Gongs and Vocal Music from Sumatra
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Gongs and Vocal Music from Sumatra:
Talempong, Didong, Kulintang, Salawat Dulang

Melodic gong ensembles and male singing with percussion are found throughout Sumatra. Two of each are heard here: West Sumatran talempong (in two contrasting forms); kulintang from Lampung, at the southern end of the island; the choral didong songs of the Gayo in Aceh, and salawat dulang, competitive duet singing from West Sumatra that surprisingly uses popular songs as a vehicle for texts on points of Islamic doctrine.


TALEMПONG
Minangkabau people, West Sumatra
1. Sidi Talempong Pariangan Padang Panjang 4:17
2. Talipuak Kampai Talempong Sikituntuang Bunga Setangkai 3:05
3. Pararakan Kuntu Talempong Unggan 5:11
4. Ramo-ramo Tabang Tinggi Talempong Unggan 4:56

DIDONG
Gayo people, Aceh
5. Katalu-talu Grup Kala Laut 9:51
7. Munalo Grup Kala Laut 4:48

KULINTANG
Melingting people, Lampung
8. Tabuh Kenilu Sawik 4:17
9. Tabuh Cetik 1:06
10. Tabuh Samang Ngembuk 0:52
11. Tabuh Balau Serattau 7:14

SALAWAT DULANG
Minangkabau people, West Sumatra
12. Tanggak Salawat Dulang Kilek Barapi 22:29
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Recorded, compiled, and annotated by Philip Yampolsky.
Produced in collaboration with the Indonesian Society for the Performing Arts (MSPA)
All selections recorded in Sumatra, 1990-1994.

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MUSIC OF INDONESIA

If Indonesia were superimposed on Europe, it would stretch from the western shore of Ireland almost to the Caspian Sea. Only three countries in the world (China, India, and the United States) have larger populations, and few encompass a more bewildering diversity of societies and ways of life. Indonesia's people belong to more than 300 ethnic groups, speak almost as many languages, and inhabit some 3,000 islands (out of nearly 13,700 in the archipelago). 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 percent) are Muslim, but there are substantial numbers of Christians, Buddhist/Taoists, Hindus, and animists as well. The Javanese rice farmer, the Buginese sailor, the Balinese pedandu (Hindu priest), the Acehnese ulama (Islamic teacher), the Jakarta bureaucrat, the Jakarta noodle vendor, the Minangkabau trader, the Chinese-Indonesian shopkeeper, the Sultan of Yogyakarta, the forest nomad of Kalimantan, soldiers, fishermen, batik makers, bankers, shadow-puppeteers, shamans, peddlers, marketwomen, dentists—these are all Indonesians, and our picture of the country must somehow include them all.

Indonesia's music is as diverse as its people. Best known abroad are the Javanese and Balinese orchestras generally called gamelan, which consist largely of gongs and other metallophones, but gamelan is only one aspect (albeit an impressive one) of the whole. Solo and group singing and solo instrumental music (played typically on flute, shawm, plucked or bowed lute, plucked zither, 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 especial musical interest and, wherever possible, will present them in some depth, with several examples to illustrate the range of styles and repertoire. We are also concentrating on music that is little known outside Indonesia (and even, in some cases, within the country), and therefore much of our work is introductory and exploratory. Accurate histories of the genres we have recorded do not yet exist and perhaps never will; studies of their distribution and their variation from place to place have not yet been done. So our presentations and commentaries cannot presume to be definitive; instead they should be taken as initial forays into uncharted territory.

SUMATRA
This album is the last in the Music of Indonesia series that will be devoted exclusively to Sumatra and the smaller islands that are administratively grouped with it. It is intended to fill two gaps in our coverage of that vast expanse of music. But there are many gaps left.

Necessarily, our coverage is representative rather than comprehensive: every genre we include stands for a number of others. This is obvious in the case of an ethnic group or a geographical region: for the Toba of North Sumatra, for example, we offer only two genres, which have to stand for the full range of Toba music, and the Toba themselves have to stand for other North Sumatran ethnic groups that do not appear in our recordings.

It may be less obvious, however, that most genres are meant to stand also for other genres of the same musical type. The Melayu ronggeng selections in Volume 11, for instance, are intended to represent simi-
lar violin-led dance ensembles among the Minangkabau, in South Sumatra, and in other coastal regions, the ensembles from Minangkabau *dendang pauah* in Volume 6 were planned as the sole example of the many traditions of Sumatran sung narrative. Even using this one-for-many approach, we have not been able to get it all in. For various reasons, certain classes of Sumatran music do not appear in our albums. Some of these are intimate, solo genres: flutes played to pass the time, jew's harps used for flirtation and assignations, laments sung at funerals. The music for trance and curing rituals (usually frowned upon by Muslim and Christian authorities) is underrepresented. Magical songs—for calling wind at sea, for calming bees when honey is collected, for capturing tigers, etc.—also are omitted. Sometimes we had to leave out a genre because in the time available we could find no one able to perform it with authority; sometimes people were able but unwilling. Sometimes our considerations were practical and presentational; we did not see how to put this genre together with anything else to make a coherent album. Occasionally we made an aesthetic judgment that the genre (or what we were able to record of it) was of greater interest ethnohistorically or literarily than musically—in which case, we figured, we should leave it for treatment in a medium better suited to the dimension of greatest interest. The genre-types in this album, both of them strong in musical interest and energy, posed no such problems. Gong-chime ensembles and the traditions of male singing with percussive accompaniment are widespread throughout Sumatra, and they continue to attract performers and enthusiastic audiences. We could hardly claim to present Sumatran music without including them. But we hope listeners will bear in mind that there is more to Sumatra than we could squeeze into five albums. In the Further Reading and Listening note, below, we list other recordings that supplement ours. And we ourselves have some last treasures up our sleeve. Look for them late in the series, in an album devoted to Indonesian guitar.

**TALEMPONG**

**Gong-chimes in Sumatra**

Bossed gongs are used everywhere in Sumatra as punctuating instruments, marking regular rhythmic periods (sounding, for example, every four or eight or sixteen beats) or the end of melodic segments. Among the Toba Batak in North Sumatra, a set of four shallow, medium-sized gongs, collectively called ogung, interlock to create a constant cycle that underlies complex melodies played on shawm and tuned drums. Gong-chimes—sets of bossed kettle-gongs that do not just punctuate the melody but carry it themselves—are also found throughout Sumatra (and in many other parts of Indonesia and the Philippines), though their distribution is less comprehensive than that of punctuating gongs. Often they are, or used to be, played by women. They are found both in highland areas and along the coasts, though they appear to be more common and more extensively used in the highlands and interior regions. Interestingly, they are not at all common among the so-called Batak groups, nor in the remote islands (Simeulue, Nias, Mentawai, Enggano) west of Sumatra. By contrast, melodic gongs immediately bring to mind the gamelans of Java and Bali, but it is very unlikely that the gongs in Sumatra and elsewhere outside Java are imitations of the elaborate gamelans we know today, most of which took their present form only in the past three or four centuries. Java has been a center of gong-manufacture for over two thousand years. We can more plausibly suggest that tuned sets of similarly-shaped strikable objects (wooden keys, bamboo tubes, drums, rocks) must be an extremely old musical idea in island Southeast Asia, and that the arrival in Java of technology for making such objects out of metal—more durable than wood or bamboo, more tunable than rocks—would have opened a wide market for gong-chimes. The gamelans of Java and Bali can be seen as local manifestations of a region-wide tradition.

Gong-chimes are loud instruments, so they are typically played for public celebrations and entertainments: weddings, circumcisions, performances to welcome an important guest. In Sumatra they are usually incorporated into ensembles involving drums, larger punctuating gongs, and sometimes a penetrating melodic instrument like a shawm. (An exception is the private gong-row duets—heard in Volume 7 of this series—that are played by Petalangan Melayu in mainland Riau to amuse themselves. But here too the gong-row is also used for public entertainment: it is combined with drums and hanging gongs for the self-defense dance *silat*.)

Curiously, there seems to be a terminological divide about midway down the island. Gong-chime ensembles in the northern half (the provinces of Aceh, North Sumatra, West Sumatra, and Riau) tend to be called by names such as *talempong*, *calempong*, *tilempong*, *cempong*, etc. In the southern half (the provinces of Jambi, Bengkulu, South Sumatra, and Lampung) they are called by two sets of terms: either *kulintang*, *keltitang*, *kaitang*, *kulittang*, etc., all of which remind us of the term *kulintang* for this same sort of ensemble in the Philip-
pines; or a miscellaneous group of names that connect with Javanese gamelan: gamolan, tabuhan, kromongan, kelenongan. One term, canang, appears on both sides of the divide but seems to be more common in the northern half. It also seems to be the case (we must be tentative about this) that in the northern half the gong-chimes tend to have fewer gongs—five or six is the norm—than in the southern half, where sets of eight to twelve are typical.

