

Smithsonian/Folkways
SF40055

Songs Before Dawn

GANDRUNG
BANYUWANGI



MUSIC OF INDONESIA

1

MUSIC OF INDONESIA 1

Songs Before Dawn: Gandrung Banyuwangi

SEBLANG SUBUH

1. **Delimoan** 9:09
2. **Candra Dewi** 18:00
3. **Seblang Lokento** 9:50
4. **Padha Nonton** 3:25
5. **Jaran Dhawuk** 2:43
6. **Layar Kumendhung** 6:42
7. **Sekar Jenang** 1:03
8. **Erang-erang Subuh** 2:04
9. **Sawung Galing** 5:43
10. **Opak Apem** 5:51
11. **Giro** :39

Performed by Gandrung Temu and Basuki, vocalists,
with instrumental accompaniment.

Recorded and edited by Philip Yampolsky
Annotations by Rahayu Supanggah and Philip Yampolsky

Music of Indonesia Series. Research and publication sponsored jointly by the
Office of Folklife Programs of the Smithsonian Institution and the Masyarakat
Musikologi Indonesia, and funded by a grant from the Ford Foundation.
Series edited by Philip Yampolsky.

Descriptive notes enclosed

On the cover: Gandrung Mudaiyah, performing in Rogojampi.



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In the Banyuwangi region at the eastern end of Java, a gandrung is a young woman who entertains at parties and celebrations by singing and dancing with male guests. The music and dance are today thoroughly secular, but historically the genre is linked to now-rare rituals of healing and purification. Sometimes, an hour or so before dawn, if the guests are worn out and the mood has grown quiet, the gandrung will perform a suite of songs and solo dances that contain many echoes of the genre's ritual past. This suite, known as Seblang Subuh, is recorded here in a full performance by one of the music's finest living singers, accompanied by the gandrung ensemble of two violins, drums and metal percussion.



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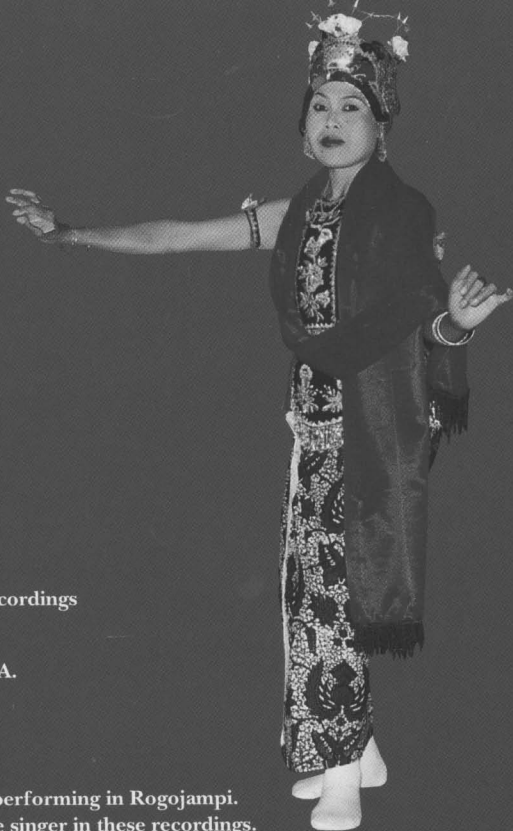


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*On the cover: Gandrung Mudaiyah, performing in Rogojampi.
Right: Gandrung Temu (b. 1954), the singer in these recordings.*



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The Smithsonian/Folkways Music of Indonesia Series

If Indonesia were superimposed on Europe, it would stretch from the western shore of Ireland almost to the Caspian Sea. Only four countries in the world (China, India, the USA, and the USSR) have larger populations, and few encompass a more bewildering diversity of societies and ways of life. Indonesia's people belong to more than 300 ethnic groups, speak almost as many languages, and inhabit some 3000 islands (out of nearly 13,700 in the archipelago). Most (about 90%) are Muslim, but there are substantial numbers of Christians, Buddhist/Taoists, Hindus, and animists as well. Three-quarters of the population lives in rural areas, yet the information and entertainment media are saturated with urban images, mostly from the capital, Jakarta, a megalopolis with more inhabitants than any city in the U.S. and more territory than Tokyo. The Javanese rice-farmer, the Buginese sailor, the Balinese *pedanda* (Hindu priest), the Acehnese *ulama* (Islamic teacher), the Jakarta bureaucrat, the Jakarta noodle-vendor, the Minangkabau trader, the Chinese-Indonesian shopkeeper, the Sultan of Yogyakarta, the forest nomad of Kalimantan, soldiers, fishermen, batik-makers, bankers, shadow-puppeteers, shamans, peddlers, marketwomen, dentists—these are all Indonesians, and our picture of the country must somehow include them all.

Indonesia's music is as diverse as its people. Best known abroad are the Javanese and Balinese orchestras generally called gamelan, which consist largely of gongs and other metallophones, but gamelan is only one aspect (albeit an impressive one) of the whole. Solo and group singing and solo instrumental music (played typically on flute, shawm, plucked lute, bowed lute, plucked zither, or xylophone) are found everywhere, and so are ensembles of mixed instruments and ensembles dominated by instruments of a

single type (most commonly flutes, drums, xylophones, zithers, or gongs).

Much of this music may be termed traditional, in the sense that its scales, idioms, and repertoires do not in any obvious way derive from European/American or Middle Eastern (or other foreign) music. On the other hand, some of the most prominent and commercially successful genres of popular music 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.

—Philip Yampolsky, Series Editor

Songs Before Dawn

by Philip Yampolsky

The first volume in our series introduces *gandrung Banyuwangi*, an art form that is at once beautiful and earthy, both vibrant and serene. So far as we know, no recordings of it have ever been issued in the West. In order to allow the listener to enter into the aesthetic of the genre

and feel the music's sweep and breadth, we have decided not to try to cover the full range of the repertoire or to give a sampling of different performers and styles, but instead to devote the entire album to one long sequence of pieces that form a unit, and to a single performing group, featuring one of the finest living singers of the music.

Gandrung is the name of the genre, Banyuwangi the name of the place, a region at the eastern end of Java, across a narrow strait from Bali. Although its people speak a dialect of Javanese, Banyuwangi until this century remained somewhat isolated from the rest of Java, and its culture has been strongly influenced not only by Java but by Bali as well. The area is remarkably rich in music and theater, and though all of the main genres have parallels elsewhere in Java or in Bali, each has taken on a distinctive form in Banyuwangi.

Gandrung is a night-long entertainment, starting around 9:00 in the evening and finishing at 4:00 or 5:00, a little before dawn. Basically it is a dance party, in which one young, unmarried, female dancer and singer, known as the *gandrung*, backed by a small ensemble of musicians, dances with the guests, usually male. For the privilege of dancing with her, a guest gives money to the performers—sometimes a nominal amount, sometimes substantial, if he wants to show off. Similar genres abound elsewhere in Indonesia—*tayuban* in Central and East Java, *ketuk tilu* in Sunda (West Java), *coket* in Jakarta (see Volume 3 of the *Music of Indonesia* series, *Music from the Outskirts of Jakarta*, SF 40057), *joged* in Bali, *ronggeng* in Malay communities in Sumatra and throughout Indonesia. These forms all involve a professional female dancer who dances with male guests or spectators, and most of them, including *gandrung*, are thought to have their roots in rituals of fertility and purification. But *gandrung* differs from the others, not only in instrumentation, repertoire, and performance style—all of which one might expect to differ, given Banyuwangi's partial isolation—but also in the extent to which its ritual origins are still apparent in the secular performance of today.

