Music from the Forests of Riau and Mentawai

MUSIC OF INDONESIA

Smithsonian/Folkways
MUSIC OF INDONESIA 7
Music from the Forests of Riau and Mentawai

Recorded in 1993 and 1994, this recording focuses on the music of three indigenous forest societies of western Indonesia. It features songs and drumming for shamanic curing rituals, and private singing and instrumental music (played on xylophones or a gong-row) performed for entertainment or emotional release. Extensive notes complement these rare recordings.

Recorded and compiled by Philip Yampolsky. Annotated by Hanefi, Ashley Turner, and Philip Yampolsky. Produced in collaboration with the Indonesian Society for the Performing Arts (MSPI).

RIAU
Xylophone and gong-row music of the Petalangan
1. Tetigo 1:41
2. Atip 1:04
3. Samo Kuantan 1:36
4. Anak Tonga 1:26
5. Ondai Bondai 2:16

Music for the Petalangan curing ritual
7. Excerpt from a belian ritual: Lancang Tujuh Setali 8:49
8. Menanyo Kejadian Puan (excerpts) 8:26

Xylophone music of the Anak Suku Dalam
10. Serama Angin/Cincang Pauh Dangkal 4:23

SIBERUT (MENTAWI)
Private singing
11. Mapopoalat (excerpt) 3:15
12. Atuakkiwan 5:45

Ritual and dance music
13. Urai Panoga Kagerat 8:26
14. Urai Pameruk 3:45
15. Urai Turuk Titirere 2:02
16. Urai Turuk Bilou 4:41
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Music of the Bat Rerekete group recorded on Siberut (one of the Mentawai islands), in Desa Madobag, Kecamatan Siberut Selatan, Kabupaten ten Padang Pariaman, province of Sumatera Barat, 1992.

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Series edited by Philip Yampolsky.

MUSIC OF INDONESIA

If Indonesia were superimposed on Europe, it would stretch from the western shore of Ireland almost to the Caspian Sea. Only three countries in the world (China, India, and the USA) 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). Nearly three-quarters of the population lives in rural areas; on the other hand, the capital, Jakarta, is one of the largest cities in the world, both in area and in population. Most Indonesians (about 90%) are Muslim, but there are substantial numbers of Christians, Buddhist/Taoists, Hindus, and animists as well. The Javanese rice-farmer, the Buginese sailor, the Balinese pedanda (Hindu priest), the Acehnese alama (Islamic teacher), 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-puppeters, shamans, peddlers, marketwomen, dentists—these are all Indonesians, and our picture of the country must somehow include them all.

Indonesia's music is as diverse as its people. Best known abroad are the Javanese and Balinese orchestras generally called gamelan, which consist largely of gongs and other metallophones, but gamelan is only one aspect (albeit an impressive one) of the whole. Solo and group singing and solo instrumental music (played typically on flute, shawm, plucked or bowed lute, plucked zither, 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. Nevertheless, some of the most prominent and commercially successful genres of popular music definitely do derive from foreign sources, but since these are sung in Indonesian, disseminated nationwide through cassettes and the mass media, and avidly consumed by millions of Indonesians, they must certainly be considered Indonesian, regardless of their foreign roots. Finally, along with the indigenous and the clearly imported, there are many hybrid forms that mix traditional and foreign elements in delightful and unpredictable ways.

The Smithsonian/Folkways Music of Indonesia series offers a sampling of this tremendous variety. In selecting the music, we are concentrating on genres of special
musical interest and, wherever possible, will present them in some depth, with several examples to illustrate the range of styles and repertoire. We are also concentrating on music that is little known outside Indonesia (and even, in some cases, within the country), and therefore much of our work is introductory and exploratory. Accurate histories of the genres we have recorded do not yet exist and perhaps never will; studies of their distribution and their variation from place to place have not yet been done. So our presentations and commentaries cannot presume to be definitive; instead they should be taken as initial forays into uncharted territory.

MUSIC FROM THE FORESTS OF RIAU AND MENTAWI

This album presents music from two forest regions of western Indonesia, which are separated by approximately 400 km: the interior of the province of Riau in eastern Sumatra, and Siberut, an island in the Mentawai group, in the Indian Ocean to the west of Sumatra. The indigenous groups inhabiting these and certain other regions of Indonesia have been given a special status, "isolated societies," by the government, reflecting the fact that in social organization, life-sustaining activities, religious belief, and styles of housing and clothing these societies differ from most others in Indonesia. The government sees an obligation to bring the "isolated societies" into the mainstream. While the changes that this entails may have beneficial effects and may, in any case, be inevitable, they may also lead to a devaluation of the cultural heritage of these societies: when so much is changing, why hold on to old customs, rituals, and music? Part of our aim in producing this album is to demonstrate to outsiders (both foreign and Indonesian) and even, should it be needed, to the cultural inheritors themselves, the dignity, energy, and beauty of the traditional music of the forest societies.

Our recordings come from three forest groups: the Petalangan and Anak Suka Dalam (or Talang Maman) of Riau, and the people of southern Siberut island. There is no proven relation between the inhabitants of Riau and those of Mentawai, though theories that link them do exist. We have paired them on this album not to imply that they are "the same people" historically or genetically, but instead as a contribution to understanding what is common and what is contrasting in the music of two Indonesian forest societies. Most of the recordings have been chosen to explore two broad musical categories: music for curing rituals, and private music for the entertainment or emotional release of one or two persons.

RIAU

Sumatra's east coast (which extends over parts of the present-day administrative provinces of South Sumatra, Jambi, Riau and North Sumatra) is dominated by two ecological features: the remainder of a dense rainforest that once covered most of Sumatra, and a series of river-systems flowing west to east, which descend from the Bukit Barisan mountain range to the Strait of Melaka (Malacca). For centuries inhabitants of the region have relied upon the forests and rivers to provide them, in one way or another, with the resources for living. Since at least the fourteenth century, merchants from China, the Near East, and Europe have sailed to the east coast to obtain aromatic
resins and other forest products, and the wealth that this trade produced helped to sustain a succession of Malay kingdoms or Sultanates (located among the islands of Riau and along the arterial rivers of eastern Sumatra), while also attracting colonial intervention, most notably by the Dutch.

Since Indonesia's independence in 1945, the increasing pace of urbanization, population movement, and economic expansion, plus the need for capital to finance the national development program have stimulated the aggressive exploitation of local natural resources, with little regard to sustainability. Consequently the forests of Sumatra's east coast are rapidly disappearing as huge tracts are sold off to Indonesian and transnational business interests for logging and conversion to commercial plantations. For many Indonesians, the disappearance of the forests is more than compensated for by increasingly high standards of living. But for the forest-dwelling people of Sumatra's interior, such as the Petalangan and Anak Suku Dalam whose music is presented here, loss of the forests threatens the survival of their culture.

The self-sufficiency that living in the forest necessitates, and the geographic remoteness that helped to preserve cultural identity have also meant that the Petalangan and Anak Suku Dalam have participated little in the economic and social world beyond their villages. They have had scant access to education, health, legal and other services, and they are thus largely unprepared and powerless to deal with the massive changes that stem from Indonesia's program of development and modernization. Fortunately there are organizations and individuals working to assist these groups to meet the challenges of change while maintaining their cultural heritage and identity.

Who are the forest peoples?
The Petalangan and Anak Suku Dalam occupy the once abundantly forested middle and downstream regions of two rivers in the province of Riau on the mainland of Sumatra. They speak dialects of Melayu (Malay), the language that is the basis for the Indonesian lingua franca, Bahasa Indonesia. Until recent times, they have remained relatively isolated from the heterogeneous, heavily Islamized coastal and inland urban populations. According to current estimates, there are 7,000 Anak Suku Dalam, and about 20,000 Petalangan. Their villages, which rarely have more than 500 inhabitants, are usually located close to minor waterways, which serve as conduits for social communication and economic exchange between villages and with the outside world. For centuries the Petalangan and Anak Suku Dalam have engaged in swidden cultivation, fishing, hunting, and the collection of forest products both for their own use and for sale to merchants from the coast. They maintain a concept of communal ownership over tracts of forest lands, which were, according to epic songs and oral histories, originally settled by distant ancestors of the current forest-dwellers. The caretakership and sustainable management of these ancestral lands on behalf of future generations is a sacred duty that binds the inheritors.

The Petalangan and the Anak Suku Dalam, who live along the Kampar and Indragiri rivers, respectively, consider themselves part of a larger group encompassing the inhabitants of the five major river systems of Riau and Jambi provinces.

They align themselves with the Orang Batin (usually called Subak by outsiders) of the Siak River, the Bonai of the Rokan, and the Anak Rimbo (also called Anak Dalam or Kubu) of the Batang Hari in Jambi. In the older ethnographic literature, all of these interior peoples—plus some others as well—were often lumped together under the name Kubu. The Anak Suku Dalam are better known to others as the Talang Mamak, a term they sometimes use for themselves. The Petalangan is a term applied by outsiders, but it has the virtue of distinguishing this group from others without insulting anyone. (Talang, the root of Petalangan, is the name of a kind of large bamboo that grows in the forests along the Kampar and Indragiri rivers. It provides the forest-dwellers with an important building material, and also, at one time, a food resource.)

