

Night Music of West Sumatra

SALUANG,
RABAB PARIAMAN,
DENDANG PAUAH



MUSIC OF INDONESIA

6

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SALUANG, RABAB PARIAMAN, DENDANG PAUAH

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 Annotated by Hanefi and Philip Yampolsky
 Produced in collaboration with the Indonesian Society for the Performing Arts (MSPI)
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SALUANG

1. Padang Magek 6:00
2. Ratok Koto Tuo 8:21
3. Ratok Solok 3:12
4. Muaro Labuah 3:49
5. Pariaman Lamo 10:59

Tracks 1, 2, and 5 performed by Sawir Sutan Mudo and Nurasni, vocals, and Zaidir SK, *saluang*. Track 3 performed by Yunilma, vocal, and Amiruddin Datuk Kamuyang, *saluang*. Track 4 performed by Mariana, vocal, and Amiruddin Datuk Kamuyang, *saluang*.

RABAB PARIAMAN

6. Degran 5:06
7. Bukik Kuduang 4:53

Performed by Sidi Amir Hosen, vocal and rabab

DENDANG PAUAH

EXCERPTS FROM THE KABA LUBUAK
 SIKAPIANG

8. Pado-pado - Pakok Anam 12:28
9. Pakok Limo - Malereng 10:58
10. Lambok Malam 7:27

Performed by Harun Rajo Bujang, vocal, and Enceh K., *saluang*.

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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 USA) have larger populations, and few encompass a more bewildering diversity of societies and ways of life. Indonesia's people belong to more than 300 ethnic groups, speak almost as many languages, and inhabit some 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 *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 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.



NIGHT MUSIC OF WEST SUMATRA

This album is devoted to music from a single ethnic group, the Minangkabau of the province of Sumatera Barat (West Sumatra). The Minangkabau—or Minang, as they are often called—are the dominant population group in the province. Precise figures are unavailable, but on the basis of the 1990 census together with calculations offered in 1982 by the sociologist Tsuyoshi Kato, we estimate that there are roughly 2.9 million Minang in rural areas of West Sumatra, and another 700,000 in urban areas. Extrapolating from Kato, we estimate that a further 1.5 million Minang live elsewhere in Indonesia, outside West Sumatra.

The Minang homeland is the central highland region of the province. This area is called the *darek*, while the coastal plain (*pasisia*) and the highlands north, south, and east of the *darek* are known collectively as the *rantau*. Traditionally, young Minang men would leave the *darek* to establish themselves in the *rantau*, often spending years or decades there as traders or shopkeepers before returning home. Now, however, some Minang live their entire lives in the *rantau*, which has expanded conceptually to include virtually every corner of Indonesia and Malaysia. Nevertheless, even today many Minang retain a strong identification with the homeland and can trace their roots back to a *darek* village or hamlet.

The Minang language is closely related

to Melayu (Malay) and thus to standard Indonesian (which is essentially the same language as Melayu). Culturally also there are strong similarities between the Minang and the Melayu people, who are widespread along the coasts of Sumatra; and a fervent commitment to Islam (albeit tinged with unorthodox magical and shamanistic practices in rural areas) links the Minang not only to the Melayu but to the other Muslim peoples of Sumatra as well. But one feature of their social organization sets the Minang off from most other Muslims in Indonesia: lineage membership, and hence the right to inherit lineage property, is passed through women rather than through men. This feature has given women an unusually strong position in Minang society.

The Minangkabau have one of the richest traditions of performing arts to be found in Indonesia. The common occasions or circumstances of performance are family celebrations (weddings; circumcisions; the construction of a new house; a person's assumption of the rank of ceremonial leader) and community festivals (at harvest time; to inaugurate a mosque; to mark a religious holiday such as Muhammad's birthday or a secular one such as Indonesian Independence Day). Events often begin with a daytime procession, usually involving musicians playing an ensemble of hand-held kettle-gongs (*talempong*) and drums. For an event that is explicitly religious or one

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whose sponsor is particularly devout, the processional music may instead consist of singing on religious topics, accompanied by rhythms played on frame-drums.

The main entertainment usually begins in the evening and may continue until dawn. Here again, a religious genre (for example, *dikie*, *selawat dulang*, or *indang*) may be chosen if it is appropriate to the occasion or the hosts. Alternatively the entertainment may be a secular genre. If the host family wishes to be seen as modern or cosmopolitan, it may hire a pop band or a soloist playing popular tunes on an electronic organ. More commonly, a secular genre with roots in premodern Minang traditions will be chosen.

Of these, the most elaborate is *randai*, an outdoor theater form involving some twenty or thirty performers and combining dance, songs, instrumental music, and sung narrative with enacted scenes and spoken dialogue.

At the other end of the scale are indoor genres like the ones heard in this album, which use only one or two singers and one or two accompanying instruments. Some, such as *dendang Pauah* (and another, *sijobang*, not heard here), present a story in sung narrative; others, such as *rabab Pariaman* (and its close relative, *rabab pasisia selatan*), begin with free-standing, non-narrative songs but shift to sung

narrative later in the evening; one, *saluang*, has no narrative component at all and consists solely of free-standing songs. While the stories themselves are often well known, the singer tells them extemporaneously, and there is also an important element of spontaneity in the texts of the free-standing songs.

Typically, a performance begins late in the evening, perhaps after an earlier one—of pop music, possibly, or of Minang dances accompanied by *talempong*—has concluded. In the early phase of the performance the mood is usually light, and many verses deal, sometimes suggestively, with love; but as the night wears on the mood shades into nostalgia, melancholy, and outright sadness.