In this album we present gong-chime music from two regions of Sumatra: the highlands of West Sumatra, inhabited by the Minangkabau people, and Lampung, at the southern end of the island, where we recorded among the Melinting people of the east coast.

Talempong Minang

The Minangkabau—or Minang, as they are often called—are the dominant population group in the province of West Sumatra. According to one set of estimates, there are roughly 2.9 million Minang in rural highland and coastal areas of West Sumatra, another 700,000 in urban areas, and a further 1.5 million living elsewhere in Indonesia, outside West Sumatra. The Minang—particularly those in the highlands—have a remarkably rich and ramified tradition of performing arts. (Some of the principal Minang music genres are represented in Volume 6 of this series; two others are introduced here.)

Gong-chime ensembles among the Minangkabau are usually called talempong or a variant of that term. There are two playing formats: talempong duduak, "sitting talempong," in which the melodic gongs are placed in a horizontal rack and played as a set by one or two players, and talempong pacik, "hand-held talempong," in which the gongs (themselves called talempong) are distributed among several players, who typically hold one or two gongs in one hand and strike them with a stick held in the other hand. (The individual kettles are relatively small and light, so their rims can be gripped between fingers or knuckles without deadening the sound.) The same set of gongs may be played sometimes in duduak fashion and sometimes pacik.

The tunings of the talempong are not standardized. (Each of the three sets heard here has a different tuning.) The instrumentation and the number of talempong are also variable. Two-headed drums (gampong), single-headed frame drums (rabano), a hanging gong larger than the talempong (agungan), and a shawm-like aeophage may be added. Typically there are six talempong, but ensembles of more or fewer are also found. The gongs are ideally made of bronze, but other metals may also be used. (Incidentally: among the Alas people in Aceh—far from the Minangkabau region—there is such a shortage of gongs that a canang group there uses sardine tins.)

In talempong duduak, the gong-row is usually controlled by a single player, whose melody covers the whole range. Sometimes a second player sits at the higher-pitched end of the row and plays a repeating pattern on one or two gongs, while the first player plays melody (borrowing the pitches of the repeating pattern if needed). In talempong pacik, the gongs are parcelled out to three or four players. (Usually the gongs are dismounted from their rack, though it is possible to play pacik pieces while the gongs are still resting on a rack in duduak fashion.) Limited to one, two, or three gongs, each player maintains one or a few patterns that are repeated over and over with variations; the patterns weave together to make a complex repeating whole. Typically, talempong duduak pieces have the character of full melodies, ranging through a scale, while talempong pacik pieces are more like rhythmical-melodic grooves.

Talempong is an important element in rural celebrations. The duduak form, which is said to be the oldest, is now rare, but talempong pacik is found everywhere. It plays for weddings, circumcisions, and other domestic and communal celebrations; it also plays for ceremonies to elevate someone to a position of traditional authority (maangeth penghulu). An eminently portable ensemble, talempong pacik regularly plays in wedding processions, and for communal work projects as people walk to the work site. In some communities, at least as late as the mid-1980s, public competitions were held between talempong pacik groups from different villages or village wards.

Talempong pacik is now mainly played by men, though there are women's groups in some communities (track 2). Talempong du-

uduak on the other hand, was always a women's music. It is said that girls learned it in adolescence, before they were married, when they spent much of their time in the communal house under the supervision of chaperones. Girls are not so restricted nowadays, and few bother with talempong any longer, but there are still groups of older women in certain areas who play it. Talempong duduak plays for the same occasions as talempong pacik: weddings, circumcisions, to welcome important guests. In Unggan, where we recorded the women's talempong duduak group heard here (tracks 3 and 4), the gongs are dismounted and played in pacik fashion for processions, then replaced in the frame and played duduak for the duration of the event (which often lasts until morning).

Boestanoel Arifin Adam reported in a 1986 survey of talempong (published 1990) that city-dwellers regard it as old-fashioned and backward. (We may add that it is now taught in schools, but as a self-conscious representation of Minangkabau tradition. In this context it often accompanies staged and for-


mally choreographed versions of traditional dances such as the plate dance, the handkerchief dance, and so forth.) Boestanoel continued: "talémpong has a bad reputation among Muslim religious authorities, who see it as a pastime for idle young men (parewa) and an adjunct of events that invite gambling (horse races, cockfights, and the like). Moreover, it is sometimes associated with magical practices or superstitions. Gongs may be considered to have special powers and to require incense and offerings; the Unngan instruments may not be played in the village during the twenty days before the rice-harvest. Nevertheless, despite religious disfavor and urban mockery, talémpong remains a strong and highly-valued element in the life of rural communities.

**DIDONG**

*Didong* is a genre of male solo and choral singing that is of continuing vitality and importance among the Gayo people of Aceh. Didong poetry, capable of great subtlety and literary complexity, is also able to stir emotions and excite crowds. Modern *didong* performances are always structured as contests between rival teams, whose competition acquires additional tension and significance from the fact that the teams are invariably chosen to represent symbolically (and more than symbolically: politically and economically) antagonistic poles of Gayo society.

The Gayo homeland is in the mountainous interior of Aceh, the northernmost province in Sumatra. It is surrounded on the north, east, and west by the territory of the Acehnese; to the south and southeast live the Alas, and beyond them the Karo and other so-called Batak groups. The anthropologist John Bowen, who has studied Gayo and has written specifically on *didong*, estimates that in 1980 there were roughly 200,000 Gayo speakers in Indonesia, of whom all but 10,000 lived in Aceh. (The rest were in Jakarta.) Of those in Aceh, nearly three-quarters lived in the administrative district (kabupaten) of Aceh Tengah, which corresponds to the territory known (in one system of subdivision) as Gayo Lot—lot here meaning "lake" and referring to the lake known as Laut Tawar. The principal Gayo city is Takengon, at the western end of Laut Tawar. (Takengon is the Indonesian spelling; its pronunciation can be represented as *Takêngon*, with the final vowel roughly as in German.) The *didong* that we describe and present here is essentially a phenomenon of Gayo Lot (or Aceh Tengah).

Extensive changes in *didong* (discussed in detail in Bowen 1991, which is the source of most of our historical information here) have taken place over the course of the twentieth century. The typical subject matter of its songs, its performance context and practice, its poetic structure, and its musical character have all been transformed.

One hundred years ago, *didong* was typically performed at weddings, circumcisions, "house-raising," and similar domestic celebrations. A single male soloist, standing and moving back and forth, sang strings of couplets enunciating what Bowen calls "Gayo cultural verities"—the principles and sentiments that any Gayo could be expected to endorse. The same melodies could be used for different texts. A seated chorus of boys supported the soloist with a "rhythmic melodic chant." Sometimes a second soloist also performed, in alternation with the first. In such cases, performances ended with each soloist posing a riddle or trick question to his opponent and attempting to answer the one posed to him. The riddles or questions were on points of *adat* (traditional custom, ceremony, and ritual). There was no procedure for determining a winner: spectators simply discussed among themselves whether each singer had properly answered the other's question.

By the 1930s, this early form of soloistic *didong* had become the opening act in a two-part performance. The second act involved a *didong* competition between groups representing (as the soloists did not) rival villages. At a wedding, for example, one group would represent the groom's village, and the other the bride's. Songs still consisted of couplets and verities, but these were now supplemented with riddles and taunts launched by one group against the other. Bowen relates the rise of this form to "[Dutch] colonial reorganization of political life around distinct villages."

After the violent upheavals of the 1940s—a three-year occupation by the Japanese army during World War Two, followed by four years of revolution against the Dutch, who wished to reestablish colonial domination—*didong* emerged a different art. Instead of singing about the rules of Gayo *adat*, singers began to deal with the extraordinary events of the recent past, often personalized as the experience of the singer himself. (The singer To'et, heard in track 6, was one of the very first to sing songs of this type. *Lumut* here is one such song, describing To'et's sufferings during the Japanese occupation, when men from the Takengon region were forced to work building roads.) Other *didong* themes that appeared at this time were the natural beauty of Gayoland, romantic love, the joys of national independence, the responsibility of all Indonesians to work together, and so forth. New and increasingly complex stanza forms were developed to replace the pre-war couplets. These in turn required longer, individualized melodic strophes; it was no longer possible to sing the same melody for different poems.

*Didong* soloists no longer performed on
their own (indeed, they had not since about 1940), but only as members of didong groups. The soloists, called cah, led the songs, but choral refrains (eventually enhanced by hand gestures and upper-body choreography) had become an equally essential and musically exciting element of the song. The overall plot of every didong event was now the contest between the performers. This element of competition had become both intensified and generalized into competition between two “domains” in the Gayo Lot region, known as Bukit and Cik, whose roots were in the political history of pre-colonial Gayo, when rival “domain lords” were established near Laut Tawar. Beginning in the 1940s, Bowen writes, there was “a gradual upward shift in sociopolitical identity” from the village to the larger domain. At weddings, for instance, didong teams no longer represented the bride’s and groom’s villages, both of which might well be in the same domain. Regardless of where those villages were located, the didong groups would be chosen so that one was from Bukit and the other from Cik. This pattern persists today.

