group, who told us that he himself had arranged it as a *pop Melayu* song, but that long before he heard it it was already a sort of urban folk song, popular among the Jakarta poor. A few years later, however, we spoke with Bartje Van Houten again and learned that he is now officially recognized as the song's composer. He told us that earlier he had been afraid to claim the song because of the government's ban, but that now the authorities seemed unconcerned.

The music of *Hidup di Bui* shares little with what is now the characteristic, Indian-accented idiom of *dangdut*. Still, by 1990, some of the distinctions between early *dangdut* and other music from the same period had become blurred, and for the *gambang kromong* musicians of Tangerang who are heard in this recording, the song fell into the category of *dangdut*.

7. Curahan Hati

Jangan kau salah duga akan diriku ini
Hanya darimu yang aku harapkan
Tempo waktu mencurahkan akan isi hatimu
[?recte: hatiku?]
Jangan kau salah duga

Dalam kandungan sedih kubawa berlari
Dengan penuh harapan untuk setia hati
Dalam kandungan sedih...
Dengan penuh harapan...
Tidakkah kau kasihan atau menaruh sayang

Jangan kau merasa bimbang yang aku
bohongkan

Ini kau pungkiri kata-katamu yang silam

Walau ini tadi yang aku harapkan
Ini kau pungkiri.
Walau ini tadi.
Tidakkah kau kasihan atau menaruh sayang

Jangan kau merasa bimbang yang aku
bohongkan

From the Heart

Don.t misunderstand me
It's only you that I hope for
When you poured out your heart [?recte:
When I poured out my heart ?]
Don.t misunderstand me

All this time in my sad heart
I have wanted only to be true to you
All this time...
I have wanted only...
Don't you feel love for me?

Don't have doubts, don.t think I have lied

Now you take back the words you said
before

But they were the words I hoped for
Now you take back...
But they were the words...
Don't you feel love for me?

Don't have doubts, don.t think I have lied



KRONCONG & LANGGAM JAWA

Note on kroncong structure. With reference to the diagram of the *kroncong* chord sequence, we should point out that the e phrase of the vocal melody often starts out (but does not end) like a return to the a phrase.

In these translations, the standard “filler” words and phrases used to extend the line (e.g., *jiwa manis, ya sayang, ya mas, indung disayang, lah*, etc.) are ignored.

8. Kroncong Segenggam Harapan

Music & lyrics by Budiman B.J. (1938-1990). Composed 1978.

Di ufuk timur manakala sinarmu redup
tertutup awan
Hari cerah tiada menjelang bagaikan punah
harapan
Tiba datang sepercik sinar pelita

Kau remaja pembawa cahya nan terang
sampaikan di hari esok
Pancarkan sinar budaya, budaya cipta pra
seni yang 'kan abadi
Hanya padamu kusampaikan segenggam
harapanku
Teguh kukuhkan hatimu, junjung tinggi
budayamu semoga abadi

Di ufuk timur...

Kroncong: A Handful of Hope

On the eastern horizon, when your [the
sun's] rays are obscured by clouds
And there seems no hope of a bright day

Suddenly a tiny ray of sunshine breaks
through
You, youth, bring rays of light. will you
[they?] reach tomorrow?
Spread the light of your ideals, your artistic
creativity that will endure
To you alone I entrust my handful of hope

Strengthen your heart, hold high your ideals
so they will endure

[repeat entire verse]

9. Bocah Gunung

Music & lyrics by S. Dharmanto

Note: the performers referred to this song as *Putri Gunung*, and it appears under that title in the album. We have since learned that its correct title is *Bocah Gunung*.

Nadyan aku bocah gunung
'Doh tenan dunungku
Ora susah kathik nganggo bingung
Yen ta kowe tresna aku

Pancen isih dadi lakon

Child from the Mountains

Although I am from the mountains
And my village is very far from here
I won't be sad or confused
If you really love me

It is very sad



Ninggalke sliramu
Ora susah yen bakal kelakon
Pemisahan karo aku

Muga-muga aja nganti gawe-gawe gela
Nga dinonga tinebihna ing rubeda
Alah ya mas ya mas ya mas

Apa kowe ra kelingan
Dolan neng gonaku
Ana latar padha lelunguhan
Gegojegan karo-karo aku

Muga-muga aja nganti...

apa kowe ra kelingan...

10. Kroncong Sapu Lidi

Music & Lyrics by Sukamto

Sapu lidi daun kelapa jiwa manis si
daunkelapa
Ai, ya sayang ambil sebiji, ambil sebiji non
jiwa manis jatuh lah di lumpur

Sapu lidi di atas lemari
Yang baik budi non jiwa manis itu yang
kucari
Kita kini siap siaga jiwa manis siaplah siaga
Ah, ya sayang, berani mati
Patriot sejati non pantang mundur terus lah
berjoang

Sapu lidi di atas lemari...