With their severely limited forces, these are quiet, intimate genres—night music—and they demand attention from their listeners. They do not always get it: people chat, smoke, and eat; they play cards or dominoes; boys and girls take advantage of proximity to flirt discreetly. By one or two in the morning, many of the original spectators have gone home, and most of those who remain are asleep. But a few still sit close to the performers, attending carefully to the poetry, murmuring appreciatively at a telling phrase, welcoming the next stage of the story.

To appreciate the extraordinary immediacy of such art forms for their

audiences, we might imagine a professional actor sitting in our living room, telling a story or reciting poems for hours on end, incorporating into the words the places and circumstances of our daily life and occasionally addressing us or others in the room directly. The closest we may have come to that experience is as children, hearing our parents make up stories featuring children with our own names; but the Minang artforms are created for adults, and their texts are a full-fledged literature, though largely improvised and unwritten. Add to this the musical dimension, and we have an art of great richness and subtlety, a sort of chamber music and chamber literature, meant to be performed quietly, for a small audience, in the middle of the night.

Saluang

Named for the long flute that is usually its only instrument, the genre called *saluang* (or, sometimes, *saluang jo dendang*, “*saluang* with singing”) is popular in the *darek* and among *darek* migrants to the *rantau*. Like the other genres heard in this album, *saluang* is performed at domestic celebrations, but unlike them it is also performed at private parties, and at a kind of fund-raising event called a *malam bagurau* (discussed in more detail below). Though there may still be room in the domestic performance context

for amateur performers, the genre is for the most part quite professionalized—that is, audiences expect performers to control such a large repertoire of songs and poetry, and to display such skill in musical execution, that only professionals can satisfy them.

The *saluang* itself is an open bamboo tube, roughly twenty-six inches long and one inch in internal diameter, with four fingerholes. The player, who is always male, holds it against his mouth so that it projects obliquely, down and to one side. (See cover photo.) To produce an unbroken stream of sound, the player uses a technique known as “circular breathing.”

It is difficult to be precise about the tunings of *saluang* music. Several scales are used in the repertoire, intonation is variable, and different flutes may have slightly different tunings. We may think of the basic scale of the *saluang*—what the flutist plays if demonstrating the pitches one by one—as C D E F G (arbitrarily calling the lowest tone on the instrument C), provided we bear in mind that the C may be somewhat sharp and the E somewhat flat (between E and Eb, or all the way to Eb). Intermediate tones can be achieved with half-holing, and in many songs the singers add tones above or below the range of the flute.

Saluang melodies are strophic. In performance, the flutist is always accompanied by a singer (*badendang*), who sings verses known as *pantun*, one *pantun*

for each melodic strophe. Often two or three singers are present, but they almost always sing individually, along with the *saluang*. Only in a very few songs—*Padang Magek* (track 1) among them—do they sing in duet.

The Minangkabau *pantun* is identical in structure to the Malay/Indonesian verse-form of the same name. Lines usually contain eight or nine syllables. The stanza consists of two segments, each containing the same number of lines (most commonly two per segment, but sometimes many more; *pantun* of 20 + 20 lines have been reported).

Corresponding lines in the two halves rhyme at the end of the line and sometimes internally as well. The first half of the verse typically mentions specific places or particular kinds of plant or animal, while the second half makes a more general statement about human experience, sometimes phrased as the experience of the singer. The second half is considered to contain the point (*isi*, “contents”) of the verse. The relation in meaning between the two halves is often obscure, and in many cases it seems that the connection is less one of sense than of sound, with the first half foreshadowing the second in rhyme.

Here are some examples of Minang *pantun*, drawn from songs on the present album. (Standard phrases that are often inserted in performance but are not part of the *pantun* proper are ignored here.)

*Tinggi nagari Koto Tuo / Di mudiak
kampuang rang pambatan. // Nan lah acok
hati taibo / Tagak dek iman bataguahkan.
[Ratok Koto Tuo]*

Koto Tuo is up in the hills / Higher up
than kampung Pambatan. // Often my heart
is sad / But my faith is strengthened.

*Kok indak diujak ribuik / Alun pandan den
kabadarak. // Nan kok indak dek bansaik iduik
/ Alun badan den kamarasai. [Ratok Koto
Tuo]*

It takes a typhoon / To destroy a
pandanus tree. // It takes poverty / To make
life so miserable.

*Bukik Tinggi ka lambek kabuik / Tampak
di lereang Koto Gadang. // Bagai-bagai
cobaan iduik / Nan pokok iman tak bagoyang.
[Ratok Koto Tuo]*

Before fog settles in at Bukit Tinggi / It
gathers [is first visible, from the perspective
of someone in Koto Tuo] at Koto Gadang. //
Life presents many trials / What is important
is that one's faith not be shaken.

*Gadang taksion Lubuak Aluang / Jalan
kureta tujuh lampih / Di ilia tatagun oto /
Sabab sinan jalan baampang / Di laman
kantua nan nagari. // Buruaknyo awak punyo
untuang / Dalam galak tabiklah tangih /
Dahulu alah camiah kayo / Kini tak dapek
salang tenggang / Sabab takabua dalam hati.
[Pariaman Lamo]*

The train station at Lubuak Aluang is big
/ There are seven tracks / Cars stop downhill
from the station / Because of a railroad-
crossing barrier / Nearby is the office of the
district head. // I am unfortunate / In the
midst of laughter came tears / I was nearly
rich / But now no one cares / And people
spurn me.