The term the Petalangan and the Anak Suku Dalam usually use when talking about themselves is sukau asli, "original people." (When talking to each other, it is enough to identify one's village or district.) The term "original" refers not only to their ancient occupancy of the region, but also to their relative geographic and cultural distance from more recently arrived coastal Malay, Buginese, Banjarese, and Minangkabau populations who have settled the eastern seaboard, neighboring islands, river deltas, and alluvial plains.

The Petalangan and Anak Suku Dalam also sometimes describe themselves to outsiders as Melayu asli or "original Malays," a conflation of terms that modifies the usual meaning of Melayu—that is, persons who speak Malay, adhere to Islam, and conduct their lives in keeping with the ceremonial, legal, religious, and social conventions known as adat Melayu. In claiming "original Malay" identity, the Petalangan and Anak Suku Dalam affiliate themselves with the majority Malay Muslim population of Sumatra's east coast and the illustrious history of the now-defunct Malay empire, while also asserting a special position in that world as its prior occupants. According to Petalangan and Anak Suku Dalam oral histories, the rulers of the Malay kingdoms of Pelalawan...
and Indragiri acknowledged this priority by recognizing the authority of traditional clan leaders (batun) and by guaranteeing the rights of the clans to continue to own and manage their ancestral lands (a right they find difficult to assert in the present era). It is also said that the Petalangan and Anak Suku Dalam played an important role in the military, administrative, economic and ceremonial life of the sultanaates, and that they provided bearers for the sultan's regalia and musicians for the nobat service. Instruments played exclusively to honor the sultan.

Music in the Forest

Petalangan and Anak Suku Dalam cultures are highly attuned to life in the forest, where nature can be a fickle ally in the struggle for subsistence. In order to maximize their margins for survival, they pay great attention to the maintenance and transmission of skills and knowledge acquired through centuries of observation and experience. Artists, performers, healers, midwives, honey-collectors, and those with special knowledge of animals and plants enjoy considerable social prestige and often occupy positions of rank and authority within their village and clan.

Musicians are particularly respected because of the role they play as educators, ritual specialists and curators: ancient accounts of the heroic deeds of the ancestors, preserved and transmitted by bards, are the primary sources of authority on matters ranging from social etiquette, land ownership, forest management, and jurisprudence to classification and mythological and supernatural world. During retellings of these epics, which are called nyanyi panjang ("long songs") and may extend over several nights, singers breathe life back into the ancient tales by inserting everyday sayings, familiar descriptions, and topical comments pointing out the relevance of the narrative to contemporary concerns. These same stories may also be rendered instrumentally, on the sernapeleng (end-blown flute) or uhab (two-stringed spade fiddle, now virtually extinct), in which case the performer provides musical and extra-musical "clues" that help and challenge the audience to recall and follow the underlying narrative.

Singing and music making are also means for communicating with and cajoling the spirits of nature. The Petalangan and Anak Suku Dalam possess an intricate worldview and religious system linking humans and nature. Referred to by the Anak Suku Dalam as langkah lama ("the old way"), this system of beliefs and attitudes sees the natural and human environments as inhabited by a host of supernatural beings—invisible and mortal—extensions of the visible world that attach to significant objects and artifacts, places, people, creatures, and occasions. In the domain of nature they attach to animals, plants and trees, places, weather phenomena, seasons, and times of the day and night; in the human domain they attach to people of rank and ability, dwellings and village facilities, heroes, gods, tools, musical instruments, songs, stories and ceremonies. These supernaturals sometimes bring misfortune, but they may also be enlisted through rituals to become familiar spirits. Once enlisted, they may be asked to help ensure a bountiful harvest, to heal the sick, to protect the village against epidemics and marauding tigers, to protect individuals as they embark upon morally and physically dangerous activities (such as hunting, honey collecting and collecting forest products), to add authority and thus moral weight to ceremonial fashions, and to vest artisans, musicians, dancers, shamans and leaders with special abilities, authority and charisma.

Another strategy for survival in the forest is the maintenance of social cohesion through cooperation and reciprocity among individuals, families, villages, and clans. As an important part of social life, music and dance performances often reflect and reaffirm these values, for example during shamanic rituals when persons from several villages come together to participate in healing one of their number, or during performances of slit-dance dances (dances based on the art of self-defense), which are held to celebrate marriages, installations of clan leaders, the yearly harvest, and the Idul Fitri festivities marking the end of the Islamic fasting month.

Silet dance is accompanied by the gondang ensemble, which takes its name from its principal instruments, a pair of double-headed drums. The ensemble also includes a hanging gong, and, optionally, a melodic instrument (a row of gongs, or a xylophone). The two drums play separate but interlocking rhythms called peneylulu ("the continuous one"); the name comes from selalu, the Melayu word for "always" and peningka ("the interjector" or "respondent"; cf. Indonesian meningkah, "to respond," and also tingkah, "mannered behavior"). If a gong-row or xylophone is included in the silet ensemble, it also is sometimes played by two musicians in a parallel or syncopated relationship. (In this context the melodic instrument may also be played by a single musician.)

This musical pairing and interlocking is found throughout Petalangan and Anak Suku Dalam ensemble music, and is heard in many of the Petalangan recordings here. (It is also found in the music of Melayu groups throughout the Riau islands and Sumatra.)

The musical duality is symbolically associated with female/earth and male/sky principles: the female peneylulu rhythm symbolizes permanence, ownership, and natural fecundity, while the male peningka symbolizes change, transience, guardianship, and controlling order. Petalangan musicians say they
aim to achieve the fusion of penyelalu and peningha parts and, in so doing, create a higher-order rhythmical unity called suao duato ("the voice of god"). Examples of the penyelalu/peningha principle of musical cooperation are heard in this album in the Petalangan gong-row and xylophone duets (tracks 1, 2, 4, 5) and in the drum-rhythms that accompany Petalangan shamanic healers (kematan) as they make their trance-journey in the spirit realm (tracks 6, 7).

The agricultural cycle of swidden cultivation dictates that Petalangan and Anak Suku Dalam communities disperse for several months while individual families tend their own rice crop, sometimes far from the village. This period of separation is a time of sadness and hardship, and music making is a common way of passing time. One of the most popular musical instruments played during this period of isolation is the xylophone, because it can be played either solo or, as mentioned above, by two persons. Petalangan xylophone pieces for one player fall into two categories: pieces from the two-player repertoire that are played without the benefit of their peningha parts, and pieces that have never had a peningha. Pieces in the former category are rhythmically and metrically highly regular — so much so that an expert player may restore the missing part and play both simultaneously. Pieces for which no peningha exists often exhibit more complex rhythmic and metric structures (track 3). Similar complexity and irregularity are found in the semi-improvised pieces played on the leg-xylophone of the Anak Suku Dalam, which only permits one player (tracks 9, 10).

Recording Sites
The Petalangan recordings were made in 1990 and 1993 in the village of Betung (in the administrative district of Pangkalan Kuras), which was acknowledged by elders in many villages to be the cultural center of Petalangan society. The head of all Petalangan desert groups, the monti ajo, "king's minister" (cf. the Melayu title mantri or menteri raja; the Petalangan dialect does not use "r") traditionally lives in or near Betung. (The current monti ajo sings a segment of the betian healing ritual in track 8.) Betung is about three hours' drive southeast of Pekanbaru. The Anak Suku Dalam recordings were made in 1993 in Talang Jerning, about 90 minutes' drive southwest of the town of Rengat.

MENTAWI
The Mentawai island group consists of many tiny islands and four large ones, of which the largest and northernmost, lying about 100 km west of Padang in West Sumatra, is Siberut. Administratively, the islands are part of the province of West Sumatra. A single language, Mentawai, is spoken (in local dialects) throughout the islands. The area of Siberut is about 4,500 km², and the population is 18,550 (1980 census). Because the population is small (compare the island of Nias, to the north of Siberut, which has the same area but had in 1980 about twenty times the population), the forest soil fertile, and incentive to produce a surplus of food is lacking, subsistence does not demand great effort. The sago palm, which requires little tending, provides the staple food; it is also used to feed pigs and chickens, and inedible parts of the palm supply the material for baskets, mats, and roads. In addition to sago, fruit trees and tubers are planted; the people also fish in the rivers and hunt forest animals. Disease, however, unlike subsistence, is a very serious problem in Siberut: infant mortality is extremely high (published estimates of the percentage of babies that die in early childhood range from 50% to 75%), and life expectancy for adults is low. Accurate information about the ecological situation in Siberut is hard to come by; recent observers have suggested that commercial logging has not been as devastating as many had feared, because of the efforts of conservationists, and also because the terrain and the nearly incessant rainfall have limited the loggers' activities. If this is true (and it is definitely not true for the other main islands of Mentawai, which have been largely logged off), then the people of Siberut are presumably suffering less from the destruction of their habitat than the forest peoples of Riau.