12. Kroncong Morisko

Ribu lah ribu anak lah manjangan ai jiwa
manis anak anak lah manjangan
Ai indung disayang boleh lah ya kita boleh
lah kita ai menumpangmenumpang
mandi [see note]

Hai burung dara mana sarangnya aduh
sayang
Dengar lah suara di mana orangnya

To leave you
But don't you be sad
About our parting

I hope you won't be unhappy
I pray that nothing bad happens

Do you remember
When you came to my house?
We sat in front
And we joked together

I hope you won't be unhappy...

Do you remember...

Kroncong: Coconut-fiber Broom

Broom made from coconut fibers
Take the leaf that has fallen in the mud

Broom on top of the cupboard
A good person is what I seek
We are ready
We are prepared to die
A true patriot will not retreat, will fight on

Broom on top of the cupboard...

Kroncong Morisko

Thousands of young deer
May we bathe here? [see note]

Sweet dove, where is your nest?
I hear her song, but where is she?



Biar lah ibu melarang-larang jangan ai lah
jiwa manis melarang lah jangan
Ai jiwa manis hai kalau lah cinta ei jikalau
cinta pasti lah terjadi

Allow it, mother, don't forbid it

Love cannot be hindered

Hai oleh-oleh di kota lah raja aduh sayang
Jikalau lah boleh ai dibawa saja

Souvenir from Kota Raja
If you allow it, I will take you with me

Note: In May 1991, after this volume was in production, Suhaery Mufti, the singer in track 12, told us that he had garbled the words of this song, combining lines from two different *pantun*. After the line *Ribu-ribu anak manjangan*, he meant to sing *Turun di sawah makan padi* (.Go down to the rice fields and eat the stalks.), which would rhyme with *terjadi* in the second couplet. Instead, however, he sang the second line of the couplet *Kalau ada sumur di ladang / boleh kita menumpang mandi* (compare this *pantun* in *Kroncong Kemayoran*, track 13).

13. Kroncong Kemayoran

Kroncong from Kemayoran

Dari mana datangnya lintah
Jiwa manis indung di sayang
La la la la la la la o
Dari lah sawah dari lah sawah turun ke kali

Where do leeches come from?

They come down from the rice fields to the
river

Dari mana datangnya cinta
Dari lah mata turun ke hati

Where does love come from?
It comes down from the eyes to the heart

Dari mana datangnya lintah...

Where do leeches come from?

Dari mana datangnya cinta...

Where does love come from?

La la la la la la la la

Kalau ada sumur di ladang
Jiwa manis indung di sayang
La la la la la la la o
Boleh lah saya boleh lah saya menumpang
mandi

If there is a well in your field

May I bathe there?

Kecipir berlayu-layu
Jangan dipikir terlalu-lalu

A vegetable can get soft and mushy
Don't think about it too long

La la la la la la la la

Kalau lah ada umurku panjang
Jiwa manis indung di sayang
La la la la la la la o
Boleh lah kita boleh lah kita berjumpa lagi

If I live for a long time

Perhaps we will meet again



Kedondong di atas peti
Ini keroncong sampai di sini

Fruit on top of a cabinet
Here is the end of this kroncong

14. Langgam Schoon Ver Van Jou

Langgam: Though Far from You

Schoon ver van jou
Blijf ik steeds aan jou denken
Geprangt door rouw
Bijna verteerd door smart

Though far from you
I think of you always
Beset by grief
Almost consumed by sorrow

Schoon dag nog nacht
Mij gene rust kan schenken
Naar jou alleen
Naar jou verlangt mijn hart

Neither day nor night
Can give me rest
Only for you
For you my heart yearns

Schoon dag nog nacht.

Neither day nor night.

15. Wuyung

In Love

Music & lyrics by Ismanto

Laraning lara
Ora kaya wong kang nandhang wuyung

The worst illness
Is not like the sickness of being in love

Mangan ra doyan
Ra jenak dolan
Neng omah bingung
Mung kudu weruh woting ati

You don't want to eat
Don't want to visit friends
You're confused in the house
All you're aware of is the person in your heart

Dhuh kusuma ayu
Apa ra trenyuh sawangen
Iki awakku sing kuru

Oh, beautiful flower
Don't you feel any pity for me
When you see how thin I am?

Klapa mudha leganana nggonku nandhang
branta
Witing pari dimen mari nggonku lara ati
Adhuh nyawa

Fresh coconut, relieve my lovesickness

Rice plant, cure the sickness in my heart
Oh my soul

Dhadha kusuma pa ra krasa apa pancen
tega
Mbok mbalung janur paring usada
Mring kang nandhang wuyung

Flower of my heart, don't you feel for me,
aren't you moved?
Coconut fiber, strengthen me
Now that I'm sick with love

Klapa mudha leganana...

Fresh coconut...

Dhadha kusuma pa ra krasa...

Flower of my heart...



Smithsonian Folkways

Note: In March 2000 we visited some of the groups recorded in this album for the first time in several years. We were saddened to learn that in the interval several of the musicians heard here have died: Suhaery Mufti, Ustari, and Misna. We are grateful for the music they left with us.