In general, *pantun* are not tied to specific
songs, but are instead chosen by the singers,
at the moment of performance, from their
stock of memorized verses. While nearly
every Minang knows a few *pantun*,
professional singers have to keep hundreds
on the tip of their tongue: Sawir Sutan
Mudo, one of the leading male *badendang*
(heard in tracks 1, 2, and 5 here), prides
himself on being able to sing all night
(literally) and never repeat a *pantun*.
According to Sawir, there are three kinds of
verses: *pantun nasehat* (“advice”), which
express traditional attitudes and beliefs;
pantun muda-mudi (“youth”), which concern
love; and *pantun parasaan* (“feeling”), which
express sorrow at loss or misfortune.

Singers try to select verses to fit the mood of
the song and the circumstances of the
performance; they also frequently invent
verses or adjust standard ones so as to
mention the names of audience members or
refer to the event being celebrated.

The professional repertoire of melodies is
very large—we have heard estimates of 300-

400 songs—and musicians are expected to be able to produce any song in it upon request. (Sawir says, “the phrase ‘we don’t know that one’ is not in our vocabulary.”) Many of the songs (including all of those heard here) are named after places in the *darek* or the *rantau* (the West Sumatran portion of it). Called *lagu asal*, “songs of [place of] origin,” most of these are believed to actually originate in, or be connected in some other essential way with, the places they are named for, and some show peculiarities of scale or melody that are considered characteristic of particular regions. It seems likely that many of the *lagu asal* are songs from local music traditions that have been absorbed into the professional repertoire. In singing a *lagu asal*, the *badendang* will often include the place-name in an early *pantun*; moreover, if the place in question has its own dialect, the singer will try to work in a distinctive word or two. (For example, in the Koto Tuo region people use *ambo* as a respectful second-person pronoun, and in track 2 here, *Ratok Koto Tuo*, Sawir inserts it as an interjection after several of his lines.)

Saluang songs are categorized by mood. The largest group seems to be sad songs, many of which are termed *ratok*, “lament.” A subcategory of sad songs is thought to come from the region around Gunung (mountain) Singgalang; these songs, all of whose titles begin with the word *Singgalang*,

are distinguished musically by recurring passages of a pulsing, unmetred oscillation between adjacent *saluang* tones. It is an identifying trait of sad songs that they are unmetred. The two other categories, on the other hand—happy and, in Sawir’s words, “half-happy” (*setengah gembira*)—are metred. At least in some cases, the same melody may be happy or half-happy, depending on the *pantun*. (As performed in track 1, *Padang Magek* is half-happy.)

Aside from this mood breakdown, there is also a technical classification on the basis of principal pitch. The names of the categories derive from *saluang* fingerings. “Closed” means that the sustained pitch that ends the piece (which is usually also the one established after the formulaic introduction) is the one obtained when all the fingerholes of the flute are closed (that is, in our conventional spelling, C). “Three closed” means that the principal pitch is the one obtained when the hole nearest the bottom of the flute is open (D); “Two closed” and “one closed” refer in the same manner to E and F, respectively. (There is no “none closed” category.) Most songs that come from the coastal region of West Sumatra, the *pasisia*, are “closed.” Most *ratok* are “three closed.” (So are tracks 1, 2, and 5 here.) Most songs that come from the region of Danau (lake) Maninjau are “two closed.” In the “one closed” category are songs adapted from the *sijobang* genre of sung narrative

mentioned earlier.

Whatever their technical category, *saluang* melodies generally use a narrow range of pitches, usually confining themselves to the compass of a fifth or less, with only fleeting excursions outside these bounds. Indeed, narrowness—constriction of scope—seems to be an aesthetic value in *saluang*: not only are the melodies tightly constrained, but the singers (male and female) and the flutist all work in the same octave, performing the one melody with only slight differences in ornamentation. It is intriguing to note that a similar cramped quality is found in the melodies of some other Sumatran peoples (cf. the Toba and Nias music heard in Volume 4 of this series).

The recordings here present three songs (tracks 1, 2, and 5) by professional performers from Bukit Tinggi, the largest city in the *darek*. The *saluang* player, Zaidir SK (the letters standing for his traditional title, Sutan Kayo), is generally acknowledged to be the best flutist now working, and the male *badendang*, Sawir Sutan Mudo, is his peer as a singer. (Sawir and Zaidir were both about fifty years old at the time of these recordings.) The female *badendang*, Nurasni, is less well known, though Sawir often chooses her as his partner. Despite their prominence, these musicians make little money from their art, for *saluang* is considered an old-fashioned, village genre, and as such has low status. Ordinarily, they

scrape by, but in the fasting month, when there are no performances of secular music, they are usually obliged to take temporary jobs, such as (in one case) selling fruit or cooked food in the Bukit Tinggi market.

Tracks 3 and 4 present musicians from the vicinity of Solok, a city in the *rantau* just south of the *darek*. Here the flute is not the long open tube of the *darek*, but a short end-blown block-flute with six fingerholes. The instrument is known in Solok both as *saluang* and as *bansi*. These songs represent the kind of local traditions from which the *lagu asal* in the *darek* repertoire presumably derive. Such local traditions are likely to have limited repertoires of only a few songs, for unless professional performers are hired to come from the *darek*, *saluang* in the *rantau* is not an all-night entertainment, and local singers do not need to know the hundreds of songs in the *darek* repertoire. A *rantau* celebration may include a couple of local *saluang* songs, performed by local musicians, along with other genres (*indang*, *say*, or *rabab pasisia*).

Saluang in performance

As we mentioned above, *saluang* is performed in the *darek* not only at domestic celebrations but also at parties and at the fund-raising events known as *malam bagurau* (“fun night” or “playful night”). The purpose of the *malam bagurau* is to collect

money for a cause or project—to build a new mosque, for example, or to improve some community facility. The sponsors hire the performers and publicize the event. Typically, no admission fee is charged; instead, members of the audience pay to request songs.