On the other hand, systematic efforts by the authorities to counter the "isolation" (understood as "backwardness") of the Mentawaians are putting severe pressure on the indigenous culture. The traditional shamanic religion, sometimes called sabulangan, was declared illegal in 1954; loincloths and long hair (for men) are discouraged everywhere and forbidden in the towns; the traditional settlement pattern, organized around autonomous clan houses, has also been under attack, with the government pressuring people to live in single-family dwellings in bureaucratically organized villages. These pressures are felt most strongly in northern and central Siberut. In the southern part of the island, where our recordings were made, tourism has become a counterforce. Tourists want to see traditional houses, tattoos, loincloths, shamanic rituals, pig sacrifices, and so forth, and the
government has accordingly, but unofficially, relaxed its strictures—but only in the south, where the tourists go.

Music in Siberut
Much of the music-making in Siberut occurs in conjunction with shamanic ritual. The shaman, called sikerei, is a specialist in dealing with the powers and spirits of the invisible world. The people of Siberut believe that everything that has a name has a spirit or soul, simagere, and that souls like to wander and have new experiences. This wandering can be perilous to humans, because one’s soul may be startled or frightened while away from the body and may refuse to return. If the soul stays away too long, the person will die. Even if the soul is away only for a brief period, it leaves the body empty, permitting hostile spirits and powers (for example, the spirit of an animal one has killed or offended) to enter and cause sickness.

In the case of sickness, the shaman’s work is to cast out hostile spirits and to persuade the soul of the sick person to return; in other contexts, the shaman seeks to please and praise the souls of humans so they will feel content in their bodies and not wander too far away, and similarly to gratify the souls of animals and other beings so that they will not be hostile to the people of the community. Dance and song are means for pleasing the spirits; song is also essential for persuading a soul to reenter the body of a sick person, and for other stages of the curing process. (Tracks 13 and 14 are songs for curing; track 15 is a dance song in praise of a bird, and track 16 one in praise of a kind of gibbon.)

The musical instruments of Siberut are relatively few. A set of three drums accompanies dance (track 16). A single gong is used for rituals. A set of four wooden “slit drums” (technically bells without clappers), tudukhat, is kept in every clan house; it can be played as a signalling instrument, or tunes and rhythms can be played on it for fun. A four-holed end-blown ring-flute is played exclusively to lament a death. Bamboo jews harps used to be made locally, but nowadays metal ones are imported from the Sumatran mainland.

Finally, there is a second kind of flute, called popoe, a narrow bamboo tube, open at both ends, but with no fingerholes and thus capable of producing only a few tones. The sound of the popoe is considered mournful. It usually accompanies a kind of private singing that is intended for no audience except the musicians, and perhaps others sitting or dozing nearby. This private singing (tracks 11,12) uses a few well-known melodies, each associated with a specific mood or topic; the singer makes up the words on the spot.

Madobag
Our recordings were made in 1990 in south-eastern Siberut, in the village of Madobag, which lies three to four hours (by motor boat) up the Bat Rereket (Rereket river) from Muara Siberut, the principal town in the southern half of the island. People in this region refer to themselves not as an ethnic group but as the inhabitants of a place, the “people of the Bat Rereket.” Madobag is in some respects one of interior Siberut’s more modern settlements, with single-family houses lining straight streets; but there are also a number of clan-houses, and a significant number of residents of the district have refused to live in the village, preferring instead to stay out in the forest where they keep their animals and plant their gardens. Madobag’s proximity to Muara Siberut makes it a convenient stopping place for tourists, which may explain why traditional curing could be practiced openly there, and why (more provocative still to modernizers) an elaborate ritual to invest new curers had recently been performed.

FURTHER READING AND LISTENING
Listeners who want the texts of the songs heard in this album, together with a more extensive bibliography than there is room for here, can get them by sending their name and address, along with a check for $2.00 (for postage and handling) payable to the Smithsonian Institution, to: Indonesian Texts 7, Smithsonian/Folkways Recordings, Center for Folklore Programs and Cultural Studies, 955 L’Enfant Plaza, Suite 2600, Smithsonian Institution, Washington, DC 20560, USA.

Much of the important writing on Riau and Mentawai is available in Indonesian and in continental European languages, but not in English. Some key titles are listed in the text booklet mentioned above. Two sources in English are:


Suzuki is a guide to the older literature on Mentawai, Turner offers a detailed account
of the symbolism and meaning of the healing ritual belian among the Petalangan.

Listeners interested in comparing the music here with that of forest peoples in nearby Malaysia should consult Marina Rose-
man's album Dream Songs and Healing Sounds in the Rainforests of Malaysia
(Smithsonian/Folkways CD SF 40417), her book Healing Sounds from the Malaysian Rain-
forest: Temiar Music and Medicine (Berkeley: University of California Press, 1991), and the old Folkways LP Temiar Dream Songs from Malaya (FW 4460, available on cassette from Smithsonian/Folkways). They should also
seek out three LP's recorded by Hans Oesch and published by Barenreiter-Musicaphon in the 1970's: Music of the Senoi of Malacca
(BM 30 L 2561), Music of the Negrão of Malacca (BM 30 L 2362), and Music of the Protomelaynans of Malacca (BM 30 L 2363).

COMMENTARY ON THE SELECTIONS

1. Tetigo
RILA
Petalangan Xylophone & Gong-row Music

2. Atip
M. Saril, gambang (penyelalu); Kondang, gambang (peningka).

Duets played on a single five-keyed xylophone (gambang), whose keys rest on a frame. The players face each other across the instrument. The two parts exhibit the penyel-
lalu/peningka relationship described earlier, but in contrast to the drum rhythms in
tracks 6 and 7, where the penyelalu plays a single pattern continuously and the peningka
plays variations and counter-rhythms, here both parts are largely fixed, and it is the pen-
ingka that plays the simpler part. (These duets begin with the peningka.) Gambang
may be played in an ensemble with drums and a hanging gong for silat dancing, which
is performed before a crowd of spectators, or they may be played unaccompanied, as here,
out in the fields or beside a house, for the amusement of the players alone.

3. Samo Kuantan
M. Saril, gambang.

A solo piece, again played on the xylo-
phone. Since its meter is irregular and unpredictable, there is no place for a pening-
ka part, and for the same reason the melody
could not be played with the silat ensemble.

4. Anak Tonga
5. Ondai Bondai

Nantan Itam (Monti Dibalang), calumpung (penyelalu); Cornel, calumpung (peningka).

Calumpung is a row of five small bronze
kettle-gongs placed in a rack. Like gambang, it may be played in the silat ensemble or on
its own for private amusement. Calumpung and gambang use the same repertoire of
solos and duets—the ones heard here on
calumpung could just as easily be played on
in gambang, and vice versa. The gong-row
duets are again played by two players facing
each other across one instrument.

Petalangan Music for the Curing Ritual

The curing ritual, belian, is most commonly
performed to heal the sickness of an indi-
vidual or a whole community. Petalangan
believe that the kemanjan or shaman is capa-
blo of compelling or supplicating the ances-
tral spirits to assist him in his efforts to
reverse sickness. The spirits may endow him
with their healing powers, or provide infor-
mation about the nature of the sickness and
its remedy, or act directly to remove the invisible sources of affliction.

During the ritual, which is held at night
and lasts some four to five hours, the kemanjan enters into a trance state and then,
without physically leaving the ritual house,
makes a journey to the spirit realm, where he encounters the spirits and seeks their assis-
tance. On his journey he is guided by the
rhythms of the spiritually powerful ketoung
drum. To the onlookers, the kemanjan’s jour-
ney is a dance, in which he moves back and forth, singing, speaking, and gesturing to
invisible beings. Sometimes, especially in the
early stages when he is trying to break out of
the material world into the cosmic world of
the spirits, the kemanjan will put his head
down and run directly into the pillars sup-
porting the roof of the house; his apparent
indifference to these bashing blows is taken
as proof of his distance from the mundane
world and nearness to the spiritual one.

The ritual begins with mantras invoking
the presence and protection of the kemanjan’s
familiar spirits (akuan). The kemanjan then
begins his journey to the spirit world. This
requires a seven-stage ascent, each stage of
which is accompanied by a prescribed drum
rhythm. During this ascent the ketoung
drummers play continuously, smoothly shift-
ing from one rhythm to the next at the
kemanjan’s signals. Once he has reached the
spirit-realm, he must travel to the spirits’ vil-
lage, where he may have to visit several dif-
ferent spirits to obtain the information or
assistance he needs to effect a cure. Each
phase of this search has its own drum
rhythm (tracks 6, 7). When he is ready to
leave the spirit world, he sings thanks and
break between one pattern and the next (track 6); at other points one rhythm may be played for a long period, after which the musicians pause, awaiting instructions from the kemantan (track 7).