In modern didong performances, which go on all night, each team sings typically in thirty-minute shifts. At the start of its shift, a team sings an attack on its opponents. In the past, these attacks were relatively subtle; now, older people complain, they are sometimes no better than personal insults aimed at the other team’s leaders. After the initial attack, the group draws on its proprietary repertory of songs about love, Gayoland, Islamic precepts, government programs, and so on. (Songs belong to their composers, and, through them, to the groups with which they are affiliated; a group would be ridiculed, and perhaps censured, for singing another group’s songs.) The opposing team, when its turn comes, replies to the other team’s attack and fires some shots of its own, before moving on to its other songs. Ordinarily it will try to address in its own songs some of the topics that the other group also addressed, in hopes of outshining the competition.

At the end of the evening, a formal jury decides which group has won. This decision is based not on the old adat-riddle structure, now totally obsolete, but on the jury’s evaluation of the songs’ content and poetic quality, and the musical precision of the performance. Bowen notes that pressure from political authorities may be felt in the juries’ decisions: the local government, for example, may have indicated to the jury that a winning performance needs a certain number of songs praising development programs or urging family planning.

Aside from weddings, didong is now often performed as a fund-raiser for new schools, mosques, or other community projects, and it has recently, after a hiatus of many years, begun to be again performed at circumci-
sions. This may signal a rehabilitation of didong in the eyes of Islam, which has long looked askance at the genre. Islam’s objections are that didong so absorbs its participants that they fail to pray at the proper times, and that its general atmosphere is so stimulating that things may happen that shouldn’t. Everybody knows, we were told, that adolescents find opportunities at didong events for what are politely termed acara sendri, “their own agenda.”

So, it is said, do the star singers, the cah, who get a lot of attention from women. One famous singer is jokingly reputed to acquire a new wife every time he performs. It is not surprising that didong tends to be a young man’s art: older men have wives, and the wives frown on the goings-on at didong. Even if their wives permit it, older singers may feel (as one man said to M. Junus Melalata, a Gayo anthropologist) “ashamed in front of their sons and daughters-in-law”—ashamed, presumably, to be seen cavorting about with young bucks. The great cah Toet (track 6) was still performing with his group of teenagers into his seventies, but we heard that people in Gayoland thought it unseemly. Except for the most famous and successful cah, such as Toet, didong singers tend to retire in their early thirties. The groups themselves, however, are, as Bowen writes, “corporate bodies,” and a successful group may last for decades, with many changes of personnel. Singers may continue to compose for their groups long after they have stopped performing themselves.

Despite Islam’s skepticism regarding didong, the genre seems in its basic outlines to be part of the widespread Indonesian complex of Islam-influenced and Islam-compatible artforms. The singing groups are all male or all female (there were female teams for a while in the 1970s); there is no mixing of the sexes. The only instruments are small square pillows, in keeping with the traditional Muslim tolerance for percussion and dislike of more elaborate melodic instruments. The singing is verse/refrain and solochorus in format; the chorus sings in unison; the singers are seated. In most or all of these respects, didong resembles such solidly Islamic Sumatran genres as akir (dikie, zhir), barzanji, marhaban, indang, saman, seudati, and salawat dulang (track 12 here). (Salawat dulang, in fact, retains the riddle structure that has dropped out of didong.) The crucial difference, of course, is that the content of these genres is explicitly and exclusively religious, while didong ranges more widely through the topics of Gayo experience—including, but not restricted to, religion.

KULINTANG
The Indonesian government, like the Dutch government before it, has been concerned to
encourage “transmigration,” the shifting of people from overpopulated to underpopulated regions of the country. Since Java is one of the most densely populated places on earth, and the population of Lampung, the southernmost province in Sumatra, is comparatively sparse, there has been extensive transmigration of Javanese (and others) to Lampung. Indeed, Lampung is one of the greatest successes of the transmigration program. Part of its appeal to Javanese is probably simple proximity: it is relatively easy to move there and yet stay in touch back home. Transmigrants now greatly outnumber “indigenous” Lampung peoples (who may themselves have come from further north within the past two or three centuries). The indigenous peoples (or marga) are sometimes grouped into two categories that are differentiated by their adat (traditional practices): Pepadan and Peminggir (or Pesiri, “coastal”). The Pepadan peoples tend to live in the interior of the province and towards the east coast, while the Peminggir groups live along the coasts and in the south. The best known Lampung group, the Abung, are a Pepadan people.

The Melinting, whose gong-chime music is heard here (tracks 8-11), say their adat is neither Pepadan nor Peminggir, but unique to them (adat marga Melinting). In a careful study of the demography of Lampung, Marc Pain described the Melinting as a “new ethnic group,” formed by intermarriage of Pujab (a Pepadan group) with Javanese, Sundanese, and Buginese immigrants. They live on the east coast of the province, near the town of Labuhan Maringgai.

Gong-chime ensembles are found among many of the Lampung groups, but not enough is known about them for us to make useful comparisons. We have already noted that the ensembles tend to be known either by variants of the name kulintang, or else by names (gamolan, taluhan, etc.) that seem Javanese in origin. The Melinting ensemble is called kulintang, which is, as we also noted, the name of gong-chime ensembles found in the Philippines. (It is also the name of a marimba ensemble, tuned to Western scales, that plays Western pop tunes in chunky arrangements. This wooden kulintang, which was invented in Manado, North Sulawesi, and is now played in many parts of the country but only, it seems, by schoolchildren and the wives of government bureaucrats, will not concern us here.)

The Melinting kulintang is an ensemble of the duduak type, with eight melodic gongs arranged on a rack. Unlike the Minangkabau ensembles we know of, this one includes, in addition to a single drum, a battery of five gongs of various sizes punctuating and rhythmically supporting the melody. In the group we recorded, all of the players were men.

We heard the Melinting kulintang at a wedding in Labuhan Maringgai. The wedding began on Friday night, with music called rudat, played by two small drums and a gambus (plucked lute). The kulintang did not play that night, but it played all Saturday, which was apparently the crucial day for adat. The wedding continued into Sunday, which was devoted to a resep, “reception,” at which an orkes played. (The resep and the adat, we were told, were not adat.) We didn’t stay, so we never found out what kind of orkes, but judging from that word it was either a danggit or a gambus group, playing music with an Islamic flavor and probably using a number of Western instruments.

Among the important events of the Saturday were a bride-price negotiation, the procession bringing the bride to the groom’s house (where the wedding was held), adat dances, the actual wedding ceremony, and the preparation, in gigantic vats, of what we were delighted to learn was called gulai adat, “traditional stew.” The kulintang played much of the time. (The bride-price discussions, incidentally, were apparently not just a formality: it was said that once someone asked so high a price that a fight broke out and the man was killed.)

**SALAWAT DULANG**

Sala wat dulang is an explicitly Muslim form of singing, found only among the Minangkabau. The genre has several alternate names and spellings: salawat (from the Arabic salah/shalat/sholat, meaning in the Muslim context “prayer”) can be spelled salawat or salawat; the metal trays that are used as percussion instruments are called both dulang and talam. Salawat dulang involves two male singers, seated, each playing simple rhythms on a brass tray stood on edge against his thigh. One singer is the main or “mother” (indahak) singer, the other the “child” (anak). We also heard this relationship described more colorfully as that between the driver of a bus and the assistant (henak) who calls out when someone wants to get on or off.

Salawat dulang is performed at domestic celebrations (weddings, circumcisions), for national and religious holidays, and to raise funds for community projects. It is very popular in Minangkabau villages, usually (or always?) in a competitive form with two rival teams. (There may be more than two teams, but two is the usual number.) Performances, which start at night and last until dawn, proceed in sets, called tanggak, that are normally thirty to forty-five minutes long. The two groups alternate tanggak. Every tanggak has the same format, which is described in the commentary on track 12 below. Each group might sing from four to six or seven tanggak in the course of the night.

Texts are worked out by the singers in advance but are not written down. In the old days, topics were exclusively religious; now
current events and issues may enter in, if approached from a religious standpoint. (The government also sometimes commissions performances with the condition that the texts praise government programs, but this is considered an aberration.) Texts typically have the character of Islamic sermons (khutbah, dhakwah), enunciating religious tenets and precepts, reiterating the obligations of the faithful, spelling out doctrine on specific issues. Firdaus Binulia, a Minangkabau researcher who has worked on the genre, lists as possible topics (among many others) the lives of the prophets, their character and importance, the world of children in heaven, rules regarding prayer, and rules regarding the five obligations.