The standard rate for a request (usually a thousand rupiah, about fifty cents U.S.) is announced at the start of the evening, but it soon begins to rise, driven up by competition among members of the audience, who try to cut off each other's songs. If A has put down a thousand rupiah to hear, say, *Lubuak Sao*, B may jump in with three thousand and demand that the performers switch to, say, *Ambun Pagi*. After a verse or two of A's song (to honor his original request), the singers will take up B's. Then A may top B with five thousand to switch back to *Lubuak Sao*; and so on. Duels of this sort can bid the price of a song up to fifty thousand rupiah or more, to the sponsors' delight; they can also lead to anger and fighting. (Incidentally, the same sort of competition, with the same results, occurs in Java: men at a *tayuban* dance-party or a *gandrung* evening also pay to request specific music, and may also pay to interrupt what a rival has chosen.)

The songs requested at a *malam bagurau* are typically a mixture of *ratok* and happy songs, the latter often including what Sawir calls *porno* songs, though they would

hardly attract an audience in Times Square—"coily suggestive songs" is more like it. (Sawir is not comfortable with these; he sings them at performances, but he has refused requests from cassette companies to record them.) But there are only a few *porno* songs, and many if not most of the requests are for *lagu asal*. In domestic contexts and private parties, members of the audience make requests as at a *malam bagurau*, but without competing and trying to outbid each other. Requests may be made without any payment (though tips for the performers are welcome). Here again, many of the songs requested are *lagu asal*.

Clearly, Minang attach considerable importance to the *lagu asal*. In a society of migrants, a song named for one's ancestral village in the *darek* is a symbol of one's origins; a song named for one's home in the *rantau* is a symbol of one's experience. Someone returning to the *darek* village for a family event or a religious holiday might request one of his or her *lagu asal* in order to proclaim solidarity with the family. (There may be several *lagu asal* associated with a single place.) Visiting his wife's family, a man might use the same request to assert that he is not merely a subordinate relative by marriage, but someone in his own right, with his own lineage somewhere else. At a *malam bagurau* in the *darek*, a visitor from the *rantau* might call for a song from his *rantau* home as a way to distinguish himself

from other *perantau* (migrants) or from those who never left; in the *rantau* he might call for the song of his *darek* village to declare his roots to *perantau* from elsewhere. There are also more subtle uses for the songs: for example, a man flirting with a woman might request the song of *her* village. (And it is also possible that one might request a *lagu asal* simply because one likes it, without regard to personal geography.) The versatility and power of the *lagu asal* as symbols of identity and affiliation are what make the songs worth battling over in the *malam bagurau*, and presumably also account for the presence of so many of them (perhaps hundreds) in the *saluang* repertoire.

Rabab Pariaman

The *rabab Pariaman* genre is associated with the region known as the "western" *pasisia*—the coastal plain north of Padang, stretching inland to the mountains. This region is distinct from the analogous "southern" *pasisia* (there are no "northern" or "eastern" counterparts), which begins several hours south of Padang and runs southeast from there. Both of the coastal regions have traditions called *rabab* that involve singing accompanied by bowed lute, but the genres are different in repertoire and also in instrumentation: the *rabab* used for *rabab Pariaman* is a three-stringed spike-

fiddle with a coconut-shell body, while the one used for *rabab pasisia selatan*, the southern genre, is (nowadays, at least) a violin. In both genres, the singer provides his own instrumental accompaniment.

Rabab Pariaman, like *saluang*, is performed for domestic celebrations and parties, but it is less suitable than *saluang* for fund-raisers, since only the first part of a *rabab* performance can be devoted to requests from the audience for discrete songs. After midnight (approximately), the performance changes character and becomes a sung narrative, lasting until dawn. Often a storyteller will be hired to perform several nights in succession. Each night will begin with a set of free-standing songs before continuing with the story.

The narrative is called a *kaba*. This word, cognate with the Malay/Indonesian *kabar* ("news" or "report"), covers a range of stories, from myths and legends up to accounts of a recent fire in the Padang market. Several Minang performance genres make use of *kaba*: *sijombang*, the two *rabab* genres, *randai*, and *dendang Pauah*. In *randai* the *kaba* is partly sung and partly enacted; in the others it is sung, to the accompaniment of a single instrument. *Kaba* stories are also sometimes written down in prose for publication, or enacted as plays without music. When *kaba* are sung, the medium is usually rhythmic lines, without rhyme schemes or stanza forms.

Passages of *pantun* occur at the beginning and end of a *kaba* and may be inserted at other points if the singer wishes. (*Dendang Pauah*—tracks 8-10 here—is an exception, in that the *kaba* is sung in *pantun* throughout.) Free-standing songs may also be inserted in the *kaba*, from time to time, as interludes.

Tracks 6 and 7 present two of the free-standing strophic songs that are performed before (or during) the *kaba*. These are similar in function and mood to *saluang* songs, but musically they use a different scale and cover a wider melodic compass. The verses of the songs are in *pantun* form, with conventional interjections used to extend the lines.

Sidi Hosen (age fifty-two at the time of these recordings) is probably the best-known *rabab Pariaman* performer. He has travelled to cities all over Sumatra, and even as far as Jakarta, to perform for migrants from the western *pasisia*. (It is unlikely that Minang from elsewhere would hire him, since he sings in the *Pariaman* dialect, which is difficult for outsiders to understand.) In slow periods, he supports himself by rice-farming.