Every pattern has both a penyelalu and a peningka part. For all patterns, the penyelalu part consists of an uninterrupted stream of even (occasionally subdivided) beats. These are arranged into distinctive patterns mainly by the total contrast between the darker, lower-pitched sounds produced near the center of the drumhead, and the brighter, higher-pitched sounds produced at the edge of the head. (Dynamic accents—hitting some beats harder than others—may also be used to differentiate two patterns with similar sequences of center and edge strokes.) For example, a pattern might consist of a cycle of ten even strokes, with the second and sixth played at the edge. The peningka also has two contrasting sounds: an open tone produced when the stick strikes the undamped head, and a higher-pitched snap achieved by damping the vibration of the head as it is struck. The peningka drops sharp accents into the penyelalu cycle, sometimes reinforcing and sometimes running counter to the penyelalu's own groupings. Unlike the penyelalu, the peningka part is continually varied, becoming more and more complex as it goes on.

6. Balai Pusing
Nantan Itam (Monti Dubalang), gondang (penyelalu); M. Sarif, gondang (peningka).

This is a sequence of nine ketobung rhythms, performed during a certain kind of belian ritual (known as belian polas) and in some other belian contexts to accompany stages of the kemantan's danced journey. Balai Pusing occurs only after the kemantan's initial seven-stage ascent to the spirit world, and takes him to still higher levels. It is played here outside the ritual context and hence not on the ketobung but on an ordinary sitat drum (gondang). The gondang is similar in construction to ketobung, but it is lower in pitch and not as rich in overtones. (Compare the sound of the ketobung in track 7.)

Aside from the opening and closing rhythms, which are always Naik Balai and Gunung Pepei, respectively, the particular rhythms (or "steps," panso) of Balai Pusing are determined by the kemantan before he begins the journey. The panso heard here are ones commonly chosen for Balai Pusing, but they may also be heard individually in belian rituals that do not involve the full nine-stage ascent. (Lancang Tujuh Setali, for example, which is part of the Balai Pusing set here, is heard on its own in track 7, as part of a belian ritual in which Balai Pusing did not occur.) In the ritual context, each rhythm of the set might be played relatively briefly, as here, but it could also happen that one or another might go on for much longer, depending on the kemantan's needs.

The performance heard here is basically a run-through of a typical Balai Pusing set, as could be played by drummers in rehearsal or training a new player. The rhythms are marked off from each other in this recording by a single, heavy, open peningka stroke, usually isolated from the rhythms preceding and following it. (In the actual ritual, such signals to change patterns would be given by the kemantan with a vehement stamp of his foot.) Here are the names of the nine rhythms, together with the times at which they begin (taking the changing signal as a rhythm's starting point): Naik Balai (0:00), Lancang Soi Mangun (1:43), Lancang Tujuh Setali (3:07), Bujang Bobolot (4:36), Keptai (3:39), Bandan Gilo (6:28), Kemantan Duo Seupo (7:15), Kemantan Ali Muammat (8:13), Gunung Pepei (9:08).

7. Excerpt from a belian ritual: Lancang Tujuh Setali

Bantu (Kemantan), male voice and iron rattle; Taling, ketobung (penyelalu), Ubit, ketobung (peningka).

This is an internally uncotted passage of nearly nine minutes from a belian ritual, held at night in the kemantan's home. After the kemantan finished his seven-stage ascent to the spirit world, there was a break of about 90 seconds, during which some of the
sprechers spoke with the kemantan (surprisingly, the kemantan’s trance is not disturbed by such conversation). Then, at a signal from the kemantan, the drummers begin the rhythm Lancang Tujuh Setali, and the kemantan sets off on another phase of his journey. One hears the drums, snatches of singing by the kemantan as he careens around the dance space, the sound of his iron rattle (gonio), and the shouts of spectators.

8. Menanyo Kejadian Puan (excerpt)
Abdullah Munir BS (Monti Ajo), male singer, with spoken responses by Udang (Pebayu).

After the kemantan has received the assistance he needs, and before returning to the mundane world, he again visits the spirits who have helped him, this time to make an offering of thanks and praise. This paying of respects is known as ante puan, “delivering the puan,” a tree-like object that has been made for the purposes of the ritual and is offered up, along with betel-nut and condiments, in the closing phase. Before offering the puan, the kemantan must interrogate his assistant, the pebayu, about the circumstances and ritual propriety of its construction, to be certain that it will be acceptable to the spirits. The interrogation, together with its opening and closing prayers and invocations, is called Menanyo Kejadian Puan and is sung to music known as Anak Iyang, which occurs at several points throughout the belian. When the kemantan is finally confident in the correctness of the puan, he starts on his round of visits by the betobung rhythm Jambu Leho (“let go of the fruit”). Note that the questioning begins with the Arabic formula asalama alaihum, and that the entire song closes with an invocation of Mohammad and the Muslim profession of faith.

This recording was made outside the ritual context. The singer who is the traditional leader (Monti Ajo) of all Petalangan, is not himself a kemantan, but he frequently serves as pebayu. A man of quiet dignity, he took the recording very seriously: he insisted upon wearing a special hat and holding a bunch of plastic flowers (in lieu of real ones) in his hand all during the time he sang. The whole song took about fifteen minutes; we present the beginning and ending, skipping over most of the interrogation of the pebayu. Regarding the music itself: the body of the melody uses seven tones, with five occurring frequently (roughly BCEFG, if for convenience we call the lowest one B) and two (D and A) less often.

Anak Suku Dalam Xylophone Music
9. Janda Pulang Bepau
10. Serama Angin/Cincang Pauh Dangkal
Usup (Monti Dubalong Pemuka Semerakai), kalintung (track 9). Yuman, kalintung (track 10).

The kalintung is a four-keyed leg-xylophone—that is, one in which the keys rest on the legs of the player. Among the Anak Suku Dalam it is played to wait away solitary moments. Apparently the practice is to sit and play piece after piece, without stopping, until one is tired: we recorded two players, each of whom went on for twenty or thirty minutes. The recordings here are complete pieces, excerpted from those longer suites. Each piece consists of one or two short melodic/ritmic phrases, nearly every bit of which is examined and played with. The three pieces here have different approaches to pulse and meter: in track 9 they are elusive and inconsistent; in the first piece of track 10 there are contrasting segments of steady and shifting meters; in the second piece of track 10 a steady triple meter is maintained throughout. The four keys of the xylophones are strung on a loop of cord. The loop passes around the player’s waist and his feet, holding the keys in place on his outstretched legs. The sequence of keys is not fixed: each player here arranged his in a different order. The first player, Usup (addressed as “Pak Munti,” combining his formal title, Monti, with the general honorific Pak, which is equivalent to “Mister” and is used for any male adult), told us that the four keys had functions parallel to those of the instruments of the silat ensemble: one key was the gong (tawak-tawak, or tawau), one the drum (gendang), one peneyulu, and one peningku. Kalintung pieces have vivid titles. Janda Pulang Bepau means “Unmarried woman returning home with a mango”; Serama Angin is “The rhythm of the wind”; Cincang Pauh Dangkal is “Slicing a dried-up mango”; Udang Dalam Tangguh (not heard here) is “Shrimp in a trap.” Serama Angin may also be played to accompany silat, and this is probably true of some of the other kalintung pieces as well.

MENTAWI

Siberut: Private Singing

11. Mapopoalat (excerpt)
12. Atuakkiwan
Rosa Salosolit, female singer, with Leurukken Samapopopu (“Magda”), popet (flute on track 12 only).

These two songs were sung for us by a twenty-year-old young woman who was both highly embarrassed and very eager to sing them. She would not allow us to begin recording until the dead of night, for fear that her neighbors would hear her; she insisted that she sing in a totally dark room of her house, with the door closed, and that the recording equipment (aside from the microphones) be set up outside and as far away as possible; she and her twelve-year-old niece, who accompanied her on the
Poopo flute in some songs, spent the first fifteen minutes of the session giggling and whispering, and when they finally began to perform they did so with a sound so tiny that the recordist, twenty feet away, would not have known they were making music if he had not been listening in on headphones. On the other hand, the singer had been making it clear for days that she wanted to sing for us, and the flutist had been practicing for over a year for just such an opportunity. (Hanefi, of our team, had done research in Siburu on earlier occasions, and had once recorded this singer, Rosa Salolosit. At that time, Rosa had wanted her niece Magda to play poopo, but the child did not know how; since that time she had practiced and waited, hoping that Hanefi would come back to record again.)