The final segment of a tangkulak brings an eagerly-awaited moment: the singers depart from the worked-out text to pose and answer questions. The questions may come from the opposing team, or from the audience. In our recording session we requested a tangkulak without the question-and-answer section (since we were recording only one group and were not sufficiently informed as an audience to ask questions ourselves), but we did ask the singers for a sample of the form. Here is their example:

Question: Before the spirit [breath] enters the body, where is its place?
Answer: Others might find this question difficult, but for us it is easy. The spirit resides in the world of atoms jalan zarah. The imaginary opponents ask a question on a point of religious doctrine; our singers answer it, but precede their answer with a boast that tough questions like this are a snap for them. Salawat dulang groups pride themselves on their ability to handle the question-and-answer period, and they often name themselves after Swift-moving annihilators (Kikel Berapi, "lightning that starts fires"; Gas Beracun, "poison gas") to show their invincibility.

The ethnomusicologist Margaret Kartomi reports (1986) that questions from the audience are not always on religious topics but may instead seek advice or information or even predictions about the future. "A member of the audience may, for example, compose a pantun [quatrain] to ask whether his child will pass an examination and when his son will return home [from working outside West Sumatra]."

Unlike didong songs, which belong to their composers and thus, by extension, to the didong groups, salawat dulang melodies are not exclusive to their performers. The early sections of a tangkulak are sung to melodies selected from a traditional, shared repertoire. And—astonishingly, in Indonesia, for so religious a genre—the lagu cancang segment, which occurs just before the question-and-answer period, incorporates the melodies of secular popular songs. Although they are given new texts on religious themes, the melodies are instantly recognizable to the audience. The singers we recorded here told us that they used to use traditional, "old" Minang melodies as lagu cancang (they named Padang Mageh [included in Volume 6 of this series] and Cupak Maumbiah Lado), but after about 1973 they began using melodies from Minang and Indonesian popular music: dangdut, pop, and pop Minang. Track 12 includes five such melodies. There are many legends in Indonesia of early Muslim teachers enlisting local art forms (such as gamelan and shadow-theater in Java) as vehicles for the propagation of Islam. The use of secular melodies in salawat dulang is a striking modern instance of the same procedure.

FURTHER READING AND LISTENING


The Gayo-language texts of the didong songs in this album, and the Minang-language text of the salawat dulang segment, can be found at the Smithsonian Folkways website: http://www.si.edu/folkways

Listening. A fourteen-minute salawat dulang segment, recorded in Paris in 1986, is included on Musiques de l'Islam de l'Asie, Inédit W 260022.
Outside the Music of Indonesia series, most of the published recordings of Sumatran music are from North Sumatra. Our own Volume 4 (Smithsonian/Folkways SF 40420) and two other albums, Inédit W 260061 (Sumatra: musiques des Bataks) and
New Albion NA 046 (Batak of North Sumatran), all present examples of the main ensembles of the Toba and Karo. Each also includes music from one North Sumatran group not included on the others: the Smithsonian/Folkways album has vocal music from Nias; the Inédit album has two Simalungun ensembles; and the New Albion album has Mandailing music. Toba popular songs with guitar accompaniment are heard on JVC VVC 5219, Sing Sing So, and some wonderful pieces for Toba brass band are on Pan 2020 (Frozen Brass Asia). Pan 2020, Nias, is a full album on Nias music. The Museum für Völkerkunde in Berlin has published two double-LP albums with extensive scholarly commentary: Gondang Toba and Gendang Karo, albums 12 and 13, respectively, in the series Museum Collection Berlin (West). And, finally, Bärenreiter-Musicaphon issued LP's on The Mandailing People of Sumatra (BM 30 SL 2567) and The Anghola People of Sumatra (BM 30 SL 2568).

COMMENTARY ON THE SELECTIONS

TALEMPONG

1. Sidi Talempong Pariangan Padang Panjang

A talempong pacak piece, played by a men's group from Pariangan, on the south slope of Mount Merapi, about 17 km from Padang Panjang. (The salawat dulang duo in track 12 also comes from this village, and its two members play in the talempong recording here.) The instruments include talempong, a two-headed drum (gandang), and pupuk batang padu, a rice-stalk aerophone with a coconut leaf wrapped around the lower end to make a bell. Usually the group uses six talempong, but in this piece we hear seven, divided among three players. Each group of gongs has a named function: the two gongs on the left in this recording play the anah role, the three in the middle play paringkah, and the two on the right play panyalak. Anah begins the piece; then panyalak enters; then panyalak. If we arbitrarily label the pitches of anah's gongs high and low C, and those of panyaluk are (approximately) E, G, and B, and those of panyalaruk A and another high C (sharper than anah).

2. Taliyuk Kampai Talempong Sikatan- tuang Bunga Setangkai

Talempong pacak, played by a group of elderly women from Padang Alai, on the outskirts of the city of Payakumbuh. The ensemble contains six talempong and a two-headed drum (gandang) played with a stick on the right head. The six gongs are distributed among four players: aguang (one gong, which we arbitrarily call C since it has the lowest pitch), polong (two gongs, F and A), saau (two gongs, D and G), and tingkah (one gong, C an octave above aguang). In our recording, tingkah and saau are on the left, polong and aguang are on the right. Tingkah comes in first, then polong, saau, and aguang, in that order, but all very close together.

3. Parakan Kuntu Talempong Unggan

Talempong duduk, played by a group of women (some elderly, some young) from Unggan, a village deep in the mountains, five hours' drive over difficult roads from the city of Bukittinggi. The instruments are five talempong in a rack, a suspended bossed gong (aguang) with a deep shoulder, and two two-headed drums (gandang) with differentiated functions (one is panbho, the other paringkah). The pieces in tracks 3 and 4 use only one player (an elderly woman) for the five talempong; other pieces in the group's repertoire add a second player holding a repeating pattern at the upper end. Pacak pieces may also be played, using three players for the five gongs. The left-to-right order of the gongs in the rack changes, depending on the piece. The playing technique of the aguang, involving muted and open strokes, is reminiscent of the use of a similar deep-shoudered gong in Maguindingau hulintang ensembles in the Philippines.

Parakan Kuntu is one of several pieces in the Unggang repertoire that are believed to represent or somehow refer to the early history of the community and the long migration that brought the first settlers to Unggan. Structurally it is very irregular. The basic repeating unit is a sequence of melodic phrases of different lengths: the phrases are, in order, 16, 12, 18, 18, and 8 beats long, counting at a moderate tempo; then the cycle starts over again with the 16-beat phrase. The beginning of each phrase is usually signalled by two open strokes on the aguang (though sometimes the player loses her place and plays only one open stroke).

Listeners who want to track the cycle should start counting at the fourth stroke of the piece, which occurs after a three-stroke, one-beat pickup that is never repeated. This fourth stroke, which is the first time the lowest pitch in the melody is sounded, is beat one of the 16-beat phrase. The first double-open stroke on the aguang comes seventeen beats later, on beat one of the 12-beat phrase. The melody proceeds through the "standard" cycle (16-12-18-18-8) twice, then the player introduces complications. In the third and fourth cycles, the 12-beat phrase is repeated: 16-12-18-18-8-8. Next comes a standard cycle, then one with only one 18-beat phrase. Then one more standard cycle, and the piece ends in the middle of the cycle after that. One orientation clue: in the middle of the 16-beat phrase, the melody goes high and stays there for awhile.

If we arbitrarily call the lowest tone of the talempong C, the tuning of the set is approximately C D E F Gb.
4. Ramo-ramo Tabang Tinggi
Talempong Unggan

Another talempong duaduah piece from Unggan. Here the formal structure is straightforward; the musical interest of the piece is in the rapid flow of talempong varia-
tions. The talempong player is the same elderly woman as in track 3.

DIDONG

5. Katalu-talu Grup Kala Laut
Ceh: Darisamaha and Ismahal

Kala Laut is a well-known Bukit group. It was founded in 1953 or 1954 by Mustapa A. K., who became its principal ceh. Thirty years later, he retired and turned the group over to the next generation, but he contin-
ues to compose many of the group’s songs, including this one. Katalu-talu, “I call and call,” is, according to the ceh Darisamaha, the lament of a child who is neglected by his parents, perhaps because they are divorced or because they must struggle desperately to find food or money. We discussed the ceh’s rather vague summary with M. Junus Melalatoa, who suggested that the vague-
ness may be a literary device. The verb talu nalu implies a calling-out for something spiritual or intangible that has been lost, such as one’s own spirit or semangat, and the implication of the song may be that the ceh of the opposing team has lost his spirit. Such indirection and indefiniteness of

historical importance (as we mentioned ear-
lier), and his repertoire includes an old style of didong that one no longer hears else-
where. Lumut, for example, describing his unhhappy experience building roads for the Japanese in 1942, is made up of short lines (unlike the long lines of Katalu-talu and Mulato) and is largely confined to two recit-
ing tones a whole step apart (call them C and D), with a few tones on either side for decoration. This appears to represent what we might call a “pre-melodic” style of didong that obtained before the innovations of the post-war period.