Dendang Pauah

Dendang Pauah is a genre of *kaba* performance associated with the region around Padang, the coastal (and thus

rantau) city that is now the capital of the province of West Sumatra. Performed in the same contexts as *rabab Pariaman* and the other *kaba* forms, *dendang Pauah* needs two musicians: a singer, and a flutist playing an end-blown block-flute with six fingerholes. Called a *saluang*, the flute resembles the one heard in tracks 3 and 4 rather than the *saluang darek* of tracks 1, 2, and 5. As we remarked earlier, *dendang Pauah* differs from other *kaba* forms, in that it is sung entirely in *pantun*, and as a performance genre it differs from both *saluang* and *rabab Pariaman* since it does not regularly include free-standing, non-narrative songs. An evening of *dendang Pauah* begins around 8:00 or 9:00 P.M. and lasts until nearly dawn.

The *badendang* recorded here is Harun Rajo Bujang, currently the preeminent *dendang Pauah* singer. Aged about sixty-five at the time of our recording, he works as a clerk in a government office in addition to singing, and he has recorded several *kaba* on commercial cassettes, each one usually requiring six or seven volumes.

"Sad, heartbreaking, will bring tears to your eyes" runs the advertisement for one of Harun's recordings, for *dendang Pauah* stories are always sad. Musically and textually, they follow a loose sectional structure that is basically the same regardless of the story being told. A performance begins with an extended flute overture, called *Pado-pado*. The singer enters in the second section,

called *Pakok Anam*. (The term refers to the musical mode. The musical features of the various sections are described below in the commentary on tracks 8-10.) In *Pakok Anam*, the singer addresses the host and the rest of the audience, thanking them for their presence, asking their indulgence for his failings, describing the event they are celebrating, and expressing standard proverbial wisdom about such events.

The story begins in the next section, *Pakok Limo*: the characters are introduced, the situation is described. In the course of telling the story, the singer will choose his musical mode depending on the scene at hand. For exposition and for narration that is not particularly emotional, he will use *Pakok Limo*. For somewhat sadder scenes, he will switch to *Malereng* (pronounced *malèrèng*). (According to Harun, the events described in *Malereng* are sad, but the flute melody is happy.) A fourth mode (whose name, unfortunately, we don't know) is sadder still. For excruciatingly sad scenes, the flute falls silent, and the singer shifts to the devastating *Lambok Malam*. The fourth mode and *Lambok Malam* are used sparingly; most of the story is told in alternating episodes of *Pakok Limo* and *Malereng*. The two misery modes can only be approached by way of *Malereng*; the singer cannot leap into them from *Pakok Limo*. The performance usually ends in *Lambok Malam*.

How to represent in thirty minutes of a

CD or cassette a genre that takes six or seven hours to perform? We were extremely fortunate that Harun has had practice in recording for cassette companies and is used to the mechanics of the process, the need to find stopping-places for side breaks and to resume on cue. When we told him we were hoping for excerpts from various segments of a *dendang Pauah*, rather than a complete performance, and that we could accommodate only ten minutes or so for each section, rather than the twenty minutes or half an hour he might ordinarily devote to each, he understood immediately, and it was he who had the idea of starting the *Pakok Limo* section near the end so that one excerpt could cover both the close of *Pakok Limo* and the opening of *Malereng*.

Thanks to Harun's flexibility, we are able to represent five sections of the *dendang Pauah*. Nevertheless, listeners should bear in mind that they are not really experiencing a *dendang Pauah* here. The effect of the passionate sadness of the *Lambok Malam* section, sung solo after hours of flute accompaniment, cannot be felt after twenty minutes. What we can offer is only fragments of the form. We hope that listeners will try to imagine the full-scale, nightlong structure from which the fragments come.

FURTHER READING

Adam, Boestanoel Arifin. *Salueng dan dendang di luhak nan tigo, Minangkabau, Sumatera Barat (laporan penelitian)*. Jakarta: Proyek Pengembangan Institut Kesenian Indonesia, 1980.

Frey, Katherine Stenger. *Journey to the land of the earth goddess*. Jakarta: Gramedia Publishing Division, 1986.

Josselin de Jong, P. E. de. *Minangkabau and Negri Sembilan: socio-political structure in Indonesia*. The Hague: Martinus Nijhoff, 1952.

Kartomi, Margaret J. "Randai theatre in West Sumatra: components, music, origins, and recent change." *Review of Indonesian and Malayan Affairs* 15(1):1-44, 1981.

Kato, Tsuyoshi. *Matriliny and migration: evolving Minangkabau traditions in Indonesia*. Ithaca: Cornell University Press, 1982.

Phillips, Nigel. *Sijobang: sung narrative poetry of West Sumatra*. Cambridge: Cambridge University Press, 1981.

———. "Two variant forms of Minangkabau kaba." Pp. 73-86 in: J.J. Ras and S.O. Robson (eds). *Variation, transformation and meaning: studies on Indonesian literatures in honour of A. Teeuw*. Leiden: KITLV Press, 1991.

Josselin de Jong is a famous old-style study of Minang society; Kato a more recent look. Frey is a popular account, with many photos. Phillips's 1991 article is virtually the only writing in any language on the two genres of *kaba* performance heard in this album; his *sijobang* book is a careful study of a third *kaba* genre. Adam's report is all there is so far on *saluang*.

NOTES ON THE SELECTIONS

SALUANG

1. Padang Magek

Sawir Sutan Mudo and Nurasni, vocals; Zaidir SK, *saluang*.

A *lagu asal* ("song of [place of] origin") performed by professional musicians from Bukit Tinggi. The flute is the standard *saluang* of the *darek*, an open tube with four fingerholes. Because of the song's steady meter, and probably also because of its unusual duet passages, *Padang Magek* can be either happy or "half-happy," but cannot be sad. The *pantun* the singers choose make it half-happy in this performance.

Below are summary translations of the second half of each *pantun*. (As discussed earlier, the first half of the verse often seems to be related only by sound to the second half, which carries the *isi* or meaning.)