Rosa sang four songs: one about the pain of a failed marriage, one about her sorrow at the death of her mother, and the two here. Mapopoolat is a happy song about young love, track 9 gives the first three minutes of the nine that Rosa sang. Atulkiwian (complete in track 10), refers to an incident in Rosa’s childhood when she was so hungry she stole some food and was punished for it. The melodies for these songs are community property, but the words come from the singer. Rosa said that when she sings she doesn’t intend to be heard by anyone except others in the house with her. A neighbor hearing her sing would know from the melody roughly what she was singing about, but would not be able to make out the words (because the sound would be too soft). Rosa herself learned the songs by hearing them sung by “friends and old people” while she slept.

All of Rosa’s songs except Mapopoolat were accompanied by poopo. They could be sung without it, but the flute adds to their sadness. (That is why it does not accompany the light-hearted Mapopoolat.) The poopo heard here is a bamboo flute, 52 cm long and 1 cm in diameter, with no fingerholes. The player can vary the pitch by overblowing, and also by closing or opening the bottom end of the tube.

**Siburu: Ritual Music**

13. Urai Panoga Kagerat

14. Urai Pameruk

Male singers: Tarason Sakalaiu, Salomo Sakalaiu (song-leader in track 14), Teu Talag Ogok Sabagaale (song-leader in track 13). These songs come from the curing ritual Pabeteei, which is performed after less elaborate curing procedures have failed. They belong to the large group of songs called urai herei (“shaman’s songs”), which may be sung only by curers, sikerei, and only in the context of ritual. Our recordings were indeed made in the ritual context, but not in the context of the Pabeteei, where our presence would have been intrusive. Instead, Hanefi had the inspired idea of inviting sikerei from two clans (Sakalaiu and Sabagaale) to come together for a recording session. There is the potential for danger in such a meeting: all spirits possess power, called bajou, but the bajou of the spirits of sikerei is exceptionally strong and fierce, and it is thought that the bajou of sikerei from different clans will automatically attack each other (without there being any hostility between the two persons) unless a mollifying ritual called Puraak is held. Thus in order to get the three sikerei to sit down to gether we had to hold a ritual; and once we were in the ritual context, it was permissible for them to sing songs appropriate not only to the Puraak, but also to other rituals, including Pabeteei. As it happened, one of the three men (Teu Talag Ogok) had only recently become a sikerei, and the others used the opportunity to rehearse him in a number of songs. It is common (though not obligatory) for several sikerei to collaborate in a ritual and to sing the urai herei together.

In the Pabeteei ritual, Urai Pameruk would precede Urai Panoga Kagerat. Urai Pameruk (track 14) is sung as the sikerei prepare medicinal plants to expel the hostile power (bajou) that has invaded the sick person’s body in the absence of his spirit (simaggere). The song asks the spirits of the plants, and other spirits as well, to help in making the medicine effective. The next song in the ritual is Urai Panoga Kagerat (track 13), in which the sikerei invite the sick person’s spirit to return. A plate of food is prepared and placed on the veranda of the house; the sikerei sit nearby and sing Urai Panoga Kagerat while agitating metal hand-bells (suroq) whose sound is pleasing to simaggere and frightening to bajou. (The bells are loud and shrill, and sikerei hold them close to their face as they sing. In the rehearsal/ritual context of this Puraak, the bells were unnecessary, and for the sake of the recording the singers omitted them from this song. They are never played for Urai Pameruk.) The song urges the spirit to come back and enjoy the food. If the song is successful, further songs try to persuade the spirit to reenter the sick person’s body and stay there.

Urai herei make use of two contrasting vocal timbres, chest voice and head voice (falsetto), with abrupt shifts from loud to soft (chest to head voice) and with a striking crescendo, coinciding with the return from head voice to chest voice, at the ends of some phrases. Musically, Urai Panoga Kagerat is the more complicated song, with three melodic sections. Urai Pameruk consists of a single melody sung once mainly in head voice and thereafter mainly in chest voice.
15. Urai Turuk Titiitere
Singers as in track 14.

This is a dance song, sung to praise the titiitere bird. It was recorded during the Paruak ritual from which tracks 13 and 14 also come. Dance is not part of court ritual, but it is imparted in other rituals to purify a clan house, for example, or to inaugurate a new house or canoe, as entertainment both for the human spectators and for the simagere. In such rituals, dance is accompanied by drumming (as in track 16). Dance songs are classified as shaman's songs, urai kerei, though (unlike curing songs) they may be sung by beings who are not skereti. A dance song is appropriate in ritual whenever the spirit of the creature praised in the song needs to be appeased or flattered, and if the ritual does not involve dance, the song may be sung without drumming, as here. This song has one melodic phrase, which is sung alternately in head voice and chest voice.

16. Urai Turuk Bilou

Dance is accompanied by a trio of long, narrow, single-headed drums, called collec-tively gaiculumak. They play in triple meter straight through a dance, as here (unless, as sometimes happens, the dancers go into trance, in which case the drummers speed up and switch to duple meter). The dancers alternate stand still to sing, or stamp vigorously on the loose planks of the clanhouse floor as they dance. This song imitates and praises the bilou, a kind of gibbon indigenous to Siberut. Dance is normally performed only as part of rituals called lajo, though now it is possible to commission dance performances without ritual, as tourists sometimes do and as we did for this recording.

RECORDING AND PERFORMANCE
DATA
Recorded using a Sony TCD-D10 Pro DAT recorder and a Sonosax SX-PR mixer. Microphones: Sennheiser MKH-40s and Electro-Voice RE-18s. All performances were recorded for these recordings, except for the belian excerpted in track 7.


Track 3: as tracks 1 & 2. M. Sarif, gambang.

Tracks 4 & 5: recorded outdoors in Ds. Betung, 9 May 1993. Nantan Itam (Monti Dubalang), calempung (penyelalu); Comel, calempung (peningka).

Track 6: recorded on the veranda of a private home in Ds. Betung, 10 May 1993. Nantan Itam (Monti Dubalang), gondang (penyelalu); M. Sarif, gondang (peningka).

Track 7: recorded indoors during a belian ritual in Dusun Simpang Empat, Ds. Betung, 5-6 October 1990. Bantu (Kemantak), male voice and iron rattle; Taling, ketobung (penyelalu); Utib, ketobung (peningka).

Track 8: recorded indoors in a private home in Ds. Betung, 13 May 1993. Abdullah Munir BS (Monti Ajo), male singer, with spoken responses by Udang (Pebayu).


This album could not have been made without the collaboration of the ethnomusicologists Hanefi and Ashley Turner, who generously offered the fruits of their extensive experience with the people of Siberut and Betung, respectively. While the structure and emphasis of the album and the selection of pieces were determined by PY, it was AT and Hanefi who suggested (for Betung and Siberut) genres of music that might be suitable for the album and identified specific performers to be recorded. Much of the information in the commentary comes from their writings or from conversations with them. The introductory section on Riau, before the notes on selections, was written for the album by AT, and appears here with only minor interference from PY; the rest of the writing is by PY, though in the belan section there are several paraphrases from AT's 1991 article (cited above).

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Thanks first of all to the performers; and then to Tenas Effendi, tireless worker on behalf of the forest peoples of Riau, who put himself and the foundation that he heads, Yayasan Setanggi, at the service of our project. At different times Tenas Effendi, Said Aazar, Marasudin, and Kamel Kinaly, all affiliated with Yayasan Setanggi, worked to negotiate permissions and to ensure that our trips to Betung went smoothly. A. Munir B5 (Monti Ajo) in Betung opened his house to us both times we came. In Talang Jerining the Batin, Horosan, despite a well-founded mistrust of outsiders, politely permitted us to pursue a project that was sprung upon him without warning. In Siberut, Rosa Salokosit and her husband Amril graciously made room in their small house for a team of three and a mountain of equipment. Darwin, initially the driver during our 1992 research on the West Sumatran mainland, became an indispensable member of the team—so much so that we asked him to come with us to Siberut, even though we brought no vehicle for him to drive; he also assisted us on the 1993 trip to Riau.

Mardjani Martamin and Mursal Esten, successive directors of Akademi Seni Karawitan Indonesia at Padang Panjang, generously released Hanefi from his teaching duties to join the research team. The Center for Folklore Programs and Cultural Studies of the Smithsonian Institution, the Southeast Asia Regional Office of the Ford Foundation, and the Masyarakat Seni Pertunjukan Indonesia provided their usual excellent institutional, administrative, logistical, and clerical support, and Anthony Seeger and Richard Kennedy (CFPCS), Alan Feinstein (Ford), and Sal Murigianto (MSPI) gave personal guidance and assistance. Paul Blakemore, who designed the recording equipment package, has given countless tips and pointers on technical matters over the course of this project; he also brought great skill and sensitivity to the mastering of the final product. Anthony Seeger made valuable suggestions on the sequencing of selections. For comments on drafts of the notes, PY thanks Will Derks, Alan Feinstein, and Henry Heuveling van Beek. For assistance in keeping body and soul together, PY thanks Alan Feinstein and Jennifer Lindsay in Indonesia, and Tinuk Yampolsky everywhere.
DEDICATION
Two of the Petalangan performers here, Pak Bantu (Kemantan) and Pak Nantan Hitam, died before they could hear the finished recordings. We dedicate the album to their memory, and also to that of Gis Schneemann, an ethnomusicologist who went with Hani to do research in Sibolga in 1986 and died there that same year, of malaria, at the age of 28.