The music in this album, called *Seblang Subuh*, is one of the points

at which modern *gandrung* connects with a ritual past. *Seblang Subuh*, which takes the first part of its title and much of its music from a now-rare village purification ritual, comes only at the end of a *gandrung* evening. (*Subuh* in the title means "dawn.") Most of the evening has been devoted to fun, to flirtatious and sometimes bawdy dancing and clowning; but *Seblang Subuh*, despite passages of humor and charming sensuality, is for the most part quiet and reflective, and in one section (*Seblang Lokento*) downright sad. It is a suite of dances performed by the *gandrung* alone, without male partners, and from a purely practical point of view its function is to keep something happening at a quiet party where all of the guests have stopped dancing but it's still too early to quit and go home. If guests are still dancing happily at 3:00 or 4:00, there is no need to stop them and do *Seblang Subuh*; the dancing keeps on until dawn. Still, though often omitted in performances today, *Seblang Subuh* is part of the core repertoire of the genre.

Modern *gandrung* apparently developed out of two older traditions: the curing and purification ritual called *seblang*, and an entertainment dance called *gandrung* that was performed by adolescent boys dressed as girls. Scholte (1927) reports that the accompaniment for this *gandrung* was provided mainly by drums. The boy-*gandrung* form seems to have died out in Banyuwangi around 1890, perhaps under pressure from Islam, which may have disapproved of the cross-dressing or of the prostitution that is rumored to have been associated with the genre. A generally accepted story in Banyuwangi has it that the first female *gandrung* was a child named Semi, who began dancing in 1895. As for ritual *seblang*, although it was widespread in the old days it now survives in only two villages, where it is performed annually to purify the village; in former times it could also be performed to heal sickness. *Seblang* is now done only by old women, who dance for hours at a time in trance, with their eyes closed, guided by assistants. The music is performed by singers and a small gamelan. Many questions remain unanswered: it is unclear precisely how *seblang* and boy-*gandrung* were fused; how the

modern *gandrung* ensemble, consisting of violins, drums, and other metallic percussion, developed (it was already established by the 1920s); and how much of the modern *gandrung* repertoire comes from *seblang*, how much from the boy-*gandrung*, and how much from a third source, the Banyuwangi trance tradition called *sanyang*, now extinct.

Gandrung today is performed to celebrate family occasions such as weddings and circumcisions, for community ceremonies intended to ensure a successful harvest or fishing season, and as part of local observances of Independence Day (August 17) and other holidays. In each of these contexts there is usually one man defined as the host of the occasion—the head of the family, the elected or appointed head of the neighborhood or village, etc.; there are also a number of important guests—local government officials, prominent men in the community, and so on. The invited guests sit around the edges of the performance space, while others, uninvited or unimportant, crowd behind them. The seated guests are by and large male; women who come to the celebration go into the house to sit and talk and help with preparing food and drinks, or they may watch the dancing from the sidelines.

After the obligatory speeches, the music starts around 8:30 with an overture played by the instrumental group; twenty minutes or half an hour later, the *gandrung* comes out, dressed in a sleeveless sequined velvet top, a long scarf, a tightly-wrapped batik skirt, white socks, and a painted and sequined leather headdress (*omprok*)—a costume both attractive and outlandish, particularly in contrast to the ordinary street-dress of the men who later dance with her.

The performance proper begins with the *jejer*, a series of solo dances and songs. After the *jejer* comes the first dance with guests. A common pattern in the early part of the evening is for a master of ceremonies to offer dance scarves—no one may dance without one—to the most important guests, inviting them to *maju* (come forward). When four men have accepted the scarves and come into the dance arena, the one who was invited first chooses a melody, which the musicians promptly begin. The *gandrung* then makes a brief circuit of the four men, who stand roughly in a square; she tosses the end of her dance scarf at each, and he responds with a flurry of movement. Having completed the tour, she performs an extended dance with

each man in turn. For each, the dance has two sections, slow and fast.

There is a definite sexual theme to the dancing. In the slow section, the male dancer typically remains aloof, while the *gandrung* entices him with alluring gestures, but in the fast section he pretends to be crazed with love and desire (this is the main meaning of the word *gandrung*), and he aggressively pursues the *gandrung* as though to capture and embrace her. For her part, she evades the man, moving rapidly backwards in a circle, deflecting his grasp with her elbows, deftly twisting out of reach—but all the while retaining her smiling composure, twitching her behind, flicking her scarf at her partner to inflame him further. The men's dance movements are stylized, often deliberately comic, portrayals of uncontrollable passion. In a striking demonstration that the point of the dance is dance, not force, a skilled male dancer sometimes interrupts his circling pursuit of the *gandrung*, spinning out of the circle and into one of his own, arms outstretched as if flying, while the *gandrung* dances in place, waiting for him to return.

When all four men have danced, they leave the arena. The *gandrung*, trailing the cord of her hand-held microphone, then moves into the audience, sits next to one of the guests, and asks him to choose a song that she will sing for him. As she sings, she may stand and dance in place; or the leader of the musicians may do a comic dance in the main dancing area. This man, sometimes called the *pengundang* ("praiser" or "encourager"), plays a very important part throughout the evening. During dance sections he keeps up a steady stream of shouts, calls, obscene gestures, and ribald remarks, all the while playing his instrument, an iron triangle; in between songs and dance sections he jokes, teases the guests, and clowns around.

At the end of the song, the guest who chose it gives the *gandrung* some money as a tip, and the master of ceremonies brings the dance scarves to a new set of dancers. This alternation of *maju* (dance section) and *repen* (song without dancing) continues for the rest of the evening, or until the party winds down and the performers decide to do *Seblang Subuh*.

As the night proceeds, the cheerful sexiness of the performance can become charged with tension and sometimes menace. (One way this can happen is described here, another below.) While the VIP's are dancing, it is likely that other, younger men are

sitting around waiting, and, often, drinking. Their turn may not come until hours into the evening, when the honored guests go home. By then the young men are drunk or well on their way, and when they dance they are often less concerned with artistry than with catching and kissing the *gandrung*. An experienced *gandrung* can take care of herself in this situation, using her fingernails instead of her elbows, and the musicians in her accompanying group will intervene to protect her if necessary. Others may step in and persuade their friends to sit down, but the genial atmosphere of the earlier phase has darkened: if the men are not plaguing the *gandrung* with their insistent dancing, they are shouting at each other and lurching about and falling down.

It can go on like this for the rest of the night, but often the drunks subside. New guests may appear—I have been to several performances where groups of prostitutes joined the party relatively late and began, self-consciously but happily, to take the male roles in dance sections. (See the cover photograph.) But if, at around 3:00, the drunks have passed out or gone home and no one is dancing, then it is time for *Seblang Subuh*.

Seblang Subuh is, as I said above, a sequence of solo songs and dances performed by the *gandrung*. A performance usually takes about an hour but may be longer or shorter: the order of pieces is fixed, but they need not all be performed, and those that are may be sung with many verses or only a few. According to the musicians heard here, the present recording contains all of the standard songs in the sequence, plus three at the end (tracks 8-10) that are not strictly part of *Seblang Subuh* but are usually appended.