- Feelings of love, I ask that you accept them in your heart.
- If you are about to fall, I catch you, but if I am about to fall, you let me drop.
- My message to my sweetheart is, don't go back on your promise.
- I have to rely on you, I have no brothers.

2. Ratok Koto Tuo

Performers as in track 1.

Another *lagu asal*, this time a *ratok* ("lament") and therefore unmetered. The *isi* of the *pantun* used in this performance are:

- Often my heart is sad, but my religious faith is strengthened.
- There's no reason for me to go home to my village, because my two brothers [have gone to live with their wives].
- I have to live far from my village, because I am poor.
- It takes poverty to make life so miserable.
- Life presents many trials; what is important is that one's religious faith not be shaken.
- I am like a water weed, with shallow roots and no buds.

3. Ratok Solok

Yunilma, vocal; Amiruddin Datuk Kamuyang, *saluang*.

A *ratok* associated with the Solok region, performed by musicians from a village near Solok. This is thus one of their own *lagu asal*. The instrument here is a block-flute with six fingerholes; the singer is a young woman. The *isi* are:

- In hopes that the moon would shine brightly, the oil lamp was put out.
- What can a tailor hope for? Even the leftover scraps of cloth are taken home by the customer.
- Sometimes I am sick at heart; I just sit and stare.

4. Muaro Labuah

Mariana, vocal; Amiruddin Datuk Kamuyang, *saluang*.

Another *lagu asal* performed by musicians from near Solok. The singer here is an elderly woman. The *isi* are:

- In dreams I can attain the goal, but awake I can't find the way.
- When one is left behind, one sleeps curled up in the dark. The person who left doesn't return.

- c) My body is thin from longing; my eyes are swollen from crying.

5. Pariaman Lamo

Performers as in track 1.

Pariaman is a coastal town (the one for which the genre *rabab Pariaman* is named) in the "western" pasisia north of Padang, and *Pariaman Lamo* is a *ratok* associated with that region. The scale of the song, which adds two tones above the ones typical for songs from the *darek*, may be an adaptation for *saluang* of the *rabab Pariaman* scale; in any case, it is presumably thought to derive in some way from the *pasisia*. The *isi* here are:

- a) I am unfortunate: in the midst of laughter came tears. I was nearly rich, but now no one cares, and people spurn me.
- b) I try to be resigned, to forget what cannot be helped, but my suppressed feelings are powerful.
- c) If you [husband or male beloved] must go away, leave a piece of your clothing. At night I can keep warm with it, in the heat of the day I can wipe my brow with it, so I will feel close to you and forget that you have left me behind.
- d) I am unlucky in shooting: twice I fired but the bullets came back against me.

RABAB PARIAMAN

Sidi Amir Hosen, vocal and *rabab*.

6. Bukik Kuduang

A free-standing song, performed in the first part of the evening, before the *kaba* begins. Here are the *isi* of the *pantun*:

- a) The rice husks are empty because they were dried wrong; when they are brought to the mortar, people weep.
 - b) Fate will repay those who have slandered me. Why do you spurn me, my friend?
 - c) I am a despised wanderer; people think I am a beggar. Please tell me if I am doing something wrong.
 - d) What more can this wanderer do? The friend I ask for help will not give it.
 - e) You think you made your promise in a dream [and therefore are not bound by it], but I know the promise was real.
- ### 7. Degran
- Another free-standing song. Degran, according to Sidi Hosen, was the name of the song's composer. The *isi* are:
- a) You haven't tasted the good things; the bad things are near you every day.
 - b) [obscure]

- c) [in nautical context:] Let winds blow me to the east or south; anything is better than staying long like this.
- d) The judgment has been made, I am cast out; if people from my village saw me they would weep.

DENDANG PAUAH

Harun Rajo Bujang, vocal; Enceh K., *saluang*.

Excerpts from the *kaba Lubuak Sikapiang*:

- 8. *Pado-pado* - *Pakok Anam*
- 9. *Pakok Limo* - *Malereng*
- 10. *Lambok Malam*

Each of the sections of the *dendang Pauah* has its own musical character. The performance begins with an animated flute solo (*Pado-pado*) and usually ends with a highly emotional vocal solo (*Lambok Malam*). In between are several flute-and-vocal sections, distinguished by their modes and (to some extent) their melodic materials. (In this preliminary and very sketchy analysis, we stay on the fence about whether *Pado-pado* has its own mode or incorporates all or most of the modes heard later; we also reserve judgment on the modal status of *Lambok Malam*.) *Pado-pado* uses the full range of the flute, including the lowest tone (played with all six fingerholes

closed), which is not used subsequently.

The name *Pakok Anam* (literally, "six closed") describes the musical mode in which the principal tone, the one on which most phrases end, is the second degree of the scale. If we follow the convention described earlier and call the lowest tone on the flute (heard only in *Pado-pado*) C, then the principal tone of *Pakok Anam* is E. In *Pakok Limo* ("five closed"), phrases end one tone higher, on F#. (The terms "six closed" and "five closed" are puzzling, since the main tones in these modes are the ones produced when, respectively, five and four holes are closed.)

In *Pakok Anam* and *Pakok Limo*, an intermittent pulsation in the flute part is often briefly suspended by held tones, but in *Malereng* these held tones are rare, and the pulsation is nearly constant. Phrases again end on E, as in *Pakok Anam*, but most of the melodic emphasis is higher up, on G# and A; phrases fall away from these higher tones to land on E. The higher register and the almost constant pulsation probably both contribute to making the flute melody "happy," as Harun said, despite the sad events being narrated. In the fourth mode (not heard here), the melodic emphasis is higher still, on B, and the A is raised to A#; pulsation is intermittent. In *Lambok Malam* the voice ranges through both the high and low registers, like the flute in *Pado-pado*, but

the unaccompanied singing, long pauses between phrases, and sharp contrasts in dynamics create a different, much more sorrowful, effect.