ABOUT THE INDONESIAN PERFORMING ARTS SOCIETY
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MUSIC OF INDONESIA, VOL. 7:
Music from the Forests of Riau & Mentawai
Liner note supplement 04/04/2008

Recorded, edited, and annotated by Philip Yampolsky. 73 minutes. SWF 40423 (1994)

These 1993 and 1994 recordings present the virtually unknown, rich and highly diverse singing traditions from the eastern regions of Flores, an island east of Bali. Among the wonderful traditions included here are polyphonic singing styles strikingly similar to some Balkan music, large powerful choruses from Sikka, music for double flute and also gong and drum ensembles. (For additional music from this region, see MUSIC OF INDONESIA, VOL. 9: Vocal & Instrumental Music from Central & West Flores, and MUSIC OF INDONESIA, VOL. 16: Music from the Southeast: Sumbawa, Sumba, Timor.)

Track List

1. Tetigo
2. Atip
3. Samo Kuantan
4. Anak Tonga
5. Ondai Bondai
6. Balai Pusing
7. Excerpt from a belian ritual: Lancang Tujuh Setali
8. Menanyo Kejadian Puan (excerpts)
9. Janda Pulang Bepauh
10. Serama Angin/Cincang Pauh Dangkal
11. Mapopoalat
12. Atuakkiwan
13. Urai Panoga Kagerat
14. Urai Pameruk
15. Urai Turuk Titiree
16. Urai Turuk Bilou

Updates

Where the published version is an excerpt of a longer performance (i.e., tracks 8 and 11), we give the full text here, including the passages omitted in the published recording.

For the Mentawai selections, we give transcriptions of the text in Bahasa Mentawai; for some we also give an approximate translation into Indonesian. Both the transcriptions and the translations were prepared by Hanefi, in consultation with the singers.

A selective guide to published material regarding genres of Melayu performance represented in volumes 7 and 11 and other relevant topics is given in the website file for volume 11 that corresponds to the present file for volume 7. Unfortunately, the listing there does not include comparable material for Mentawai.
Corrections to text in CD booklet for Vol. 7:

During the final stages of publication of this album (and Volumes 8 and 9, which were published together with this one), Philip Yampolsky was off in Kalimantan recording the material for later volumes, and communication with Smithsonian Folkways became impossible. As a consequence, there are a number of misspellings and stylistic irregularities in the published commentary, as well as a few errors and omissions.

For example, the use of italics is non-standard: titles of books, recordings, and pieces of music are sometimes italicized and sometimes not; the same is true of instrument names and other foreign terms; and the names of population groups (e.g., the Petalangan) are frequently italicized, contrary to standard practice and Mr. Yampolsy's preference. Photo captions were omitted, as were all diacritical marks, both from European-language words (Bärenreiter, für) and from words in Indonesian regional languages. Mr. Yampolsky had intended to distinguish among the three varieties of "e" in these languages.

Given these circumstances, please note the following corrections:
In the map (p.2), Madobat should be Madobag; Sipura should be Sipora; Utara and Selatan should be Pagai Utara and Pagai Selatan.

Mentawi, which occurs passim in bold-face headings (though not, thank goodness, on the front cover or in the body of the text), should be Mentawai.

p.5 (R column, top) : Add was: "...and was also, at one time, a food resource."

p.11 (L column) : Correction: the Madobag recordings were made in 1992, not 1990.

p.15 (L column) : The first sentence of the note on Balai Pusing should read: "This is a sequence of nine ketobung rhythms, performed during a certain kind of belian ritual known as belian polas (held to heal the kemantan or conduct a novice kemantan into his full powers) and in some other contexts, to accompany stages of the kemantan's danced journey."

p.16 (L column) : The last sentence of the note on Lancang Tujuh Setali should begin: "One hears the drum..." (not "drums").

p.16 (R column) : The standard Indonesian spelling of the Prophet's name is Muhammad.

Pronunciation guide -- The official spelling of Indonesian languages does not use diacritical marks. However, for the convenience of English-speaking readers, we may distinguish among three varieties of e, using the French system. (An unmarked e is neutral.) Aside from c, which is pronounced as ch in church, consonants have more or less their standard English values, and vowels more or less their standard values in Spanish or Italian. Since the only ambiguities concern the letter e, only words containing e are listed below.

Names of places and population groups: Betung, Melayu, Mentawai, Petalangan, Rengat, Réréket, Siberut, Talang Jerinjing.

Other terms: anté puan, belian, calempung, gajéumak, katéitéi, kemantan, ketobung, Pabéttéi, pebayu, peningka, penyelalu, popoèt, selalu, sempélong, sikéréi, simaggeré, tetawak, urai kéréi.

Photo Captions

Front: Calempung players (Betung).
Back (larger photo): Kemantan during belian ritual (Betung).
Back (smaller photo): Drummer (Siberut).

Analytical Addendum -- Philip Yampolsky (March 2000)

Petalangan gambang and calempung pieces (tracks 1-5): The scale for all of these is C D E F G (if we consider the lowest tone C). The melody of Samo Kuantan (track 3) is restricted to four tones (D E F G), with C appearing only at the very end in a closing figure.

Menanyo Kejadian Puan (track 8): As described in the published commentary, "the body of the melody uses seven tones, with five occurring frequently (roughly B C E F G, if for convenience we call the lowest tone B) and two (D and A) less often."

Anak Suku Dalam kalintung pieces (tracks 9 and 10): These use four tones. If the lowest tone is C, then the ascending scale is C F Ab Db.

Mapopoalat (track 11): If the lowest tone is C, then the ascending scale (though all phrases descend) is C Eb F G Bb. The opening tone is Bb. The range is one octave, from C above the opening tone to C below it.

Atakkiwan [note the revised spelling of this title] (track 12): The vocal scale is the same as in track 11. The opening tone is G. The range is a minor seventh, from Bb above the opening tone to C below it. The flute has three tones, C E-natural G. For Western-trained ears, there is a poignant clash between the Eb in the vocal and the E-natural of the flute.

Urai Panoga Kagérat (track 13): There are three melodic sections. The first melody is sung eight times, the second melody (beginning with the words Koia koia kam duei samannonakad) three times, and the third melody (beginning Kawad sulek) twice. Unlike the first two melodies, the third has no section sung in head voice. If the opening tone (which is also the lowest tone until the second melody is heard, nearly six minutes into the song) is called C, then the ascending scale for the whole song is C Eb F G Bb. The range is one tone short of two octaves, from G below the first tone to F an eleventh above it.

Urai Pamérük (track 14): This uses the same scale as Urai Panoga Kagérat (track 13), namely C Eb F G Bb (ascending). The melody begins on Bb. The range is narrower than in Panoga Kagérat: from C above the first tone to G a tenth below it, covering an eleventh altogether. (This
description of the range applies to single statements of the melody and does not take into account the opening statement in head voice an octave above the subsequent statements.)

Urai Turuk Titiréré (track 15): The melody uses three tones, C E G (if the lowest tone is called C).

Urai Turuk Bilou (track 16): Again three tones, C E G, but with an upper C added and also with an A that appears twice toward the end.

Further Reading and Listening

Recommendations for readings and recordings related to this album are combined with those for Volume 11 in this series. Please check Supplementary Notes for Volume 11 for this information.

Transcriptions

RIAU

Music for the Petalangan Curing Ritual

8. Menanyo Kejadian Puan
   -- transcribed by Tenas Effendy

[Kemantan]
aii......Tuk Antan Bejelo
eii......bukan ebat pesombaan ini
pesomba beukei bekeawang
pesomba betanggam kaluk paku

eii......pesomba telepo-lepo di ponte
telepo-lepo di poan
eii......gunung eii......

eii......sayangla tuan badan
eii......ibola ati
ibo menengok pesomba
eii......sayang di gunung

eii......ibola ati memandang pesomba
eii......ala tuan sayang
tekonak juo pantun disano
ei......bonsu eii

ooii......pengulu kuning sudahla layu
ditimpo penane semilan bulan
eii......bonsu......ooii......sayang di gunung
eii......bonsu eii

eii......samalaikum bujang nobat, bujang bayu,
bujang mangku badanku ini,
mangku badan gunung,
mangku badan sebatang

[Pebayu]
alaikum salam

[Kemantan]
eii......bukan ebat pesombaan ini

[track 8 fades out here and resumes later]
pesomba beukei bekeawang
pesomba betanggam bekaluk paku

badan seleo
kami seleso
patut dijual kami boli
patut dipinjam kami pinjam
eii......pesomba di mano nak kemano?