Although *gandrung* is a secular entertainment featuring couple dances with a sexual connotation (and sometimes denotation), it is opened and (potentially) closed by extended passages performed by a solo dancer. The solo *jejer* at the beginning corresponds to similar opening segments of Central and East Javanese *tayuban* and Balinese *joged*; it can be seen as a sort of artistic warmup. But what is the long *Seblang Subuh* there for? The fact that most of its songs are also found in ritual *seblang*, and the obvious connection in the names of the genres, suggest that *Seblang Subuh* has some ritual function. But the normal concomitants of ritual in Banyuwangi—offerings, incense—are not present, and if the party is still going strong there is no

necessity to perform *Seblang Subuh* at all.

It is possible that *Seblang Subuh* has not so much a ritual function as a ritual *association* that makes it, or made it in the past, an appropriate conclusion to celebrations of rites of passage. But I have on one occasion seen it used in a way that suggests that its power to purify—perhaps not magically, but aesthetically—is real. This was a particularly tense wedding performance. Temu, the singer heard in the present recordings, was the *gandrung*. By 1:00 there were only a few guests—a small group of Americans, some women on the fringes of the seating area, a clump of people who played cards the whole evening, oblivious to the dancing, and, finally, some late arrivals, a group of men who had been drinking already and proceeded to drink more. These late were the only people there who could be expected to dance, but they refused. Temu would sing a *repen*, and nothing would happen, no one would stand up to dance; she would sing another *repen*, and still nothing. The triangle player tried to liven things up by clowning; he put on a dress, smeared white cream on his face, added eyebrows with coffee grounds, and did a broad comic routine about a weeping peasant woman. Nothing. The drinkers scarcely paid attention. They drank beer after beer, and began calling for *Seblang*, way too early.

In essence, the drinkers were mounting an attack on the structure of the performance: they were the only people present who could be asked to dance, and they were refusing to participate, demanding instead that it end untimely. The triangle player got more and more desperate; he wound up having one of the musicians pour a dipper of water over his head. Finally, after perhaps an hour and a half of this, the drinkers staggered to their feet and, in a manner of speaking, danced. But it seemed clear to all that this was a capitulation, for as soon as they finished an elderly woman who somehow represented the host literally chased them away from the party, grabbing bottles out of their hands, ripping dance scarves off their necks, and scolding them roundly. The musicians took a 45-minute break.

And then they did *Seblang Subuh*. It began with the *gandrung* kneeling next to the triangle player, facing in toward the musicians, away from the dance space. (Later she stood and faced the spectators again.) The performance was by no means solemn—at several points Temu danced directly in front of the seated triangle player, switching her behind

rapidly from side to side like the movement of a horse's tail; the triangle player, meanwhile, moved his head in tandem with her behind, as though it were slapping him this way and that. For over an hour they performed, with strength and energy that I believe they drew mainly from the seriousness of their intent: to reaffirm the art of *gandrung* in the face of the drinkers' assault, to use the order and restraint of its music and dance to restore the order that had been disturbed. This seems to me to be a possible explanation of *Seblang Subuh's* function in general, despite the fact that the function is now often forgone: to assert, after an evening of unpredictable and perhaps clumsy or even frightening encounters, the order and control of art.

—Philip Yampolsky

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Notes on the music

—adapted and translated from an unpublished essay by Rahayu Supanggah

The ensemble

The modern *gandrung* ensemble contains, in addition to the *gandrung* (female singer and dancer):

- 2 violins (*biola*), one of which is called *biola pantus* and functions as leader of the melody.

- 1 triangle (*kluncing*), made of an iron rod and struck with an iron beater.

- 2 drums (*kendhang*), positioned horizontally and played by a single musician. The use of two drums is

new, beginning in the late 1970s. Before that time, only one drum was used; it was played in a style resembling that of drumming for East Javanese gamelan music. The two-drum style shows the influence perhaps of Balinese drumming and almost certainly of the very popular Sundanese drumming-style known as *jaipongan*, which is also the source of the Banyuwangi drummer's technique of using his heel to change the tension (and thus the pitch) of the drumhead.

- 2 small iron kettle-gongs (*kethuk*), played by one musician. The larger and lower-pitched kettle is "female"; the smaller, "male" *kethuk* is pitched about a fourth or fifth higher. The *kethuk* often maintain a steady high-low-high, high-low-high rhythm but sometimes match the rhythms of the drums.

- 1 hanging gong (*gong*). The gong has two sounds: a deep sound achieved by striking the instrument directly on the boss, and a higher-pitched sound made when the face is struck, off the boss. This is a more economical and portable way of achieving the effect of the pair of contrasting gongs (*kempul* and *gong*) common elsewhere in Java. The gong is suspended from a tree, a pole, or anything else handy; it does not have a special gong-stand.

Tuning

Various opinions have been offered about the tuning of the music of *gandrung Banyuwangi*. Some say it is the Western diatonic tuning; others say it is *slendro*, a pentatonic tuning (or tuning-class) used in Javanese, Sundanese, and Balinese music; and still others say it is "mandarin," i.e., Chinese. *Gandrung* musicians call it simply "Banyuwangi tuning," and they are of course correct; problems arise only if we try to describe it with reference to some other system.

I myself, as a Javanese musician involved for thirty years with the tunings of Javanese gamelan music, am inclined to regard the *gandrung* tuning as predominantly *slendro*. The basic characteristic of *slendro* is five intervals that are roughly equidistant, but there are many varieties of the basic form, since the precise size of the intervals is variable, and so is the absolute pitch of the tones. The tones are conventionally designated by numbers: 1 2 3 5 6. Although in theory the intervals between the tones are nearly equidistant, in practice (at least in Central Java) the distance between 3 and 5 and between 6 and 1 is usually greater

than that between 1 and 2 or 5 and 6. The most flexible interval is between 1 and 2. As for the absolute pitch of *slendro*: although again there is no fixed standard, it is nearly always the case (again, in Central Java) that one octave of pitch 6 lies around 425 Hz, give or take 100 Hz.

Gandrung tuning agrees with Central Javanese *slendro* both in interval structure and in its "semi-absolute pitch." Other support for considering the *gandrung* tuning to be *slendro* is found in the fact that much of the modern *gandrung* repertoire also belongs to ritual *seblang*, whose ensemble is unequivocally *slendro*; and in the difficulty some *gandrung* have in singing pop songs in Western tunings when these are requested as *repen*.

It is sometimes claimed that *gandrung* tuning is diatonic, because the ensemble uses violins. There are two problems with this argument. In the first place, violins do not have frets, and they are therefore capable of playing in any tuning, not just the diatonic Western one. Secondly, although the *gandrung* violin has the usual four strings, only two of them are normally played; the third string is very rarely used, and the fourth one never—it is left untuned. This suggests that the violin may be a relatively recent substitute for the two-stringed *rebab*, found in Javanese and Balinese gamelan music, where it may play in *slendro* or *pelog* (another tuning-class) but not in the diatonic Western tuning.

All these things being so, it is nevertheless true that more and more music in Western scales is heard in Banyuwangi, particularly in popular music forms that use Western instruments of fixed pitch, such as Casio organs and other electronic keyboards. These instruments, which are considered modern, require all other melody instruments, as well as the singers, to adjust to them and use Western tuning. Thus the tuning itself becomes modern by association. There is, for example, a kind of music heard on cassette that is called *gandrung modern*; it features songs composed and played in a sort of *gandrung* style. In the ensemble, a Casio keyboard is substituted for the violin. This and other examples demonstrate an ongoing erosion of the position of *slendro* in Banyuwangi music.