We recorded Lumut in Tod’s house out-
side Takengon. The singers sat in a circle, swaying, clapping, and striking their pil-
lows. During the recording we can hear Tod murmuring instructions to the group, or perhaps just to himself: jentik, he says, which means “shoulders” (Toet has a dis-
tinctive way of shrugging them in rhythm); konan, probably meaning “hold it, not yet” (from “comma”); and gerah, “move!”

6. Lumut Grup Sinar Pagi
Ceh: Tod’s

Toet (pronounced Tod’s), a Cik singer, is probably the best-known of all ceh didong
—not so much because of his following in
Gayoland, where he is considered gifted but eccentric, but because his wondrously extro-
verted performing style caused a sensation in the mid-1970s among Jakarta theatrical and literary figures, who made him known, unlike any other ceh, outside the Gayo com-
munity. Eccentric he undoubtedly is, and getting moreso in his later years, as he intro-
duces drums and concertinas into his shows. Nevertheless, he is a riveting performer, of

KULINTANG

8. Tabuh Kenilu Sawik
9. Tabuh Cetik
10. Tabuh Samang Ngembuk
11. Tabuh Balau Serattau

Kulintang musicians from Labuhan Maringgai,
Lampung Tengah.

Four kulintang pieces that may be played at Melinting weddings. Kenilu Sawik is asso-
ciated with a folk tale about a man who must fulfill twenty-five tasks before he can marry the woman. Cetik is a dance piece for young men and women. Samang is the siumang, a gibbon found in Sumatra and Malaysia; ngembuk is to make the siumang’s call. bak

buk buk. Balau Serattau means “village
widow [or divorcee].” Tabuh in these titles is a generic term for kulintang melodies.

The instruments of the ensemble, played by six musicians, are: an eight-kettle kulin-
tang, with one player; a single one-headed drum, called alternatively reped and keputak; and five non-melodic gongs. Piang is a high-
pitched ninth kettle, with its own player; it rests in the kulintang rack but is separated from the melodic kettles. Petuk is a single, mid-range, kulintang-sized kettle, not resting in the rack. Petuk keeps a steady, rapid beat,
while piang plays slower, on off-beats. Canang, also called bendé, is a larger bossed gong that plays supporting rhythms; the gong is held against the player's body to muffle the tone. (Canang is heard at left in these recordings, petuk at right.) Finally there is a pair of larger hanging gongs, played by a single musician, to mark the main rhythmic units, the two gongs together are called talobalak.

If, for convenience, we call the opening tone of Kenilu Sawik C, then the tuning of the kulintang is (approximately!): A C D E F A B c. Piang, which the kulintang player occasionally borrows (in Kenilu Sawik and Balau Serattu), is a high F not quite in tune with the F on the kulintang. The melodies of Kenilu Sawik and Balau Serattu use the full range of tones (including piang's) and have contrasting high-register and low-register sections. Cetuk consists of a two-tone ostinato in the right hand (heard on our left as we face the player) and a free three-tone pattern in the left hand. Samang Ngembuk is mainly in the lower register but leaps up for an interjection—buk buk buk, perhaps.

**SALAWAT DULANG**

12. Tanggang Salawat Dulang Kilek Berapi

A salawat dulang set or tanggang consists of four sections: h充满 ('sermon'), lagu batang (which here probably means the 'main' melody), yamolai, and lagu cancang (the section with the popular song melodies); after these come the questions and answers. The h充满 and lagu batang have free-meter introductions called imbauan. For this recording, we asked for a full tanggang, up to but not including the question-and-answer section. The iniak or 'mother' singer is at the left; the anah or 'child' is at the right.

The imbauan h充满 is largely long-drawn-out syllables, sung in overlapping, responsorial phrases by the two singers. At the very end of the imbauan h充满 they come together in rapid-fire syllables: this is a preliminary to the h充满, which begins with the greeting Assalamu’alaikum. The text consists of religious proverbs and advice.

The singers return to extended syllables in the imbauan lagu batang. The lagu batang proper begins when the dulang (metal trays) enter. The melody in this performance is Cupuk Randah, one of the basic repertoire of salawat dulang melodies available to all performers. The topic of the text is the meaning of the syahadat or Profession of Faith.

For yamolai the tempo slows down briefly and then speeds up to a steady beating. The text contains some proverbs but is mainly vocalies. The melody is the yamolai form of Cupuk Randah. (Lagu batang and yamolai must use linked melodies.)

After a transition, the singers enter the lagu cancang section. (When you hear them both sing together at the top of the register, they're there.) They begin with two popular melodies they could not identify. Next they sing the melody of the Indonesian pop song Hati Yang Luka (composed by Obbie Mesakh), which was a hit in the late 1980s. (For much more on this song, see the article listed under "Further Reading.") This is followed by the melody of Kasiah Tahi Sampai (composer: Syahrul Tarun Yusuf), a Minang language-pop song of the late 1960s. The final melody is that of the famous early dangdut song Boncak Dari India (composer: Ellya Khadam). The text throughout the first four of these songs consists of further explanation of the Profession of Faith. Shortly after the start of Boncak Dari India, however, the singers begin a formalized closing section, identifying themselves, wishing their listeners good health, and bidding them goodbye.

**RECORDING AND PERFORMANCE DATA**

Recorded using a Sony TCD-D10 Pro DAT recorder (backed up with a Denon DTR-80P DAT recorder) and a Sonosax SX-PR mixer (customized to eight in, two out). Microphones: Sennheiser MKH-40s, Neumann KM-184s, and Neumann KM-100s. All performances were commissioned for these recordings.


Track 6: Grup Sinar Pagri, directed by To'et.
Names of singers in chorus not noted.
Recorded in To'et's home in Gelelungi, 27 October 1990.

Track 7: as for track 5. Singers as for track 5, except the cèh are Ismail S. and Wendy, and Darismuha sings in the chorus. Recorded as for track 5.


Track 12: Salawat Dulang Kilek Barapi.

CREDITS
Recorded, compiled, and annotated by Philip Yampolsky.
Scouting and initial liaison with performers: Hanefi (talêmpong and salawat dulang); Igm. Satya Pandia (Grup Kala Laut), L. K. Ara (Grup Sinar Pagri), Firdaus Binula (salawat dulang); Marjinun Malin Malano (talêmpong Parianggan); M. Amin Saleh (kulintang). Photographs: Marc Perlman (didong); Asep Nata (talêmpong); Philip Yampolsky (kulintang).
Mastered by Paul Blakemore at Paul Blakemore Audio, Santa Fe, NM.
Smithsonian Folkways production supervised by Anthony Seeger and Amy Horowitz.

ACKNOWLEDGMENTS
It's not easy, recording for us: we're always moving the mics around and wanting another take. Or the dogs start barking, or a frog says something unpublishable—sorry, better do it again. We thought we'd be home by ten, here it is two in the morning and we have to get up tomorrow. Which is why we always thank the performers. It's not just a formality. They get paid, of course, but the work is not what they're used to—ordinarily they just make their music, nobody cares if they cough or whisper or shuffle their feet. But these guys are all over us if we slap a mosquito or strike a match. Our recordings are of course dependent on the art of these musicians, that goes without saying; but we are also dependent on their patience. We are also dependent on others: local authorities who convince the musicians to record, people who know their way around and are willing to help out, scholars and community elders who share their knowledge of the meaning and context of the music we record. We thank Mardjani Martamin, then rector of ASKI Padang Panjang, for allowing PY to walk off with three of his best people, Effendi, Firdaus Binula, and Hanefi. The invaluable and unfailingly Darwin drove us quickly and safely and good-naturedly from one end of Sumatra to the other. For assistance in setting up recordings and securing the willingness of performers we thank Amril Dz. Rajo Indoputo in Unggan; L. K. Ara in Takengon in 1990; M. Junus Melalatoa, Zaini Wahab, and John Bowen in Takengon in 1994; R. Hari Widianto Jayanegaran and M. Amin Saleh in Labuhan Maringgai. In preparing the commentary, PY consulted with M. Junus Melalatoa, John Bowen, Firdaus Binula, and Hanefi, all of whom were generous with both time and information.