[Pebayu]
pesomba tidak kami jual
pesomba tidak kami seo
pesomba tidak kami pinjam
pesomba inang asuan kepado guu nan sati

[Kemantan]
eii......pesomba tidak paya beso
pesomba tidak paya bepinjam
pesomba tidak paya beboli

eii......pesomba segalo anak inang anak asuan
kepado guu nan sidi guu nan sati
kami baak Kemantan Mudo saola bone

eii......siapo tukang buat pesombaan
pesomba beukei kekeawang
pesomba betanggam kaluk paku?

[Pebayu]
Tuk Coti Bilang Pandai

[Kemantan]
eii......Tuk Coti Bilang Pandai sajola bone
bukan la ebat pesomba ini
eii......kemano duduk uat pesomba?

[Pebayu]
Di dulang langit sekombang payung

[Kemantan]
eii......bumi selebe dulang
langit sekombang payung
tana sekopal mulo jadi, sajola bone
eii......sano tompat uat pesomba
eii......dimano adap uat pesomba?

[Pebayu]
Bolat nan Ompat

[Kemantan]
eii......Kebolat Ompat sajola bone
Ompat cayo di bumi
Ompat cayo di langit

eii......bukan ebat pesomba ini
eii......tegenang adat semilan ompat
eii......Ompat ono ompat ukeinyo
Ompat keawangnyo eii.....
eii......apo uat pesomba?

[Pebayu]
Ajo Selo

[Kemantan]
aii......uat seajo beselo
uat bejuntai ke sugo
sajola bone......eii......
eii......apo umpun pesomba?

[Pebayu]
Seajo meo-am

[Kemantan]
eii......umpun seajo meo-am seajola bone
apo batang pesomba?

[Pebayu]
Seajo bedii

[Kemantan]
batang seajo bedii seajola bone
apo kulit pesomba?

[Pebayu]
Kulit menempel

[Kemantan]
eii......kulit seajo menempel seajola bone
apo dui pesomba?

[Pebayu]
Seajo memanah

[Kemantan]
eii......dui seajo memanah seajola bone
tumbou pasang menyonak dai ulu
kapal betundan dai ilei

eii......tumbou tujou mamak, tujou mambang,
tujou antu jangan setan, tujou jin nan pelosit,
beuang mato itam anak sidang manusio,
nan melato di bumi,
nan melayang di punggung langit,
iko dek ai di sano bedii pesomba kito,
sengajola bone
apo da-an pesomba?

[Pebayu]
Da-an seajo meampai

[Kemantan]
eii......da-an seajo meampai sajola bone
kok ado anak sidang manusio niat jangan dongki
iko te obat jangan sawenyo
iko te obat jangan kolangnyo
apo anting pesomba?

[Pebayu]
Anting seajo melingka

[Kemantan]
eii......anting seajo melingka sajola bone,
apo daun pesomba?

[Pebayu]
Daun seajo mengipat

[Kemantan]
daun seajo mengipat seajola bone
eii......seajo mengipt
mengipe segalo anak asuan
mengipe segalo bujang nobat bujang pebayu
apo pucuk pesomba?

[Pebayu]
Seajo meninjau

[Kemantan]
eii......seajo meninjau seajola bone
meninjau ke gunung nan ke padang
ke lancang nan ke balai
tigo ke laut jiantan Toi
meninjau segalo anak asuhan
meninjau segalo bujang nobat
meninjau segalo bujang pebayu
eii......meninjau segalo tuo longkap
aii......apo bungo pesomba?

[Pebayu]
Melambung

[Kemantan]
eii......bungo seajo melambung sajola bone
tu pakaian Mantan Mudo
buat engan kaki melangkah
mintak batean telingo menonge
eii......mintak toui-an mato memandang
kalau lo tobang ganti sayap
kalau lo bonang ganti apung
apo buah pesomba?

[Pebayu]
Penawe

[Kemantan]
aii......buah seajo penawe sajola bone
menjadi ubat jangan jampi
menjadi idu lan penawe
penawe segalo nan bisa
biso tawe, tajam tumpulan
dalam uat sone ngelang batang tubou
segalo inang asuan
jangan boi meko toubou mato menyadi dalam

eii......anak inang Mantan Mudo

[track 8 resumes here]
eii......siapo ketunggu umpun pesomba?
[**Pebayu**]
Bia Nan Kayo

[Kemantan]
aii......Bia Nan Kayo seajola bone
bukan kayo dek ome jangan peak
bukan kayo dek boe jangan padi
Kayo dek anak inang asuan
eii......siapo tunggu petonga pesomba?

[**Pebayu**]
Nanto Sati

[Kemantan]
aii......Nanto Sati seajola bone
memory ubat nan tawe nan sepalit
ubit nan setitik
untuk segalo inang asuan
segalo bujang nobat bujang pebayu
besoto Mantan Mudo, sajola bone
siapo di pucuk pesomba?

[**Pebayu**]
Buung Putei Selawat Nobi
pembawak undang-undang sjak dulu sampai kini juo

[Kemantan]
eii......Buung Putei Selawat Nobi sajola bone,
menggunggung suat undang-undang
menontu salah jangan sili,
sampai kini ado juo

eii......Buung Putei Ono Bealei,
eii......Buung Momad jangan
eii...... menggunggung anting bulou peindu
sampai kini ado juo

eii......pandang meliput alam
pandang......

aii......Buung Putei Timbang-timbangan
menimbang doso jangan pa-alo
menimbang salah jangan sili

aii......sajola bone sampai sekini ado juo

aii......Buung Putei Ono Semilan
semilan banyak bunyinyo
semilan ono badannyo
semilan kibe paounyo

aïi......sampaï kini ado juo
maak obat jangan jampi
maak idu jangan penawë
menawë segalo nan biso
menawë segalo nan satë
bisö tawe, tajäm tumpulan
dałam uat nan seleang,
båtag tubou inang asuan

aïi......boïlah ubat nan sepalit
tawe nan setitik

aïi......Keamat Buung Putei Selawat Nobi,
mëmbaał lo suat undang-undang,
kungkung kedono
peliao inang kami
antao siang jangan malam
antao potang jangan pagi
antao kolu dengan kolam

aïi......Keamat Buung Putei Momad Canggai
Buung Putei Ono Bealei
alei Buung Momad Canggai
[line omitted from transcription]

boi obat jangan jampi
boi idu jangan penawë
menawë segalo nan biso
menawë segalo nan satë
bisö tawe, tajäm tumpulan
dałam uat sondi seleang
batang tubou inang asuan
badan jangan diboi boat
badan jangan diboi malu

eïi......titi betiti batang mengkuang
dititi sampai balai
penyakit sudah tebuang
daah meulang ke ujung jai

eïi......titila titi batang mengkuang
titi sampai ke pucuknyo
penyakit sudah tebuang
daah mengulang di bungo kukunyo
MENTAWAI

For the Mentawai selections, we give transcriptions of the text in Bahasa Mentawai; for some we also give an approximate translation into Indonesian. Both the transcriptions and the translations were prepared by Hanefi, in consultation with the singers.

Private Singing

11. Mapopoalat

Note: Apparently we got the sense of this song wrong. The album commentary states that Mapopoalat is "a happy song about young love," which is what Philip Yampolsky understood Rosa to say about it. But most of the lyrics appear from Hanefi's translation to talk about sadness and loss. Hanefi, who made another trip to Mentawai since the commentary was written and took the opportunity to ask about Mapopoalat, believes that the song is predominantly sad and voices the lament of a woman who is angry with her absent lover but also misses him; the woman addresses her complaints to her mother.

If this interpretation is correct, it invalidates Yampolsky's remark that the popoet is absent from Mapopoalat because the flute's melancholy character is inappropriate to a happy song. But Yampolsky had a lengthy (and thus, thanks to repetitions, comparatively clear) discussion with Rosa about the popoet and its use, in the course of which she said twice that (a) it was a melancholy instrument, and (b) it was not appropriate for Mapopoalat. Evidently, Yamplosky's mistake was in joining (a) and (b) in an explanatory relationship. For the moment, we simply do not know why popoet does not accompany Mapopoalat.
Mapopoalat saibaku sipurororai ka bad simamengmeng teteu roro
baboi belek sulu goak koibaku saibaku
anan Siju Sioinan Siju Sioinan sinad Sioinan
e boroinmongan simapopoalat
nai Siju sibaboita ka bad simanemnem
baboi simulei
beleat sulu belek patatuatku teteu roro
kipa ku kud katoga laoinan teteu roro totag
pinoinoi
pino pinoinoi pinoinoi kaileleu
pisaksak pisaksak kaileleu teteu
maraiwik maraiwik masod teteu tatogat
maluima
e maluimat ka leleu teteu roro totag
mapisoksok
anai mapisoksok karaiwik musou
keiat maraiwik nia teteu
moi leuk kutippi sulenep moi leuk
takupiupu ngungum
etogat mapisoksok totag malario saibaku
baboi repdepmenku kasakebbukku neknek
teteu roro
ilalaijouakek ka betuet koiat baboita ka
belanad sulu
e akuan lek teteu iarep ngangan bilou leleu
letteu
baboi akuan lek niarep ngangan jurubaba
sikebbuk niarep ka betuet koiat baboita
kabelanad sulu
o saibaku saibaku saileu
Sungai yang kering, sungai yang tenang
ibu, malam hari sedih hatiku
anak Siju Oinan
muara sungai
ada Siju, ibu, di sungai yang sejuk
matahari tenggelam, tenggelam pikiranku
apa yang kuperbuat pada anak laoinan, oh
anak pinoinoi
burung pinoinoi di gunung, burung pisaksak
di gunung
tergores biasa bagi anak-anak Siluima
Siluima di gunung, anak burung pisoksok
burung pisoksok menangis luka
dilarang melukainya
bolehkah kupertong kukumu, tidak kupertong
mulutmu
anak pisoksok, anak burung aro sayangku
ibu, ingatanku pada abangku ini
dibawa pulang ke ombak laut di siang hari
akulah mendengar suara siamang gunung
ibu, aku lagi yang mendengar suara
kumbang
abang juga mendengar di ombak laut pagi
hari
sayangku

