MUSIC OF INDONESIA 2
Indonesian Popular Music:
Kroncong, Dangdut, and Langgam Jawa

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
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 Moriskos 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.
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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,
hav 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.
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The Smithsonian/Folkways Music of Indonesia Series offers a sampling of this tremendous variety. In selecting the music, we are concentrating on genres of special musical interest and, wherever possible, will present them in some depth, with several examples to illustrate the range of styles and repertory. 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 are not 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. Krongcong and dangdut (pronounced "kronkon" and "dangdooy", the latter rhyming with "foot") both developed in Java, though not the same one: krongcong 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. Krongcong 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 are the greatest authority in Indonesia, and krongcong 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 krongcong. 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 krongcong and dangdut are disseminated through the mass media—television, radio, cassette, and magazine and newspaper journalism—and both are "national" music, 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 languages, customs, regional music—potential to fragment it. Krongcong and dangdut, and also a third national genre, known as pop Indonesia or simply pop, serve as national music precisely because they do have regional associations, or have transcended them. All three rely mainly on Western and other foreign forms and 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 emphasize the metropolitan capital city and the economic, administrative, and symbolic center of the nation.

As with many parts of Indonesia, regional and ethnic idioms are 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 idioms 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 anggama Jawa (tracks 9 and 15), which adapts the instrumentation of krongcong to a Central Javanese musical idiom. Anggama Jawa has become very successful commercially among Javanese speakers. Other forms include 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 popular music—krongcong, pop Indonesia, and dangdut—has its own core audience. Krongcong 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 classes, especially of all you uncles and aunts of the model aspects of their own lives on what is perceived as Western life-style. And dangdut, which mixes Indian, Western, and Malayan musical and spiritual features, draws its audience largely from Muslim youth of the lower and lower-middle classes. 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 concerning the government, and the preeminent superstar of dangdut. (See cover photograph.) Begadang II (track 2) is one such song: another is one bluntly titled Indo-Moe, which states the simple fact that the mass 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 they have a lot of punch because of years the government, stung by his bars, banned Rhythm Irama from television.

A second major theme of dangdut songs is the ordinary life of ordinary people. A wide range of emotions and activities occurs in dangdut instead of in pop Indonesia. In pop, which tends to treat the heights and depths of love as purely emotional states, unconcerned to actions or situations, one is unlikely to find, for example in Pop Indonesia the song called Sengaja (track 3), in which an angry woman takes revenge on her boyfriend. Dangdut lyrics touch on such topics as arranged marriage, prostitution, and gambling, debt, wandering husbands, 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 Rhythm Irama, has become increasingly prominent since the mid-1970s. Qur'an dan Koran (track 1) exemplifies the trend, and so does Sahabatku (track 5) which advises Muslims to seek their true friends among fellow Muslims. The music that accompanies 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 mid-1960s, when the genre was called melodi, sounds mainly like Indian film music—itself an eclectic mix—sung in Indonesian; the rock elements were added in the mid-1970s by Rhythm Irama, who had played rock and Western pop before turning to dangdut. By now, especially in Rhythm 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. Rhythm Irama usually adds a mandolin, which in combination with the guitars gives a generally earthy, earthy-sounding like sound. An indescribable 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, 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 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 krongcong—most of the people in the audience are young and male, and hundreds of them may be dancing—the ones on the outside, without touching and without seeming to pay attention to each other or to anyone else except perhaps the performers on stage. Indeed, one reason for 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
lyrics in pantun and other forms, and the Coleman Hawkins influence was dropped away. From the 1920s on, it was no longer a Eurasian music, but rather the principal entertainment music of Batavia as a whole. There was some extent of other cities and towns as well. Perhaps the only Batavians who did not accept kroncong were the European-oriented elite and recent immigrants. The best-known 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 essence. 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. The kroncong 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 nationality is essentially that grown up with kroncong and has remained deeply loyal to it. So for the time being kroncong enjoys a prestige that would surely amaze the sultans of 1890.