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Music of Indonesia, Vol 11: Melayu Music of Sumatra and the Riau Islands: Zapin, Mak Yong, Mendu, Ronggeng SF40427 (CD) 1996

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MUSIC OF INDONESIA, VOL. 12:
Gongs and Vocal Music from Sumatra
Liner note supplement 07/04/2008

Recorded, edited, and annotated by Philip Yampolsky. 73 minutes. SWF 40428 (1996)

Track List
1. Sidi
2. Talipuak Kampai
3. Pararakan Kuntu
4. Ramo-ramo Tabang Tinggi
5. Kutalu-talu
6. Lumut
7. Munalo
8. Tabuh Keniliu Sawik
9. Tabuh Cetik
10. Tabuh Samang Ngembuk
11. Tabuh Balau Serattau

Updates & Corrections by Philip Yampolsky
1. In the published commentary, on p.12, reference is made to a demographic study of Lampung by Marc Pain. Actually, the study in question is by Olivier Sevin; it is published in a volume edited by Marc Pain. Here is the citation:

2. (revised March 2000) The published note on Sidi (track 1) says that "usually the group uses six talèmpong, but in this piece we hear seven, divided among three players." Well, this is a mystery. Yampolsky hears seven gongs, Hanefi hears seven; try as we might, we cannot hear only six. But the players swear they played only six gongs, and our session notes show only six. We can't figure it out. The problem is paningkah, the group of gongs in the middle. There are clearly two on the left, and two on the right. But how many in the middle? Three, right? The players say no, and they should know. Henceforth we will describe the piece as having six gongs and six pitches: high and low C (so called for convenience) on the left, E and Gb in the middle, A and a sharpish C on the right.

3. (added March 2000) The analysis of Kutalu-talu (track 5) in the published commentary needs revision. Both scales have six tones, not five. Here is a revised version of the paragraph on the scale:

Musically, Kutalu-talu is based on two six-tone scales, each covering a major sixth. The first scale occurs only in the opening phrase of the solo; if we call its lowest tone (other than the very last one, which is borrowed from the next scale) C, then the scale is C D E F G, with an ornamental high A (not heard in the opening statement of the melody). The solo begins on F. The second scale, heard for the rest of the solo and in the choral refrain, has the same structure but is shifted down a whole tone: Bb C D Eb F G. Here the highest tone (G) is stressed, not
ornamental. (A simpler way to analyze the song is to combine the two scales—Bb C D Eb F G A—and specify a recurrent use of E-natural in the opening phrase only.)

4. (added March 2000) The role of piang in the kulintang Melinting ensemble is not described correctly in the published commentary (p.20, left column, top). Piang does not play on the offbeats. It always plays on a petuk beat and also on a gong beat. Sometimes piang plays on every petuk beat, sometimes every second petuk beat, sometimes every fourth. Here is a precise breakdown:

In track 8, piang plays on every fourth petuk beat in the first section, and on every second petuk beat in the second section.

In track 9, piang plays on every second petuk beat throughout.

In track 10, piang plays on every petuk beat.

In track 11, which has two sections, piang plays as in track 8.

PHOTO CAPTIONS (added March 2000)
Front: Didong singers in the Grup Sinar Pagi of Ds. Gelelungi, Takengon, Aceh (track 6). To'et is the second man from the left, wearing a red scarf.
Back (upper): Kulintang musicians at a Melinting wedding in Labuhan Maringgai, Lampung.
Back (lower): Talempong Sikutuntuang Bunga Setangkai of Padang Alai, West Sumatra (track 2).
MUSIC OF INDONESIA, VOL. 12: Gongs and Vocal Music from Sumatra

Recorded and compiled by Philip Yampolsky. 24-page booklet. 73 minutes. SFW 40428 (1996)

This file provides transcriptions of some of the texts sung in Bahasa Gayo or Bahasa Minangkabau in Volume 12 of the 20-volume Music of Indonesia series published by Smithsonian Folkways Recordings:

DIDONG

5. Kutalu-talu. Composed by Mustafa A. K.

Note: we give here the written text as it was provided by the singers. We have added sung interpolations in square brackets and have also noted some discrepancies between the sung and the written texts. Some diacritical marks have been added.

Ooo, ama kutalu-talu le geremu saut
Rupen ilelah ni laut [amangku ine] le kertukni luge
Ooo, ama isimpangni jelen ara kerpé berjengööt [sung: berjergööt]
Asal batangni cemöcötle [sung: cemöcöt] [amangku ine] oya kin tene

Gelah muninget mi ko kin kala laut
Si berperi manis sibertimah lemut
O ya patut sé kin conto

Ooo, ama nasipni beden lagu tongar manut
Isihen die sangkut amangku asal ipasirmu serbe
Ooo, ama kaul pedi batang isalupi gamut
[Asal] perdué mujergut [amangku ine] isangkani gegebe

Enti kire kona lagu musang pulut
Ku ken gere siet kutoa gere elut
Gere lagut ike mulaho

Refrain:
Ike kaya emas gere musampé pakéna [sung: paké]
Ike kaya até béwéne ara [ama ama ama] [2x, then 3x with chorus]

Ooo, ama ku lagang-lagang le gere terlepih
Kusapih-sapih [amangku asal] gere mera munge
Ooo, ama kutangaken nasip kuemun si putih
Asal ku waih jernih amangku kutumpun [sung: kutumpunen] kekire

Siberturut payu rewéhkin [sung: renèhkin] penyapih
Sayang enti lelang kasih enti lanih
Oya pedih si kutiro
Ooo, ama dengètni pintu leger dakni tété
Muninget kin si bené [amangku asal] aku bersebuge
Ooo, ama mukaram ilaut temas menawé [sung: wemunawé]
Ikerusakni [sung: ikerusaki] até [amangku] asal remuk ni kekire

Enti kire kana [sung: kona] kemiring ni cecongé
Kin cerak ni jema legere tenengé
Lebih kuaré kurang kukilo

Refrain

Indonesian summary (provided by the singers):

Kesedihan anak yang tidak mendapatkan kasih sayang dari kedua orangtuanya. Orang tua melupakan anak karena disebabkan beberapa hal seperti perceraian, ataupun karena kesibukan untuk mencari nafkah.

Text transcribed by L. K. Ara.

[spoken] To’et membuka jalan Gayo, tahun empat puluh dua.

Wo enti kiruh-kiruh
Newo urum ribut-ribut
Ini sejarah ni lumut
Aun empat due

Uet ari pejeget
Ine o renye ku Bur Lintang
One luh dabuh remenang
Nge taring ama ine

Refrain [3x]:
Uwo uwo uwi uwi
Nyanya penadi Jepang sedenge

Uwet aku ari Bur Lintang
Renyu ku mersah Rerawak
I one To’et munyintak
Ipak sampun Reje Linge

I atan mersah Rerawak
Aku gere emis
Dum dele ni lemis
I tuyuh ni mersah kude

Jema si berupuh guni
Urum berupuh tarok
Tume pe mu odok-odok
Kulle lagu kutu ni koro

Refrain [4x]

Wo leni Jepang heiho
Gere mu betih basa
Rap rata benne jema
I tampar urum idere

I osah ampun Wahab pe
Rensum sara emok
Oyape meh mugerosok
Tukene manusie

Refrain [4x]

I osah ampun Wahab pe
Kukami gantang rowa-rowa
Kami ni ulak nyanya
O ampun Wahab o

Besilo jelen lumut
Hampir nge rop munge
Kami rawon kelem sine
Nyanya pedi Ise-Ise

Bapak Gubernur Ibrahim Hassan
Oya pe ben ulak
Sayang pedi rakyat
Oya le turah iuke

Refrain [4x]


The note on track 5 applies here also.

Bayak ku ige

Perdu ni gelime cabange mutetewah bersenggayun uah simengkal mude
Ke kiri ijelgit urum i galah
Terih-terih gunah pumu puje jangko

Hat urum hinge ini nge sawah
Itetah langkah ri duduk nitenge
Sene si berbunge berakah nge kin uah
Bahgie ipapah beta kené tenika [sung: teniro]
Gelang bulet nge berikat
Rante berkelahi [sung: berkelah] seluk selimé
Tangang ringit berleladu
Sunting mulu [sung: dulu?] cep rembebé

Ulen-ulen ulen upuh jerak
I ketawak ponok berjunté
Ilungangko gelah cacak
Gelah likak sahu aley
Ulen, ulen, ulen

Keranam pirak ketum pirak mas
Ikemék cacak isi ni bebalen
tuah ni petemun ini nge sawah

Jangin ni "[ni" not sung] seruné tingkah ni gawang [sung: gamang mas]
Kite tepouk runcang berdedek
buge ni selesé ngumuli ampang

Ring, ring, ring, rang
Ring, ring, ring, rang

Canang gegedém repai
Tari guel i tari resam igayo
Nurum [sung: merem] kite ku ini
Kunul rawi-rawi [sung: kamel(?)] rami-rami] sire munalo, canang [this verse 4x]

Indonesian summary (provided by the singers):
Penyambutan terhadap pengantin yang datang ke tempat peresmian pernikahannya. Segala perhiasan yang dipakai pengantin dipuji-puji, karena keserasiannya.

SALAWAT DULANG

The transcription and Indonesian translation were prepared by Firdaus Binulia of Akademi Seni Karawitan Indonesia in Padang Panjang.