The general path of a *dendang Pauah* story has already been described. Here we will summarize the verbal content of this particular performance. The story, *Lubuak Sikapiang*, is named for a place northeast of Padang, on the road to Medan, which is presumably where the events take place. In the *Pakok Anam* section, which is preliminary to the story, Harun assures his listeners that his *dendang* is intended simply to while away the time (and thus will not criticize anyone or stir up any trouble); that he will not contravene any principles of Minang tradition or the Muslim religion; that the time for the evening prayer is past, so his singing will not tempt anyone to neglect the duty to pray; that he is deeply respectful of his audience; that he will do his best to perform properly and completely, and if he makes any mistakes he will try to correct them.

In this recording we hear only a brief excerpt from the end of a *Pakok Limo* section: a mother tells her hungry daughter, Lela, to try to forget her hunger by going to sleep. They are hungry because the father is poor, an unlucky farmer whose fields produce many leaves but no fruit. In *Malereng* we learn that the father, whose name is Malin, has taken a second wife. (He

did not need to divorce the first to do so, since polygyny is permitted among Minang). The second wife, Siti Rohani, has money, but she doesn't want any of it to go to Malin's first wife, Dalima, or to the daughter, Lela. Under Siti Rohani's influence, Malin neglects Dalima and Lela, ceasing to visit them or send food or money.

In *Lambok Malam*, Malin falls in with gamblers and loses all of the money he has got from Siti Rohani. He pawns his clothes and gambles in his underwear. In the end he lies down to sleep, thinking of how badly he has treated Dalima and Lela. He has no blanket, and curls his body up in the shape of a five to keep warm. In Harun's last *pantun*, Malin has no friend except the bedbugs. They like him so much they want him to stay up all night with them, and they bite him to keep him awake.

Listeners who want the Minangkabau texts of the songs heard in this album can get them by sending their name and address, along with a check payable to the Smithsonian Institution for \$2.00 (for postage and handling), to: Indonesian Texts 6, Smithsonian/Folkways Records, Center for Folklife Programs and Cultural Studies, 955 L'Enfant Plaza, Suite 2600, Smithsonian Institution, Washington, DC 20560, USA.

The above notes result from a collaboration by Hanefi and Philip Yampolsky. Much of the contextual and ethnographic information, along with the summaries of the song texts, comes from Hanefi; much of the analytical material comes from Philip Yampolsky, who also did the writing.

RECORDING AND PERFORMANCE DATA

Recorded using a Sony TCD-D10 Pro DAT recorder and a Sonosax SX-PR mixer (originally six in, two out; customized by Vark Audio of Cabin John, Maryland, to eight in, two out). Microphones: Sennheiser MKH-40 cardioids, and Electro-Voice RE18 super-cardioids.

All performances were commissioned for this recording.

Tracks 1, 2, & 5: Sawir Sutan Mudo and Nurasni, vocals; Zaidir SK, *saluang*. Performers based in Bukit Tinggi. Recorded in a private home in Kab. [Kabupaten] Agam, 9-10 September 1992.

Track 3: Yunilma, vocal; Amiruddin Datuk Kamuyang, *saluang*. Performers based in Ds. [Desa] Kinari, Kec. [Kecamatan] Bukit Sundi, Kab. Solok. Recorded in a private home in Kab. Solok, 12 September 1992.

Track 4: Mariana, vocal; Amiruddin Datuk Kamuyang, *saluang*. Other information as for track 3.

Tracks 6 & 7: Sidi Amir Hosen, vocal and *rabab*. Performer based in Ds. Balah Hilir, Kec. Lubuk Alung, Kab. Padang Pariaman. Recorded in the studio at ASKI Padang Panjang, 27 September 1992.

Tracks 8-12: Harun Rajo Bujang, vocal; Enceh K., *saluang*. Principal performer (Harun) based in Ds. Duku, Kec. Batang Anai, Kab. Padang Pariaman. Recorded in a private home in Padang, 15 September 1992.

CREDITS

Recorded and compiled by Philip Yampolsky
Annotated by Hanefi and Philip Yampolsky
Recording assistant: Effendi
Researchers: Firdaus Binulia, Hanefi, Philip Yampolsky
Initial liaison with performers: Hanefi (*saluang*), Firdaus Binulia (*rabab Pariaman*, *dendang Pauah*)
Design by Joan Wolbier
Cover photograph by H. Kartomi (courtesy of M. and H. Kartomi and the Sumatra Music Archive, Monash University).
Photographs of Sidi Amir Hosen and *dendang Pauah* performers by Nigel Phillips. Photograph of *saluang* group courtesy of Sawir Sutan Mudo.
Mastered at Airshow by David Glasser
Production coordinated by Anthony Seeger and Matt Walters

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Above: The rabab Pariaman performer Sidi Amir Hosen.

Top left: Dendang Pauah performers.

Bottom left: Saluang performers, including Zaidir SK (saluang) and Sawir Sutan Mudo (male singer).

On the cover: A saluang player in Kabupaten Solok (1972).



MUSIC OF INDONESIA, VOL. 6:

Night Music of West Sumatra: Saluang, Rabab Pariaman, Dendang Pauah

Liner note supplement 04/04/2008

Recorded, edited, and annotated by Philip Yampolsky. 70 minutes. SWF 40422 (1994)

Highly intimate chamber music performed with only one or two singers and a single accompanying flute or bowed lute. These 1990-1992 recordings from the coastal region near Jakarta focus on one of the richest traditions of the performing arts found in Indonesia.