Repertoire

For the opening *jejer*, for the dances between the *gandrung* and guests, and for *Seblang Subuh*, the

music is mainly "traditional" Banyuwangi songs: *Embat-embat*, *Erang-erang*, *Keok-keok*, the songs heard on this recording, and so forth. Modern compositions, *kreasi*, are sometimes used for dance segments, though they are by no means as well known as the standard pieces. Popular songs in Banyuwangi style, and other popular songs from elsewhere in Indonesia, may be sung as *repen*. More common as *repen*, however, are songs from "the west"—that is, East and Central Java. *Gandrung* learn these pieces from radio and cassettes, and their texts are word-for-word copies of the widely-disseminated models. Some of the most popular Javanese songs used as *repen* are *Kutut Manggung*, *Uler Kambang*, and *Dhandhang Gula Tlutur*.

Commentary on the selections

by Philip Yampolsky

The texts of *Seblang Subuh*, and indeed of all traditional *gandrung* songs, are highly allusive. The ethnomusicologist Paul Wolbers, who has done extended research in Banyuwangi and has collected numerous texts of *gandrung* songs, has asked many singers and others there about the meanings of the texts, and he has found that there is very little uniformity in the answers. It seems likely that in many cases the meaning is no longer well understood, and that some of the texts are by now corrupted.

Actually, the texts of these songs consist largely of verses or verse fragments that are independent of the particular songs. Most songs have one or two requisite verses that are usually sung at the beginning, but after that the singer chooses from her stock. In Banyuwangi, the optional verses are called *pantun*, but they rarely exhibit the characteristics of the Malay quatrain of that name—often, in fact, they are not quatrains but couplets, and according to Rahayu Supanggah they are more akin to the *wangsalan* and *parikan* of Javanese poetry.

The *gandrung* sings her verses in a highly melismatic style that involves deliberate distortion of the vowels. She also inserts a number of stock words and phrases into the line to extend it and make it fit the melody: *yara* ("yes,"), *uwis* ("already"), *jare* ("it is said," or "he said"), *kakang* ("older brother"), *paman* ("uncle"), *awak kula* ("I," "my body"), etc. These phrases usually have a rhythmic rather than semantic function in the line.

In contrast to the *gandrung*, the triangle player, in the unmetered introductory sections of certain songs—when the verses are by and large the requisite ones—speaks portions of the *gandrung*'s text clearly, anticipating what she is about to sing, as if cueing her (though in fact an experienced *gandrung* like Temu needs no guidance to get through her texts). He also peppers his lines with short phrases of encouragement, of praise, of teasing; in dance passages, he instructs the *gandrung* (again, probably unnecessarily) to move forward or backward, speed up, don't hurry, put a little oomph into it, and so on.

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

In the comments that follow, I do not attempt a translation of the texts. But where possible, I identify some of the themes that occur in the songs as Temu sings them here, and I summarize the sketchy comments made by some of the musicians regarding the dance and the function of the various sections.

1. Delimoan

"We promised to live and die together / but you went on ahead. / White fog - you left and went home." Given the musicians' comments on *Candra Dewi* (track 2), this may be addressed to the heavenly nymph Nawangwulan. Most of Temu's verses here concern flowers and plants. "Cut off the leaf - who cares about me?"

2. Candra Dewi

In this section, the musicians said, the dancer represents the heavenly nymph Nawangwulan, well-known to Javanese from the folktale of Jaka Tarub. Nawangwulan lives with Jaka Tarub and bears him a child, but eventually she leaves them and returns to heaven. Apparently, an equation is made between the *gandrung*'s brief sojourn among the guests and Nawangwulan's time on earth. In the verses, the *gandrung* is also equated with the moon (*candra*): both shine at night but retire as dawn approaches.

"The full moon has disappeared / It comes and goes - blossoms in the evening [like the] *petetan* flower. / Wilted, wilted - the *srigawe* leaf / It's already 4:00, already 4:30 / Ask the host to understand / If we did something wrong we ask to be forgiven."

She also takes leave of the women of the house, saying that it is already morning and they must relight the fires they put out the night before. At one point she says "it's time now, it's time now, take care of the child," which may be another injunction to the women, or is perhaps a reference to Nawangwulan's departure.

The second part of *Candra Dewi* is usually (as here) a stop-and-go sequence in which the triangle player repeatedly interrupts the song to tease the dancer. The musicians say that the triangle player is "joking" with the *gandrung*.

3. Seblang Lokento

According to the musicians, *Seblang Lokento* concerns a child (Nawangwulan's?) who is unloved and ill-treated, made to sweep floors like a servant. The dance includes a sweeping movement. The song is famously sad and can make people weep. It contains several verses on the order of "I am destroyed," and "a small piece of wood supports a great pillar / I have fallen in a heap."

4. Padha Nonton

Padha Nonton is sung only briefly in *Seblang Subuh*, but to considerable effect, since it recapitulates the beginning of the performance six or eight hours earlier: *Padha Nonton*, in a long version, is the very first song the *gandrung* sings in the opening *jejer*. Its lyrics are thought to refer to the suffering of peasants forced to work without pay for the colonial government. Paul Wolbers suggests that the well-known first verse means: "All observe as the flowers [the word used also means "slaves," and both meanings may be intended here] are broken / the stems of the flowers on the road / the young men moving forward." There is no dance.

5. Jaran Dhawuk

The dancer's movements depict a horse (*jaran*) dancing. The lyrics say, "Black and white horse, dance [paw the ground] / Out in the town square / Dance well / A nymph is coming quickly." Perhaps the nymph is Nawangwulan.

6. Layar Kumendhung

The title means "sails on a mast," i.e., several sails, one above another. Many of the lines contain the injunction to wake up (*lilira*).

7. Sekar Jenang

In *Sekar Jenang*, the *gandrung* applauds herself with a clapping movement. "Jenang flowers, the yellow moon has risen / great and small descend, I ask forgiveness." This is the last song of *Seblang Subuh* proper; after it come the three extra dances and a brief instrumental finale.

8. Erang-erang Subuh

The meaning of the text is obscure.

9. Sawung Galing

Again, the meaning is obscure. The title may refer to an item of royal regalia in Central Java, a silver rooster.

10. Opak Apem

Some of these verses seem to be about serving food and drink, others about villages in Banyuwangi. The music consists of a long, beautifully controlled acceleration.

11. Giro

A very brief closing melody played by the ensemble without singer.

Sung by Gandrung Temu; with Basuki, male voice/triangle; Anwar, drums; Ahmad, violin; Nahyo, violin; Adenan, kethuk; Suwarno, gong.

Recorded outdoors in Desa Kemiren, Banyuwangi, on 15 October 1990, using a Sony TCD-D10 Pro DAT recorder, a Sonosax SX-PR mixer (six in, two out), four Sennheiser MKH-40 cardioid condenser microphones, and two Electro-Voice RE18 cardioid dynamic microphones.