Imbauan Khutbah

Aaa...ei...yo...oo...aa...ooo...aa...ei...ya
Aaa...ei...yo...aa...Nabi Allah o Na(nga)bi ...
yay...o...ey...
[...vocables continue with variations...]
Aaayo junju(a)ngan
Aaayo junju(a)ngan
Allah Allah ei...
Allah Allah ei...  
AAayo junju(a)ngan  
AAayo junju(a)ngan  
Aaa...ei...eiei, Allah Allahurabbi, rabbi ya rabbi  
Allahurabbi baktuan kito, Nabi Muhammad pangulu kito  
Wahai sahabat tolan sudaro  

Khutbah

Assalamu’alaikum e tolan sahabat    Assalamu’alaikum saudara dan sahabat
O jokalau kito kamangaji hakikat    Jika kita akan mengaji hakikat
Nyawa jo tubuh lah nyato sakabek    Nyawa dengan tubuh nyata seikat
Jangan disangko duo alamaiko    Jangan disangka dua alamat
Kok disangko duo lah nyato sasek    Jika dua sudah nyata sesa
Urang mandanga samonyo ingek    Orang mendengar semuanya ingat
Urang aluma banyak nan kira makaik    Orang alumma banyak yang keramat
Janganlah kito bacando bodoh    Janganlah kita seperti bodoh
Mumbang jo kalapo mano nan tuo    Putik dan kelapa mana yang tuo
Anak jo bapo mano nan mudo    Anak dengan bapak mana yang tua
Kok tak adu anak bapo tak ado    Jika tidak ada anak bapak juga tidak ada
Zat jo sifat namo kajinyo    Zat dan sifat nama kajinya
Allah jo Muhammad di mano ko inyo    Allah dengan Muhammad di manakah iya
Di mano bana tampek nyatonyo    Di mana benar tempat nyatanya
Kok tidak dipaham di hati kito    Kalau tidak dipaham di hati kita
Jalan nan samak kabatambah rimbo    Jalan yang kotor akan bertambah rimba
Tak mungkin biawak kamalawan buayo    Tidak mungkin kadal akan melawan buaya
Tak mungkin babi kabaranak ruso    Tidak mungkin babi akan melahirkan rusa
Tak mungkin tumubah tanduak di kudo    Tidak mungkin tumubah tanduk di kepala kuda
Adapun raso jo na marasoi    Adapun rasa dengan merasai
Baapo bana lilin jo api    Bagaimana lilin dengan api
Baapo bana cincin jo jari    Bagaimana cincin dengan jari
Nan mano bana nan sipaik maani    Yang mana benar sifat maani
Iyo uju’am sipaik (a)kawi    Iya uju’am sifat yang kawi
Kok iyo mati sabalun mati    Kalau mati sebelum mati
Tantukan jalan anak kalo laul    Tentukan jalan yang akan dilalui
Tantukan lauki kakito ranangi    Tentukan lautan yang akan direnangi
Kubaklah kulik (i)liekla isi    Kupaslah kulit lihatlah isi
Supayo nak depek bijo nan kawi    Supaya dapat bibit yang asli
Allahlah duduak di a’ras kursi    Allah sudah duduk di a’ras dan kursi
Di kapalo jantuang Muhammad badiri    Di kepala jantung Muhammad berdiri
Di panka jantuang sabuku darah mati    Di pangkal jantung ada darah mati
Di situ pulo(e) Abuja badiri    Di situ pula Abuja hil berdiri
Baparang jo Muhammad tak manarua habi    Berperang dengan Muhammad tidak ada henti
Kok kalah Muhammad narako dihuni    Jika kalah Muhammad masuk neraka
Nagari Makah dimakan api    Negeri Mekah dilalap api
Kok manang Muhammad anggota suci
Suci anggota samo sakali
Yo baitulah misanyo....aaa...
Yonan su...dalah tadiri yao...

Jika menang Muhammad anggota suci
Suci anggota sama sekali
Ya begitu misalnya....
Sudah terdiri

Imbauan Lagu Batang
Masuak sarugo o...aaa...eee...
Iyo lai kampuanglah nan rami ya a.....
Iyo lai kampuanglah nan rami ya a.....
Iyo...eee...ooo...
Iyo...eee...ooo...

Masuk surga...
Kampung yang ramai...
Kampung yang ramai...

Lagu Batang
Melody: Cupak Randah. Dulang enter here.

Aaa...e...o...wanalangak
O Allah...o...wallah alla inilla e...ya ing ngiak
Ilallah iyo Nabi Muhammad ee
Rusul(al)ullah
Oala amo anallah iyo ai tuan(ai)ku urabbi
Iyo Muhammad itu ai urang di Makah
Sabana alainyo Rasul alai kul(ni)fah o Allah
Di dalam o nagari lai Makah Madinah
Tiado nan Tuhan o de malainkan inyo o Allah
Iyo matilah kamu didalam e kulimah
Di dalam alai kulimah lailaha(na)ilallah
Diakui Nabi masuak sarugo jannah
Iyo silamat nyawo lai barpulang o ka Allah
Iyo salamaik tubuah ditarimo tanah
E le baitu pangajian iyola di dalam o kulimah
O... Ilallah aaa...e...o...ei...ya...ei...
Matilah kamu di dalam kalimat
Dalam kalimat lailahailallah
Diakui oleh Nabi masuk surga jannah
Selamat nyawa berpulang pada Allah
Selamat tubuh diterima tanah
Begitu pengajian dalam kalimat
Ilallah

Yamolai I

Aaa e... Allah yolaillah odeknan la ya Ilallah
O...e...di ya(nga a)molai...e...
O Nabi Muhammad odenan lai Rasulullah
O...e...innilallah iyo am maha ahei
Am ma naa...hai en nge am nge ei...am nge em ehe
Yo dek nak lah kami cari di mano hilangnya
Iyo iya lah a mulio
Ilang nak tantu di mano rimbonyo
Inilahiyo...

[...vocables continue with variations...]

Allah ya lailahailallah
Yamolai
Nabi Muhammad Rasulullah
Ilallah

Allah ya lailahailallah
Yamolai
Nabi Muhammad Rasulullah
Ilallah

Supaya kami cari di mana hilangnya
Hilang boleh tentu di mana rimbanya
Yamolai II

Hanyuik nak tantu di mano muaronyo
O...ei...di ya(nga a)molai a de yamolai
Marilah pangajian gak sapatah duo
O...ei...innilallah iyo ilallah
Am ma naa...hai en nge ei...am nge em ehe
[...vocables continue with variations...]

Peralihan

Karano pangajian penting de kito
Karena pengajian penting bagi kita
Penting sakali di bidang agamo
Penting sekali di bidang agama
I yo agamo Islam o dek agamo kito
Agama Islam agama kita
I yo suruah jo tegah lai ado di dalamnyo
Suruh dan larangan ada di dalamnya
O de nan tingga nan di kito de
Tinggal bagi kita
Manjalan(alade)kan sajo
Menjalankan saja

Lagu Cancang

I yo mano ne segalo lai karib jo i kanduang
Mana segala carib dan kandung
O de nan parakaro nyawo de lai tarui
disambuang
Masalah nyawa terus disambung

Unidentified melody #1

Nak dapek iyo pidoman o pandang iyo nak
santuang
Agar dapat pidoman pandang yang santun
Ala di angin de batiup di ombak iyo
basabuang
Angin bertiup ombak bersabung
Lei kaputus(ndes)an paham supayo iyo nak
jazam
Keputusan paham supaya jazam [=nyata]
Iyo lei nak lei jangai kaji lai surah lai
kaleleran
Angan jangin kaji surah berlebaran
Dikaja letak dapek di kanduang lah
bacirciran
Dikejar tidak tapat di kendung bercerahan
Iyo harok nde di hujan o la di ateh awan
Harap di hujan di atas awan
O air iyo di cawan o kito iyo curahkan
Air di gelas dituangkan
Iyo arok nde di buruang tarafang iyo di
hutan
Harap di burung terbang di hutan
O le punai nde di tangan nan kito iyo
lapelahkan
Punai di tangan kita lepaskan
Ala baitu iyo la misal a rupo lai pangajian
Begitu misal rupa pengajian
O kaji nde nan a la banyak tak ado lei
Kaji yang banyak tidak ada keputusan
Unidentified melody #2