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 official 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 and ecological (as well as social) value; and 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 "tambourine" or a "bassuk" (sung), 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, quite florid main melody, while an instrument that is not singing provides a support for the main line. The rest of the instruments provide a melody, harmonies, and rhythmic, syncopated figure. At the top of the range are the two small lutes, which are often referred to colloquially as "janggut" (janggut is "chak chak")."
These recordings

As I suggested above, there is a basic difference between dangdut and kromong: the definitive performances of dangdut songs are the studio recordings issued on commercial cassette, whereas for kromong there are no definitive versions. For this reason I decided to make field recordings of kromong 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 kromong recordings (tracks 8, 10 and 14) and the gembang kromong 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 Semiholzer 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, Soka 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 kromong 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 kromong in Batavia.

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

Bibliography


Commentary on the selections

Listeners who 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 1-23, Smithsonian/Folkways Recordings, Office of FolkLife Programs, 955 14th Street, 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 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 run into big boys on the road / Let's stay up all night / Stay up and sing / Although we don't have money / We can still enjoy ourselves / People 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 foodstands

3. Sengaja. (Composer: Rhoma Irama.)
   Soneta Group. Ely Sukaseh, 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 / Their 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 smile / I hope you don't 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. (Composer: Rhoma Irama.)

A dangdut song played by a gembang kromong group from Tangerang. Gembang kromong 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 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 Kembaran 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 hand 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 you to pour out 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 you 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


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 thousandfold of hope / Strengthen your heart, hold high your ideals so they will endure.

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 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.

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 (jawa 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 bower. 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 (AABBABB plus coda).

Orkes Kroncong Mutiara. Suharya Mufi, vocal.

The title, Kroncong Morisiko, is very old; in fact, a tune called Morisiko is said by one writer (Mananin) to be from Java, not 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 70s. The word morisiko appears to derive from the Portuguese morriss, "Moorish." The text here is one pantun, dramatically extended by fillers; after each couplet of the pantun Suharya Mufi 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

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 simulated couplets.

Kroncong from Kemayoran

Where do leeches come from? / They come down from the rice fields to the river / Where do 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.


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. Wayang. (Composer: Ismanto.)

Another langgam Jawa, with the same form as Patut 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 / Where do 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; Tami, bass; Tuty H.P., vocals.

Gambang Kroncong Sliendang Betawi: Ustari, director; Suharya Mufi, Hawaiian guitar; Zastian, trumpet; Kartas, gendang; Kwi Ap, tenyam; O Lap, gambang; Barung sulung; I Nin, kromong; Subur, goong/kempul; Sanen, kecrek; Maha Ong, Wani, Kwi Ap, Wi Sun, vocals.

Grup Tanjidor Kembang Ros: Sarna, director/clarinet; Ibin, tenyam; Kwi Ap, gendang; Suryana, trombone; Siman, tuba; Misna, tenor saxophone; Cinang, trumpet; Anan, goong/kempul; Kemah, kecrek.

Soneta Group, directed by Ithoma Irana. Tracks 1 and 4 recorded in the early 1980s, tracks 2 and 3 in the mid-1970s, all in Jakarta.


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


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

Tracks 1-5 leased from Soeka Record, Jakarta

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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 dissertation of Lombok, 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 Gandrang Banyuwangi: Songs Before Dawn, East Java
SF 40056 Indonesian Popular Music: Kroncong, Dangdut, and Langgam Jawa
SF 40057 Gambang Kroncong: Music from the Outsirks of Jakarta, West Java

Planned for late 1991:

Music of Nias, the Toba Batak, and Karo Batak, Sumatra Tanjidor, Topeng Betawi, and Ajeng, West Java

Smithsonian/Folkways ed/c SF-40056
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 tehnologi di masa kini
Sudah mencapai kawasan samawi
Tapi sayang disayang manusia
Lupa diri tinggi hati
Lebih dan melebihi tingginnya
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

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…

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…

4. Sahabat
Music & lyrics by Rhoma Irama

Mencari teman memang mudah
Apabila untuk teman suka

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…

Friends

It's easy to find a friend
To have fun with
Mencari teman tidak mudah
Apabila untuk teman duka
Banyak teman di meja makan
Teman waktu kita jaya
Tetapi di pintu penjara
Di sana teman tiada
Mencari teman…