Recorded and edited by Philip Yampolsky
Annotations by Rahayu Supanggah and Philip Yampolsky
Recording assistant: Joko Kurnain
Research team: Rahayu Supanggah, A. L. Suwardi, Joko Kurnain, Tinuk Yampolsky, Philip Yampolsky
Photographs: Joko Kurnain
Production assistant: Ed O'Reilly
Mastered at Airshow by David Glasser
Production coordination by Matt Walters

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About the editor

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

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

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

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Tanjidor, Topeng Betawi, and Ajeng [West Java]



MUSIC OF INDONESIA, VOL. 1:

East Java 1--Songs Before Dawn: Gandrung Banyuwangi

Liner note supplement, 04/04/2008

Recorded, edited, and annotated by Philip Yampolsky. 65 minutes. SWF 40055 (1991)

Updates by Philip Yampolsky

In the published commentary, it is stated that ritual seblang is now performed only by old women, "who dance for hours at a time in trance, with their eyes closed, guided by assistants." This is true for Bakungan, one of the two villages where ritual seblang is still performed, but it is not true for the other village, Olihsari, where, according to Paul Wolbers, the dancer is typically an adolescent girl.

Bernard Arps, in a personal communication, has challenged the interpretation of the lyrics of Padha Nonton (track 4) as referring to the sufferings of peasants under the colonial regime. See also the rejection of this reading in Wessing 1999 (reference below). One problem is that the identification of the word for flowers with the word for slaves seems to be incorrect. On p.2, at the bottom of the third column of the printed booklet, we say that "the normal concomitants of ritual in Banyuwangi (offerings, incense) are not present" in Seblang Subuh.

This is incorrect: Tinuk Yampolsky noticed incense and offerings at performances our team attended, and Paul Wolbers also reports them. However, the basic point of our remark in the text (that Seblang Subuh itself is not ritually marked) is not affected by this correction. The incense and offerings observed were for the whole performance, not just for the Seblang Subuh section.

Track List

1. Delimoan
2. Candra Dewi
3. Seblang Lokento
4. Padha Nonton
5. Jaran Dhawuk
6. Layar Kumendhung
7. Sekar Jenang
8. Erang-erang Subuh
9. Sawung Galing
10. Opak Apem
11. Giro

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**Note: the "Notes on the Music" by Rahayu Supanggah that appear in the album commentary for volume 1 were adapted and translated from a preliminary, unpublished version of this article.*

Transcriptions

The text was transcribed by Al. Suwardi, in consultation with Basuki, in October 1990.

G stands for the *gandrung* (the female singer/dancer), K for the player of the *kluncing* or triangle. The two performers' words frequently overlap. Suwardi's method for representing this is as follows: for each group of text lines, one or a group of asterisks in the *gandrung's* line marks (approximately) the point where the corresponding phrase in the *kluncing*-player's line (that is, the phrase preceded by the same number of asterisks) begins.

After the transcription of the text, a few corrections are noted and some references to published works are added.

1. Delimoan

K: Ee, aranana thik garapen somayane thik.

G: Wis yara * somayane ** urip bareng *** yara mati bareng ****

K: * Dhuh somayane aranana yothik. ** E, don, garapen urip bareng mati bareng thik. *** Yak, mati bareng aranana nduk. **** Ee, wadon, yak aprua nduk, rada aranana thik, kari.

G: Wis * yara kari-kari ** rika tinggal *** mlaku solung eman ****

K: * Kari-kari nduk. ** Ee, moga-moga yothik, paringana slamet. *** Mlaku solung nduk. **** Ee, ya don, kang sinabiar, sapa sabiar ya sobur.

G: Wis yara mendhung potih * wis tegane ** rika ninggal molih

K: * E-e-e-e, tegane, tegane thik. ** Rika ninggal molih nduk.

G: Layung-layung * wis lembayung yara sulure kacang **

K: * Dhuh, aranana wis lembayung nduk, lembayung nduk. ** Ee, wadon, rada megawea nduk, mulai kerja lagi nak, pelan-pelan wadon.



G: Wis yara kembang wenih * yara wis kang solung **

K: * Ee, abene sapa, abene sapa yothik. ** Ya nduk.

G: Ngajaki balik maning * wis ** yara kembang lirang ***

K: * Yaa, enak-enakena thik mompung enak yothik. ** E-e-e. *** Ee, sama dengan kepala, kepala nak.

G: Janji mati * aja rika buang-buang **

K: * Ee, kepala dimainkan thik, pelan-pelan yothik. ** Ee, dhuh, kang ayem don.

G: Wis * yara kembang jajang, wis sun tinggal yara ** jare separan-paran

K: * Ee, o, o, o-a-o, yaa. ** Yaa dhuh.

G: Kembang jahe * yara ** kepalang wis ana kang duwe ***

K: * Ee. ** Yaa, ditimbang thik. *** Yaa satu lagi nak, satu lagi nak, ee, balenana maning yothik.

G: Wis yara * ancur kaca ** kari kerasa-rasa *** yara awak **** kula *****

K: * E-e-e, o-a-o. ** Eeyai, wadon, ya nduk, aprua thik, enak-enakena thik, mompung enak yothik. *** Dhuh, e, o, o. **** Dhuh, mesakake awak ndika wadon. ***** Aja kesusu.

G: Wis * yara ngintel godong ** sinten kang welas *** yara nyang awak kula

K: * Ee, kesusu sapa disusonai, aut, aai. ** Gaya-gaya. *** Oo-e, aprua nduk, rada thik landhungna suarane thik.

G: Wis * griya alit wonten pinggire margi. ** Jaganana yara awak kula ***

K: * Ooe, e-e. ** Wadon, wong ayu nduk. *** Yaa.

G: Soling dami ketemben- * temben yara awak kula

K: * Ee, awake sapa wadon. Ee, mulai berangkat thik yaa. Aai, e-e-e-e-e-e. Aai. Ooa aprua nduk, aut, lalalelo lalalelo. Yoo-ee. Ee aranana thik garapen Sandra Dewi thik.

2. Candra Dewi

G: Candra Dewi * jare paman yara murta siyah **

K: * Murta siyah. ** E, wadon, garapen ping loro ping loro thik, Candra Dewi yothik.

G: Candra Dewi jare paman * yara murta siyah ** eman ***

K: * Murta siyah. ** Ee Allah. *** Ayo ayo, ee aranana mara mondur.

G: Yara mara mondur * mara mondur ** mekar sore kembang petetan ***

K: * Eeyaa mara mondur aranana thik. ** E, mekar sore kembang petetan. *** Ee yaa, aut.

G: Kremping sawi * pasar kutha ** yara Banyuwangi ***

K: * Aai yaa. ** Aa, ho-a, ho-a, ee. ** Ea aprua thik megawe don alon-alonan thik, berjalan pelan-pelan yothik.

G: Kremping sawi, pasar kutha yara Banyuwangi * eman **



K: * Ee dhuh. ** Sama dengan kepala dimainkan nduk, alon-alonan thik, ee aja lali thik, sampur dimaina, haa.

G: Yara seblang sobuh, seblang subuh * esun arane mboke dewi **

K: * E, awas, satu, dua, tiga, eya. ** E, mulai dimainkan lagi nak, aut, ho-ha, nodi donak nodi donak nodi donak aplak aplog aae.

G: Wis sondari * jare paman yara ** sundariya ***

K: * Ee, jalan diperbaiki nak aut. ** Yaa. *** Ee yaa satu pantatnya dimainkan thik, aae.

G: Wis sundari * jare paman yara sundariya ** eman ***

K: * Yeeoo dhuh. ** Yaa. *** Enak-enakena don, mompung enak, nawai selag sing enak yothik.