Iyo lei sabuah hadis o denan surah a lei nak tantu
O iyo "Man a'rafa dengan la de Nafsahu
Faqod a'rafa dengan rabbahu"
Siapo mangana akan dirinyo
Seolah mangana akan Tuhannya
O pahamnyo hadis baitulah lelo
Karano baitu o janganlah lupo
tantu
Sabananuo diri nak tantu nan inyo
"Lailalahilallah" e kalau dibaco
Kulimahnyo ampek janganlah lupo
O kulimah LA jokalau dikato
A'yan karaji'ah manjadi singajo
O tubuah nan kasa kulit dagiangnyo
Baurek batulang barabu balimpo
Bahati bajantuang dipandang barupo
O pado hakikat o mait samato
Kulimah ILAHA janganlah lengah
I yaitu tubuah a’yan sabita
Yaitu rohani di nyawa nan jilah
Tidak bakulik badagiang badarah
Tidak baurek la batulang sahubah
O lei tidak barabu na bajantuang la de bahati
O de tak dapek nan dipandang iyo lai jo mato ini
Iyo tak dapek didanga o de nan jo talingo ini
Sebuah hadis surah yang tentu
Yaitu "Man arafah dengan Nafsahu
Faqod arafah dengan Rabbahu"
Siapa mengenal akan dirinya
Seolah mengenal akan tuhannya
Pahamnya hadis begitulah di kita
Karena begitu janganlah lupa
Tuntutlah ilmu diri yang nyata
Sebenarnya diri tentulah iya
LAILAHAILALLAH kalau dibaca
Kalimatnya empat janganlah lupa
Kalimat LA jika dikata
A'yan karjiah menjadi sengaja
Tubuh yang kasar kulit dagingnya
Berurat bertulang rabu dan limpa
Hati dan jantung dipandang berupa
Pada hakikatnya mayat semata
LAILAH janganlah lengah
Yaitu tubuh a’yan sabitah
Yaitu rohani nyawa yang jilah
Tidak berkulit daging dan darah
Tidak berurat tulang sebuah
Tidak berabu jantung dan hati
Tidak dapat dipandang dengan mata ini
Tidak dapat didengar dengan telinga ini

Hati Yang Luka.
Melody composed by Obbie Messakh.

Lei malainkan suci sungguh tajali
Banamo Muhammad, banamo Muhammad
Zahir batini, zahir batini
A'yan sabita iyo mako katantu, o mako katantu
Iyo dicari iyo dengan alemu, o dengan alemu
Iyo jo mato hati diacu-acu, uwo uwo uwo
Iyo kuliah mak illah pintak kaguru, uwo uwo uwo
Melainkan suci sungguh terjadi
Bernama Muhammad, bernama Muhammad
Lahir batin, lahir batin
A'yan sabitah makanya tentu
Yaitu dicari dengan ilmu
Dengan mata hati diacu-acu
Agar jelas pinta ke uru
Iyo uju'am namo dikaku, namo dikaku
Sabananyo diri iyolah itu, iyolah itu
Pado hakikat diri yang jilah
O dipanggang tak hanguih, dipanggang tak hanguih
Dirandam tak basah, dirandam tak basah
O de jauah padonyo iyo pasal barubah, o pasal barubah
Malainkannyo tatap o digudam tak pacah, digudam tak pacah
Iyo bukan(i)nyo zaat sifatpun bukan, uwo uwo
Iyo bukannya minum bukannya makan, uwo uwo
Lalok jo jago dikato jangan, dikato jangan
Supayo nak nyato nan siuju'at
Iyo kapado guru, kapado guru
Kaji ulangan, kaji ulangan
O dikaji bana iyo sadalam-dalam, o sadalam-dalam
E kasano pulangnyo iyo api kok padam, o api kok padam
Iyo kasano pulangnyo sagalo alam, uwo uwo
Kulimah ALLAHU handaklah ingek, uwo uwo
Ah itu banamo si ujumu'at, si ujumu'at
E ujud na muthalak o den hayati lai jo ayat
O de nan paham samato iyo lai kok kurang ingek
Iyo danga(lei)kan misa salaiku lai ibarat

Kasiah Tak Sampai.
Melody composed by Syahrul Tarun Yusuf.

Sabuah caramin handak(de)lah liek
Sabuah caramin de handaklah pegang
Dalam caramin ado bayang-bayang
Sarang caramin o kalau ditimbang
A'yan karji'ah misainyo tarang
Lai a'yan sabita caramin nan licin
Bayang-bayang ado di dalam caramin
Iyo uju'al namonyo yakin
Adapun urang o nan bacaramin
Siuju'at namonyo kadim

Yaitu uju'am nama diakui
Sebenarnya diri iyolah itu
Pada hakikat diri yang jelas
Dibakar tidak hangus
Direndam tidak basah
Jauh darinya pasal berubah
Melainkan tetap dihempas tidak pecah
Bukannya zat sifatpun bukan
Bukannya minum bukan makan
Tidur dan bangun dikata jangan
Supaya nyata si uju'am
Kepada guru, kepada guru
Kaji ulangan, kaji ulangan
Dikaji benar sedalam-dalam
Kesana pulangnya api bila padam
Kesana pulangnya segala alam
Kalimat ALLAHU hendaklah ingat
Yaitu bernama si ujumu'at
Ujud muthalak yakin dan hayat
Paham semata kalau kurang ingat
Dengarkan misal selaku ibarat

Sebuah cermin hendaklah lihat
Sebuah cermin hendaklah pegang
Dalam cermin ada bayang-bayang
Bingkai cermin kalau ditimbang
A'yan karji'ah misalnya terang
A'yan sabita cermin yang licin
Bayang-bayang ada di dalam cermin
Yaitu uju'al namanya tepat
Adapun orang yang bercermin
Si ujumu'at namanya ada
Baitulah misa kaganti nasakah
O ulang ka guru tambah dek lah surah
O nak nyato nyawa la dengan kulimah
Yaitu kulimah laihaillallah
Kaputusan paham kalau lai masak
Alamaik santoso palangkahan rancak
Di angin lei batup o di parahu lei batulak
O la dilangkah la dek salangkah dek lai
janjang la dek takanak
Iyo dihambua sahambua lei pintu lei tabukak
[?]
O de pananti nan de la suko de nan
datanglah de la galak

Begitulah misal ganti nasakah
Ulang ke guru tambahlah sura
Agar nyata nyawa dengan kalimat
Yaitu kalimat LAILAHAILALLAH
Keputusan paham jika sudah masak
Akan selamat langkahnya rancak
Di angin bertep perahu berangkat
Di langkah selangkah jenjang terpasang
Niat bertemu pintu terbuka
Penanti suka yang datang ketawa

Boneka Dari India.
Melody composed by Ellya Khadam.

Iyo urang nan pai la de hatinyo la enak
Aiyo urang nan tingga lai hati la lamak
O nyawa malayang la de sarugo tabukak
O batamu jo Tuhan de jo lezat nan banyak,
nan banyak

Orang yang pergi hatinya enak
Orang yang tinggal hatinya juga enak
Nyawa melayang surga terbuka
Bertemu dengan Tuhan lezat yang banyak

Closing verses, still using Boneka Dari India melody.

Soal pangajian sakian sajo
Sakian dahulu di kami baduo
Dari Kilek Barapi sekarang nangko
Ibaraik baladang lah laweh rasonyo
Kok latiahlah datang paneklah tibo
Paluah baciciran de tarabik di dado
Iyo alahko sanang lah si panonton basamo
O de nan alahko sajuak lai dikiro-kiro, kiro-kiro
Itulah wejangan di kami baduo
Dari Kilek Barapi sekarang nangko
Bak bumi nak sanang padi manjadi
Anak buah nak kambang nagari nak rami
Baumua nak panjang la de pamurah rasaki
Ibadat e katuhan de batali-tali
Itu parmintaan la dari Kilek Barapi
Alahko sanang de o sidang nan rami

Soal pengajian sekian saja
Sekian dahulu dari kami berdua
Dari Kilek Berapi sekarang sudah
Ibarat berladang sudah luas rasanya
Lelah sudah datang capek sudah tiba
Keringat berceceran terbit di dada
Sudahkah senang penonton bersama
Sudahkah sejuk dikira-kira
Itulah penampilan dari kami berdua
Dari Kilek Berapi sekarang jua
Bumi agar senang padi menjadi
Anak buah agar banyak negeri agar ramai
Umur agar panjang murah rezeki
Ibadah ke Allah bertali-tali
Itu permintaan dari Kilek Berapi
Sudahkah senang sidang yang ramai

Penutup
Iyo ala nde babari o kandak la de nan tibo
O de nan jo kok dari kami cukup lai sakian
sojo
Iyo paneklah datang o litak nan lah tibo
O de nan kini baitulah de lai mangko na
kaeloknyo
Iyo ala babari kandak nan tibo
Iyo kandak la de nan tibo iyo lai sabantah
cako
O bak bumi nak sanang padi nak manjadi
pulo
Anak buah nak kambang nagari nak rami
pulo
Ala ibadat la de katuhan batambah-tambah
la de handaknyo
Dengan wassalam disudahi sajo.

Sudah diberi kehendak yang tiba
Dari kami cukup sekian saja

Lelahlah datang capeklah tiba
Kini begitulah sebaiknya

Sudah diberi kehendak yang tiba
Permintaan yang datang sebentar ini

Bumi agar senang padi agar menjadi pula
Anak murid agar banyak negeri agar ramai
pula
Ibadah ke Tuhan bertambah hendaknya
Dengan wassalam disudahi saja.