[the remainder of the song as performed is omitted from the published recording.]
12. Atakkiwan

Note: After Hanefi’s return visit to Mentawai (mentioned in the note to track 11), he believes that the title of this song is better written as Atakkiwan, rather than Atuakkiwan as it appears in the published album.
Atakkiwan mataku situpepe baboi oi
beleat beleat matad kaguruijat teteu, kaipa lek silibaku
beleat koik bagaku, kaipa silibaku mae baboi oi
sara puroroirai kaipa lek silinaku baboi togat sipulalajou
beleat bagaigaku sabeu kasilembuku, tak anai sarad bajou mata lek
ara sogaian lek aku sarad belek bagakuan lek baboi oi
maka ballebuikku kata siukkuiku leioi baboi oi
kaipangan lek suibukku kaipangan lek sailembuku, atuakkiwan lek lei
bela matad sulu sarad puroroirai baboi
nai aku mutututukt lei, kungenakek sailebbuku sarad puroroirai
kaipangan lek ukkuiku tasilembuku baboi bale oi
lep kalalepku sarad punauknaui leioi kaipa sileiku
kukairapakeat katasiukkuiku baboi sara puroroirai
mukua lek laibokku, kasiukku saileu bale oi
kukua lek tak moi tasilembuk saibeuba bale oi
Lapar, mataku buta ibu

matahari terbenam, ke mana anakku
muncul kesedihanku, ke mana anakku ayah ibu
lapar terus, ke mana ibuku, anak yatim-piatu
sangat sedih katiku kepada abangku, tak ada marah
memanggil aku makan, bersedih hatiku
larangan abangku kepada ayah dan ibuku
di manakah makananku, di manakah abangku, lapar sekali
muncul mata hari masih lapar
aku masih duduk menunggu abangku, masih lapar
di manakah ayahku, abangku, ibuku
di rumahku menangis, di mana ibuku
kuharapkan ayahku, sungguh lapar
katanya diberandaku, pada ayahku kuktakan tidak boleh oleh abang yang besar

Ritual and Dance Music

13. Urai Panoga Kagérat

First melody (8x)

Koia koia kam duei
tateuonakad tateuonakad
dekkap panekegmai
sikeilak moigakgak
sikeilak moijining
bairana lek tek katogatna regat

Mari, marilah cepat
jiwa kita [=Simaggere]

14
telu puiluna telu teirana
luiresp tuibuna gilagnu leleu
goira rorona, gora saionakak
koia kap duei samannonakad leoi
kuaikek suibukmui, bagad gilag doro
koik lipod subukmui bagad mapoddurui
subuk simaeruk, kerat rusan laggai
ditiup angin, angin berhembus
di seberang gunung-gunung tinggi
gunung yang diam, diamlah penyakit
dijuallah rotan
tiga puluhnya tiga tambahnya
tumbuh di samping gunung
bergoyang daunnya, bergoyanglah jiwa
marilah cepat jiwa
kuberi makananmu, isi keladi
ambillah udang isi makananmu

Second melody (3x)

Koia koia kam duei samannonakad
tasionakad leoi
malaiju ogodmui dorod surat doro
ogok simaeruk
leuk gailud ogokmui buat lolo buah
ka matad geratmui lelei
Mari, marilah cepat jiwa
o jiwa kita
tambahan bungamu daun-daunan
bunga yang bagus
ada juga bungamu biji buah-buahan
di depan berandamu

Third melody (2x)

Kawad sulek baknu palilijjau
bebei laibokmui, toroi kap ogokmui leoi
kusegeakeat uraijatmai kerei
bakkat masialepped, moi ekue mainenek leoi
marilah jiwa jangan berkeliaran
di samping berandamu, lihatlah bungamu
kuselesaikan nyanyian kami Sikerei
pangkal bunga sailepped, boleh engkau sejuk

14. Urai Pamérük

Alei makuleira lek kaparoroijat
Tailod ibatta totoi
Togat cokcok teitei lima puluna
Alak pei lalaukta
[not sung? Lauk-lauk] masuggune
Alak kiligteka gogod ugei-ugei
Elek makuleira, alak talukutta
Laddeu kerek laddeu lima puluna
Lengan katamannya sepsep pulugetta
Pasiengai leleu lemakuleira
Kaddatnakek sita leleu masaleleu
Tainyak oi sita saima osibbiau
Kasibulau beta elek makuleira
Apatek panaen urei sigagai
Sigagairan elek makuleira
15. Urai Turuk Titiréré

Oi, tagalai tagalai luimakta
Togat Titirere manipulaibangi oi
Oi, maisaisai mainuia siaipusisindai
Mapuraraukatna mabagat gineta oi
Oi, aimokik libana togat Titibuggei
Titirere oi
Oi, jangan loiluimakku, jangan loigeddeiku
Titirere oi

16. Urai Turuk Bilou

O togat bilou leleu
iteuk pubairatubu, dapasaibu ekeu
e togat bilou leleu ipukuraiji
e buttet nai libagbag leleu
toigat sinambilibi lagat koi i
kakau tuituina belekna
e torogat bilou leleu
bakpubaratubu

O anak siamang gunung
bergembira, hati-hatilah
anak siamang gunung bernyanyi
di atas pohon libagbag gunung
anak Sinambilegat memanggilnya
ia pergi ke sampingnya
anak siamang gunung
jangan sesuka hati

Photo Captions:

Front: Calempung players (Betung).
Back (larger photo): Kemantan during belian ritual (Betung).
Back (smaller photo): Drummer (Siberut).

Analytical Addendum (March 2000)

Petalangan gambang and calempung pieces (tracks 1-5): The scale for all of these is C D E F G (if we consider the lowest tone C). The melody of Samo Kuantan (track 3) is restricted to four tones (D E F G), with C appearing only at the very end in a closing figure.

Menanyo Kejadian Puan (track 8): As described in the published commentary, “the body of the melody uses seven tones, with five occurring frequently (roughly B C E F G, if for convenience we call the lowest tone B) and two (D and A) less often.”

Anak Suku Dalam kalintung pieces (tracks 9 and 10): These use four tones. If the lowest tone is C, then the ascending scale is C F Ab Db.

Mapopoalat (track 11): If the lowest tone is C, then the ascending scale (though all phrases descend) is C Eb F G Bb. The opening tone is Bb. The range is one octave, from C above the opening tone to C below it.
Atakkiwan [note the revised spelling of this title] (track 12): The vocal scale is the same as in track 11. The opening tone is G. The range is a minor seventh, from Bb above the opening tone to C below it. The flute has three tones, C E-natural G. For Western-trained ears, there is a poignant clash between the Eb in the vocal and the E-natural of the flute.

Urai Panoga Kagérat (track 13): There are three melodic sections. The first melody is sung eight times, the second melody (beginning with the words Koia koia kam duei samannonakad) three times, and the third melody (beginning Kawad sulek) twice. Unlike the first two melodies, the third has no section sung in head voice. If the opening tone (which is also the lowest tone until the second melody is heard, nearly six minutes into the song) is called C, then the ascending scale for the whole song is C Eb F G Bb. The range is one tone short of two octaves, from G below the first tone to F an eleventh above it.

Urai Paméruk (track 14): This uses the same scale as Urai Panoga Kagérat (track 13), namely C Eb F G Bb (ascending). The melody begins on Bb. The range is narrower than in Panoga Kagérat: from C above the first tone to G a tenth below it, covering an eleventh altogether. (This description of the range applies to single statements of the melody and does not take into account the opening statement in head voice an octave above the subsequent statements.)

Urai Turuk Titiréré (track 15): The melody uses three tones, C E G (if the lowest tone is called C).

Urai Turuk Bilou (track 16): Again three tones, C E G, but with an upper C added and also with an A that appears twice toward the end.