G: Yara wis wayahe * wis wayahe ** jare momong anake ***

K: * O, oe-oe-oe, oe. ** Ee jangan lupa nduk, dua kali thik, dua kali yothik, satu dua. *** Dua satu, satu dua.

G: Wis pondari * jare paman ** diwola-wali ***

K: * Dhuh, e-e. ** Yaa. ** Lelalo, la le lo.

G: Wis pondari * jare paman ** yara diwola-wali ***

K: * Yaa, rada landhungna sithik nak suarane ** rada landhung sithik engkas suarane yothik. *** Oe-oe-oe. Wadon, wong ayu nduk, ee yak.

G: Aja turu * aja turu ** jare paman badan sobuh ***

K: * O-o, o-o, ee yak. ** E, ya tiga kali angkat, satu dua tiga, dhuh. *** Tiga dua satu, setong dua telok, yaa.

G: Alum-alum * jare kakang ** godong srigawe ***

K: * Telok duak setong. ** Satu dua tiga, oo. *** Tiga dua satu yaa, enak-enakena thik, satu dua tiga.

G: Alum-alum * jare paman ** godong srigawe ***

K: * Tiga dua satu. ** O-a-o. *** E, muga Allah. Kang ayem don.

G: Yara wis jam papat * wis jam papat ** yara setengah lima ***

K: * Ee yak, aut, ai. ** Yaa ampat kali yak, ampat kali, tu dua tiga ampat yaa *** ampat tiga dua satu, o, satu dua tiga ampat haa.

G: Nedhi maklum * jare paman nyang kang duwe gawe **

K: * Enak-enakena, ampat tiga dua satu, o, a. ** Yaa, ee, satu dua tiga ampat, ampat tiga dua satu.

G: Nedhi maklum * jare paman nyang kang duwe gawe **

K: * Setong duak telok empat, empat telok duak etong. ** E-a-e-a, ee.

G: Menawi lepat * menawi lepat ** nedhi sepura ***



K: * Ee. ** E, don, aprua thik. *** Ee.

G: Alum-alum * yara godonge etom **

K: * Oo, rada cepetna yothik. ** Rada cepetna nduk.

G: Alum-alum * yara godonge etom **

K: * Oe. ** Aa.

G: Yara * gawe kopat, gawe kopat **

K: * Ee. ** Yaa, e, don, aprua nduk iki mulai wergake obah kepala saja. Yaa, sekarang dimulai sampur dilempar kemuka, aut yak mulai, berangkat, awas thik.

G: Gawe kopat oleh mung enem *

K: * Eyaa, o-a-o-a-o-a, balik kanan.

G: Nedhi maklum *

K: * Stop. Maju jalan, mulai, grak. Stop, berhenti lagi sebentar. Ganti langkah, mulai, aut. E, wadon.

G: Nedhi maklum * nedhi maklum ** jare paman nyang dolur penonton ***

K: * Ee. ** E-e-e. *** Ee mandar muga nak paringana slamet awak rika yothik. Eya, cas, cos, coplok-coplok, celeret.

G: Menawi kula lepat * menawi kula lepat **

K: * Celeret celeret. ** Stop. Laa iki modhun maning thik, aprua wergake obah kamitua bahu hang kanan. Sekarang dimulai sampur dilempar kemuka, aut yak mulai berangkat. Eeyaa dhuh a-a-e-a-e-a, eeaa.

G: Lobok-lobok *

K: * Stop. Maju jalan, mulai grak.

G: Uyah terasi *

K: * Hoop. Ganti langkah nduk, aut mulai berangkat. E, wadon, suarane thik.

G: Lobok-lobok jare paman * uyah terasi eman **

K: * E, e, e, eeaa. ** Ngalar ngidul, ngulaon bali ngetan yara. O yaa cas, cos, coplok-coplok, celeret tiba nyemplung, mbokira kempang apa, e-a, ana, o-a.

G: Yara kayu santen, kayu santen *

K: * Stop, la iki turun lagi kebawah nduk aprua wergake obah bokong dua kali terus atret, ee sama nampa lamaran thik, aut yak mulai berangkat, mulai grak.

G: Kayu santen cagak keluwih *

K: * Ee wadon.

G: Embok-embok kula nyuwun permisi *

K: * Aaee, ee.



G: Embok-embok * jare paman kula nyuwun permisi eman **

K: * Ooe, satu dua. ** Ee yak, e don, ya rada encigna yothik.

G: Yara benjing sonten, benjing sonten *

K: * Stop. Laa aprua nak iki wergake moli ngouyuh thik, ya terus atret, iki mulai berangkat, mulai. Oo aprua nduk, yaa aut, aae. Atho.

G: Geni mati yara dendenana *

K: * Oo, wadon, wong ayu nduk.

G: Geni mati jare paman yara dendenana *

K: * Yaa, e don aprua uncalana thik sampure thik.

G: Yara olah keluwih * olah keluwih **

K: * Ee yaa. ** Stop. Laa, aprua nak iki wergake orag asem teka ring nduwur thik rada oragen yothik, lakanane garapen naik turun, munggah mudhun, aut, yak, muali berangkat grak yaa.

G: Olah keluwih * kari banyune

K: * Ee, ya aprua nduk rada cepetna thik ya awas, e-e-e.

G: Mompung saiki * jare paman yara ladenana **

K: * Ee, dhuh. ** Wadon, iya nduk aprua thik wadon.

G: Mompung saiki jare paman yara ladenana *

K: * Ee tambah lagi thik, a-a, o-o, ee.

G: Yara ngajak molih * ngajak molih **

K: * E-e, e-e. ** Yaa, aprua nak iki wergake orag lindau, teka ring nduwur mengisor, aprua thik, rada cemplorotna lakonane yothik, aut yak mulai berangkat grak, yaa cepetna nduk, aae, oo, e.

G: Candra Dewi yara murta siyah *

K: * Hoeyaa, ee.

G: Mara mundur mekar sore kembang petetan *

K: * E-e-e, e, ooe sabarana thik. Laa, ee rada papagna yothik, papagna thik, papagna thik. E don, rada papagna thik, ee, glothak, glothak krok, wadhuh rek, ya enak kak. E aprua nduk, iki aranana thik aprua garapen yadhuh kakang yara yothik.

3. Seblang Lokento

G: Yadhuh kakang yara * wis adu kelendhi **

K: * Ooe wis adu kelendhi nduk. ** E, e, wadon, wong ayu thik, aranana Seblang-seblang Lokento nak.

G: Seblang * lokento **

K: * Seblang lokento nduk. ** Dhuh kang sabar thik, kang sabar, kang sabar, ee sing kang dadi.



G: Sing kang * dadi ** yara lencakana ***

K: * Sing kang dadi. ** Oo abene sapa iku yooh. *** Eeyai wadon, eya nduk, sambata maning thik, maning, yadhuh.

G: Yadhuh paman, yara wis adu kelendhi *

K: ** Ee aprua thik aranana nduk aranana thik aranana. Eya aranana thik layung-layung.

G: Layung-layung eman *

K: * Dhuh garapen wis, wis, lembayung thik.

G: Wis lem- * bayung ** yara sulure kacang ***

K: * Lembayung nduk. ** Oo lembayung sulure kacang thik aranana. *** Ee wadon, wong ayu nduk, aja kesusau, aja teledhor, yadhuh kakang thik.