Sesungguhnya nilai teman yang saling setia
Lebih dari saudara
Itu hanya mungkin bila diantara kita
Seiman seagama
Seumpama tubuh ada yang terluka
Sakitlah semuanya
Itulah teman dalam takwa
Satu irama selamanya
Itulah teman yang setia
Dari dunia sampai syurga
Bila teman untuk dunia
Itu hanya sementara
Tapi teman dunia akhirat
Itu barulah sahabat
Itulah teman dalam takwa…

5. Terbelah Dua
Music & lyrics by Fazal Dath
Sembilan tahun yang lalu
Tuhan telah menciptakan
Cintamu cintaku terbelah dua
Dengan berbagai upaya
Namun Tuhan memisahkan
Dirimu diriku tiada berdaya
Dulu kita bisa bercanda berdua
Tetapi kini tak mampu untuk bersenyum
Kuharap dirimu jangan menyesali
Semoga kita dapat bertemu kembali

It’s not easy 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
It’s easy to find a friend…

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
Those are friends in faith…

Split Apart
Nine years ago
God created
Your love and my love and split us apart
We tried many ways
But God kept us apart
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
Cintamu cintaku terbelah dua [2x]  
Your love and my love have been split apart  

Kita sama-sama diberi hadiah  
We were given the gift of love  
Sebuah cinta yang harus menderita  
But a love that is full of suffering  
Kita hanya bisa saling berpandang mata  
We can only gaze at each other  
Tetapi bibir tak mungkin berbicara  
But our lips cannot speak  
Biarlah biarlah hatimu hatiku tiada bersatu lagi  
Let it be, let it be, your heart and mine will not be united  

Sembilan tahun…  
Nine years ago…  
Kita sama-sama…  
We were given the gift of love…  
Sembilan tahun…  
Nine years ago…

6. Hidup di Bui  
Music & lyrics by Bartje Van Houten  

Hidup di bui bagaikan burung  
In jail you live like a bird  
Makan di antri nasinya jagung  
You line up to eat and your .rice. is corn  
Tidur di ubin pikiran bingung  
You sleep on the floor and your thoughts are confused  
Apa daya badanku terkurung  
What can I do, I’m in a cage  

Terompet pagi tandanya bangun  
In the morning they wake you up with a trumpet  
Jangan lupa nyarap nasi jagung  
Don’t forget your breakfast of corn  
Ingin merokok mungutin puntung  
If you want to smoke you have to pick butts off the floor  
Ambil koran lalu digulung  
And roll the tobacco in newspaper  

Hai kawan dengar laguku ini [2nd x:  
Hey friend, listen to my song  
dengarkan lagu ini]  
Life in jail is misery  
Hidup di bui menyiksa diri  
Don’t let it happen to you  
Jangan sampai anda mengalami  
Your body’s alive but you feel like you’re dead  
Badan hidup terasa mati  

Apalagi penjara Tangerang  
And then there’s the Tangerang jail  
Masuk gemuk keluar tinggal tulang  
You go in healthy and you come out skin and bones  
Karena kerjanya cara paksa  
Because they force you to work  
Tua muda turun bekerja  
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


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 sampaih di hari esok
Pancarkan sinar budaya, budaya cipta pra seni yang ‘kan abadi
Hanya padamu kusampaikan segenggam harapanku
Teguh kukuhan hatimu, junjung tinggi budayamu semoga abadi

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

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
Pepisahan 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 lelungguhan
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

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

Allow it, mother, don’t forbid it
Love cannot be hindered
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 la o
Dari lah sawah dari lah sawah turun ke kali
Dari mana datangnya cinta
Dari lah mata turun ke hati
Dari mana datangnya lintah…
Dari mana datangnya cinta…
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
Kecipir berlayu-layu
Jangan dipikir terlalu-lalu
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

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
Where do leeches come from?
Where does love come from?
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
14. Langgam Schoon Ver Van Jou

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

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

Schoon dag nog nacht.

15. Wuyung
Music & lyrics by Ismanto

Laraning lara
Ora kaya wong kang nandhang wuyung

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

Dhuh kusuma ayu
Apa ra trenyuh sawangen
Iki awakku sing kuru

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

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

Klapa mudha leganana...

Dhadha kusuma pa ra krasa...

11
**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.