G: Yadhuh kakang * wis adu kelendhi **

K: * Yaa wis adu kelendhi awak kula nak. ** Ee aranana thik, kertas putih minulis mangsi thik.

G: Kertas potih * yara minulis mangsi **

K: * Minulis mangsi aranana yothik. ** Ee Allah, muga Allah paringana slamet, paringana payuhit.

G: Surat wa- * rise ** jare badan *** kula ****

K: * Warisan nak. ** Dhuh, surat warise abadan kula. *** Yaa. **** Laa kang ayem wis don, dadia nang kepundung-kepundungan thik kang ayem.

G: Yadhuh kakang yara rika rungokena *

K: * Ee aprua thik aranana nduk garapen ngranjang gula thik.

G: Ngranjang * gula ** wis wa- *** yahe **** erek-erek erekan *****

K: * Yaa ngranjang gula aranana yothik. ** E, e, e don, wis wayahe thik. *** Yaa. **** Yaa erek erekan thik. ***** Oo kang ayem.

G: Yadhuh paman rika rungokena *

K: * E, cari-cari sendiri nak aprua thik.

G: Kayu cendhek kang minunjang saka *

K: * Ee aranana-aranana glebagan thik, glebagan thik.

G: Gelibagan * yara awak ** kula ***

K: * Dhuh, awake sapa, awake sapa. ** Ee yak aut, aai. *** O yadhuh.

G: Yadhuh paman wis adu kelendhi *

K: * Eea, kayu cendhek minunjang lambang thik.

G: Kayu cendhek * kang minunjang lambang **

K: * E-e. ** Ee wayahe don, wayahe don.

G: Wis wayahe * sander-sanderan **



K: * Wayahe sander-sanderan yothik. ** Aee, e, e.

G: Adhuh paman wis adu * kelendhi

K: * Oo rada cepetna wadon.

G: Manuk cemeng yara kang * cawang buntute

K: * Yaa.

G: Kari kerontang-ranting * yara badan kula

K: * Ooe, o.

G: Yadhuh paman wis adu kelendhi *

K: * Hoyaa.

G: Manuk abang kang potih endhase, njaluk tolung * yara awak kula

K: * E-e-e-e-e.

G: Yadhuh paman * wis adu kelendhi

K: * Aut, aae.

G: Manuk cemeng kang potih endhase *

K: * Lo la le, la le.

G: Gandhul- * ana, gandhulana awak kula **

K: * O-o-o-o-o-o. ** Eyaa.

G: Yadhuh paman wis adu kelendhi *

K: * Ee aprua thik rada papagna maning wadon. Laa aprua thik aranana Padha Nonton kang sinabar yothik. Yak, tarik suara nak.

4. Padha Nonton

G: Padha * nonton yara **

K: * Ee, nonton nduk, nonton nduk. ** Oo, garapen pudhak sempal kang sinabar thik.

G: Pudhak * sempal eman **

K: * Sempal nak. ** Laa aranana maning thik, maning, garapen ring alorung nak.

G: Ring a- * lorung eman **

K: * Oo, ring alorung nduk. ** E, wadon, aprua thik garapen ya pandhite nak.

G: Ya pan- * yara pandhite mula **

K: * Pandhite nak. Pandhite. ** Oo, Allah. Yara podhak sempal thik.

G: Rika pudhak sempal *

K: * E, aprua don, rada cokoten lambene thik.

G: Wis lambe- * lambeane ** lambeane para putra ***



K: * Yee lambeane wadon. ** Dhuh megawea maning thik, megawea maning yothik, aut. ***
Aaee, yaa, e.

5. Jaran Dhawuk

G: Jaran dhawuk * yara wis nyiriga
K: * Ee sama dengan kepala dimainkan nduk, e-e-e-e.

G: Jare paman ring alun-alun *
K: * Oo wadon, wong ayu nduk.

G: Yara nyiriga jare paman nyiriga yoga wis *
K: * Eeop, aai, yaa.

G: Ana wida- * widadari buru teka **
K: * E-e-e-e-e. ** Ee sampure thik rada uncalna thik, aut.

G: Kembang menur yara melik-melik *
K: * Ee.

G: Jare paman ring babentur *
K: * Hoyaa, e-e-e.

G: Yara sun siram jare * paman yara siram alus yara **
K: * Enak-enakena jare, don. ** Ayora oe, aai.

G: Wis sun pethik, sun pethik * mencirat ati **
K: * Awas. ** E-e-e.

G: Lare angon, yara gunuk rika *
K: * Aut.

G: Jare paman paculana *
K: * E-e-e-e-ae.

G: Sun tanduri * jare paman kacang lanjaran yara **
K: * Oo, tandangana yothik. ** Yaa.

G: Wis saonting, saoting oleh perawan *
K: * Eeyaae, ee yaa, aprua nduk, aranana Layar-layar Kumendhung yothik.

6. Layar Kumendhung

G: Layar * layar kumendhung **
K: * Oo layar kumendhung nduk. ** Laa kang ayam thik, kang ayam, aja kesusu don,
garapen ombak umbul.

G: Ombak ombul * yara ring segara **



K: * Oo, enak-enakena thik, enak-enakena thik. ** Laa segarane nak.

G: Wis sega- * rane yara tuwan ** yara rika tuwan agung

K: * Segarane thik. ** Hoo tuwyan agung-agung nduk, tuwyan agung-agung nduk.

G: Yara rika tuwan agung *

K: * Ee, wis temenggung, kula nunggang kreta jare yothik.

G: Kang tumenggung jare kakang yara numpak kereta *

K: * Ee wadon aprua thik garapen kang nomer loro nak, aranana lilira kanton.

G: Lilira * lilira kanton ** sakantune yara lilira yoga ***

K: * Lilira kanton ** oo, garapen sak kantune nak. *** Ee sapanen nak, sapanen nak.

G: Wis sa- * panen ** yara dhayoh *** dhayoh rika ****

K: * Dhuh sapanen aranana nduk. ** Yaa tamu ndika thik, tamu ndika thik. *** Ee kang wonten ngriki yothik. **** E wadon, iya nduk, mbok sur kurba nak.

G: Mbok sur kurba * jare paman yara milu tama **

K: * Ee, milu tama thik, milu tama thik. ** Ee, wadon, wong ayu nduk, aranana lilira kile.

G: Lilira kile * lilira kile ** sabuk cindhe *** yara ring gurise ****

K: * Lilira kile thik, lilira kile thik. ** Sabuk cindhe. *** Ring gurise. **** Ee, wadon, wong ayu nduk, aranana thik, sambata thik, kakang-kakang yothik.

G: Wis kakang * kakang ** yara ngeli- *** lira **** sawah benda *****

K: * Kakang-kakang thik. ** Hee ngelilira nak. *** Ngelilira nak. **** Oo, eya thik. ***** Ee gelang selaka aranana thik.

G: Jare kakang rika gelang selaka *

K: * Ee, don, aranana maning thik. Sekar, sekar, aae.

7. Sekar Jenang

G: Sekar-sekar jenang, wis wulan ndadari koning *

K: * Agung alit.

G: Agung alit tumuruna * kawula nyuwun sepura

K: * Ooe, awas, aa.

G: Sekar-sekar jenang * wis wulan ndadari koning

K: * E, e, e, e.

G: Agung alit tumuruna * kawula nyuwun sepura

K: * Ee, aut, yaa, aut, ee aprua wadon aranana thik, yak cari.



8. Erang-Erang Subuh

G: Yara wetan mendhung * yara kulon mendhung ** yara ***

K: * Oo balenana yothik. ** E-e. *** Udan sore nak.

G: Udan sore * jare paman yara resa risi **

K: * Ya resa risi wadon. ** Tul jaenak jahe jatul jaebi, yak.

G: Emak nondhung * yara bapak nondhung eman yara **

K: * Oo. ** Ee, sama dengan kepala dimainkan nduk, endhase rada obah-obaha yothik.

G: Kang ditundhung jare paman kari manise *

K: * Nenane, o.

G: Yara emping-emping, yara emping-emping yara *

K: * Yaa rada landhungna thik suarane yothik.

G: Lare cilik jare paman yara manjer keling *

K: * O-o-o, gaya-gaya.

G: Wis mudhuna * yara wis mudhuna ** mula

K: * Aae. ** Aae.

G: Wong ketampik * jare paman yara udenge bathik **

K: * Ee, aprua wadon, a iyaa. ** Ee, aprua nduk aranana rada singkatan thik, suarane yothik.

9. Sawung Galing

G: Sawung galing kepudang cucuke * koning

K: * Cucuke koning nduk.

G: Kembang jambu karo *

K: * Aut nana nena nana yak aranana eta-eto nduk.

G: Yara eta-eto * beras kotah ana ring peloncok **

K: * Oo beras kotah thik, beras kotah thik. ** Eeaa, puputana nduk.

G: Puputana * puputana sedina masa putusa **

K: * Sedina masa putusa jare. ** E, e.

G: Lenggong-lenggong ati * susah tuku kinang wancine kothong **

K: * Ee. ** Enak-enakena thik.

G: Kembang jambu karo *

K: * Ee, aprua thik sampure rada uncalna yothik, aai. Yaa cari-cari sendiri nak.

G: Suruh duwe * bako, gambir, jambe, enjet duwe



K: * Dhuh muga-muga thik paringana slamet.

G: Ran- * dhane rika tuku nyang kuna **

K: * Aut, yaa awas. ** Oo.

G: Jahe wana * goyang ati rika timbangana **

K: * Yaa. ** Aaee, oo.

G: Lewang-lewung utange gampang * nyaure bengung **

K: * Awas, aut, ee. ** Lelo lelo lala.

G: Kembang jambu karo *

K: * Aut ya sampure uncalna maning thik. Oo, aai, he, ya tarik lagi suara.

G: Emak duwe yara bapak, kakang, adhik duwe *

K: * Mh, muga-muga thik, paringana teguh iman ndika yothik.

G: Randhane * awak ingsung disia-sia **

K: * Eyaa. ** Oo.

G: Lae-lae * wis kepalang rika ana kang duwe **

K: * Aai, ai-ai-ai-ai, ee. ** Eyaa.

G: Randu rambat * pelancongan badan kula **

K: * Dhuh, sabarana, o. ** Urr, gaya-gaya.

G: Kembang jambu karo *

K: * Ee, nano nano neno, nano neno, nano neno, ee, aut.

G: Yara suling dami ketemben-temben awak kula *

K: * Ee, oo.

G: Kembang wenih kang kidul wetan ya balik-balik maning *

K: * Aaee ya.

G: Gundha latar * wis sun gawe ayem-ayeman

K: * Oe-oe-oe.

G: Kembang jambu karo *

K: * E, nona noneno. Ee, endangana thik, endangana yothik.

G: Lae-lae * wis kepalang ana kang duwe **

K: * Ee. ** Eyaa, papakena nduk, ee, sampure don, ee aprua aranana yothik.

10. Opak Apem

G: Opak apem jala bia * opak apem jala bia **

K: * Dhuh. ** Ya opak gambir apa, apa thik.



G: Opak gambir yara karang emase *

K: * Ee, yaa.

G: Yadhuh kakang * yara wis adu kelendhi **

K: * Aut, e-e. ** Ee mlakua darat thik, mlakua darat yothik.

G: Kira sing gelem aja nggersula * kirane sing gelem aja nggersula

K: * Yaa.

G: Wong sun pikir * padha welase **

K: * Ee ** ae don, yadhuh.

G: Yadhuh paman yara * rungokena **

K: * E-e. ** Ee, aprua thik mlakua darat thik, mlakua darat thik.

G: Nuruti adhem sing adus-adus, nuruti adhem sing adus-adus *

K: * Aut dhuh, yah aut.

G: Nuruti panas yara sungkan megawe * yadhuh paman wis adu kelendhi

K: * Ee rada ndhaplanga jare wadon.

G: Nuruti * demen sing potus-potus, nuruti demen yara sing potus-potus

K: * E-e-e-e-e-e-e.

G: Serta wis welas yara seje kang duwe *

K: * Ee, nyiriga thik, nyiriga thik.

G: Yadhuh kakang * esuk-esuk aja megawe **

K: * Aut. ** Oo, sabarana nduk, sabarana thik.

G: Esuk-esuk aja megawe *

K: * Sapa sabar ya sobur yothik.

G: Ngombe kopi sapa kang ngladeni, yadhuh paman mbesuk-mbesuk sapa kang duwe *

K: * Ee.

G: Mbesuk-mbesuk sapa kang duwe kadar kanthi rika nggenteni

G: Yadhuh paman * wong Kemiren kabare padha tani

K: * Oooo, a-a-a-a.

G: Wong Kemiren kabare padha tani *

K: * Oooo yaa.

G: Ijo-ijo godhonge pari

G: Yadhuh paman * sakat bengen rika sun anteni **

K: * E-e-e-a-e. ** Wadon, ya nduk aprua thik wadon.



G: Sakat bengen rika sun anteni

G: Goroh * jodho wong sing mari-mari

K: * Rada landhungna suarane yothik.

G: Yadhuh paman * sarung-sarung kaya leris

K: * Aaee, o-o-o.

G: Sarung-sarung kaya leris, lorung-lorong * beangur putiha

K: * Ee.

G: Yadhuh * paman dorung-dorung kaya uwis **

K: * Awas, e. ** E-e-e-e-e-e.

G: Dorung-dorung kaya uwis, timbang worung beangur matia *

K: * Aaee.

G: Yadhuh paman * wong panase ring latar Cungking **

K: * Ee. ** Laa.

G: Panase * ring latar Cungking **

K: * Rada thik, rada antena ** aplok.

G: Adheme ring latar Kemiren *

K: * Ho-ha.

G: Yadhuh * paman welase keliwat sangking **

K: * Adhuh, dhuh-dhuh-dhuh-dhuh-dhuh. O-o. ** Gaya-gaya dhuh.

G: Wis welase keliwat sangking

G: Wong demen yara saka bengen *

K: * Ee.

G: Adhuh paman, sarung kawung luwasena *

K: * Oo, aprua thik rada enakena yothik.

G: Sarung kawung luwasena, sida mukti dianggo lembaran

G: Yadhuh paman * kadung worung awasena

K: * Ee.

G: Yara kadung worung awasena *

K: * E-e-e-e, aaee.

G: Kadung kanthi mari lebaran

G: Yadhuh * paman ana paran rika nyang Bali

K: * Ee.

G: Wis * nyang gonung methik kerantine

K: * Aut eeyaa.