Track List

1. Padang Magek
2. Ratok Koto Tuo
3. Ratok Solok
4. Muaro Labuah
5. Pariaman Lamo
6. Degran
7. Bukik Kuduang
8. Pado-pado - Patok Anam
9. Pakok Limo - Malereng
10. Lambok Malam

Note on tracks 6 and 7: In the commentary for the album, the order of the two *rabab Pariaman* pieces is reversed. *Bukik Kuduang* is shown as the sixth track on the album, and *Degran* as the seventh. In fact, *Degran* is the sixth track, and *Bukik Kuduang* is the seventh.

The song texts for Vol. 6 were transcribed by Hanefi. In preparing the *rabab Pariaman* transcriptions (tracks 6 and 7), Hanefi worked in consultation with the singer, Sidi Amir Hosen

Updates by Philip Yampolsky

In July 1994 I had a chance to ask Enceh K., the *saluang* player here, about the "fourth mode," whose name we did not know at the time of preparing the published commentary. I played a commercial recording that included a passage in this mode, and asked Enceh K. what the mode was called. He answered immediately: *Malereng Ibo*. *Ibo* is a Minangkabau word for the emotion of pity or compassion (cf. Indonesian *iba*). That the mode is named *Malereng Ibo* may indicate that it is somehow conceptually subsumed within *Malereng*, or perhaps only that it occurs after *Malereng* in performance.

The published commentary contains a misleading description of the course of a *Dendang Pauah* evening. Performances are described as beginning with a flute solo and ending with a vocal solo, with several flute-and-vocal sections in between. This suggests, incorrectly, that the solo vocal section, *Lambok Malam*, occurs only at the end of the performance. While *Lambok Malam* does always (or usually?) close a performance, it may also occur once or twice before the final section.



The complete text of a Dendang Pauah performance was recently published in Indonesia (too late, unfortunately, for notice in our album commentary). The publication is: Suryadi, ed.

Dendang Pauah: cerita orang Lubuk Sikaping. (Seri tradisi lisan Nusantara.) Jakarta: Yayasan Obor. Indonesia, 1993.

The book contains a transcription of a performance by the badendang Tasar. The title he gives to his performance is the same as that given by Harun Rajo Bujang to the performance excerpted here—Lubuk Sikaping, or Lubuak Sikapiang—but the stories themselves are quite different. It is not clear to us what relation the two stories have to each other. Harun's may recount events preceding those narrated by Tasar; they may be different versions of what is in some sense the "same" story; or they may in fact be different stories that share their title only coincidentally.

The pantun structure of *Pariaman Lamo* (track 5) as performed here is unusual and deserves comment. Each singer sings two pantun in one turn (one melodic strophe). The first pantun is of variable length—in this recording there are verse-lengths of 5+5 lines, 5+6 (probably a mistake), 6+6, and 4+4—while the second is always 3+3.

Transcriptions

The texts were transcribed by Hanefi. In preparing the *rabab Pariaman* transcriptions (tracks 6 and 7), Hanefi worked in consultation with the singer, Sidi Amir Hosen.

1. Padang Magek

- M: Lah masak padi Padang Magek
 (Bak lah masak padi Padang Magek)
 Lah di tuai anak lah tuan oi ondeh lah mudo-mudo
 (Lah di tuai anak lah tuan oi ondeh lah mudo-mudo)
 Kasiah sayang mintak dijawab
 (Bak kasiah sayang mintak dijawab)
 Lah ko lai di dalam lah tuan oi ndeh lah hati juo
 (Lah ko lai di dalam lah tuan oi ndeh lai hati juo)
- F: Lah masak padi lah Padang Magek
 (Lah masak padi lah Padang Magek)
 Lah manguniang ndeh lah tuan oi lah daun tuonyo
 (Lah manguniang ndeh lah tuan oi lah daun tuonyo)
 Tuan tagamang lai bajawek
 (Lah tuan tagamang lai bajawek)
 Denai tagamang lah tuan ai yo ondeh lah jatuh sajo
 (Denai tagamang lah tuan ai yo ondeh lah jatuh sajo)
- M: Kalam bakabuik Bukik Kaluang
 (Mak kalam bakabuik Bukik Kaluang)
 Tampak nan dari lah tuan oi ndeh lah Kampuang Lambah
 (Tampak nan dari lah tuan oi ndeh lah Kampuang Lambah)



Bapasan denai ka nan kanduang
(Lah bapasan denai ka nan kanduang)
Janji nan dulu lah tuan oi ondeh lah jan diubah
(Lah janji nan dulu lah tuan oi ondeh lah jan diubah)

F: Kaparak batuang den sandakan
(Karak batuang den sandakan)
Kajalan urang lah tuan oi ondeh lah taniayo
(Lah kajalan urang lah tuan oi ondeh lah taniayo)
Ka tuan untuang disandakan
(Ka tuan untuang disandakan)
Lah indak nan kontan lah tuan oi ondeh lah surang juo
(Lah indak nan kontan nan kanduang oi ondeh lah surang juo)

2. Ratok Koto Tuo

M: Tinggi nagari Koto Tuo (ambo ai oi)
Di mudiak kampuang rang Pambatan (antahlah di den ai den ai)
Nan lah acok hati taibo
Tagak dek iman bataguahkan (kaba-a juo ambo oi)

F: Maibo buninyo saluang (oi)
Iko ka lagu Koto Tuo (o antahlah di den di den oi)
Nan tak guno pulang ka kampuang
Dunsanak jantan kaduonyo (bailau tangih nan jadi)

M: Babelok biduak rang Galapuang (ambo ai oi)
Sarek bamuek buah palo (o antahlah di den di den oi)
Tapaso jauh dari kampuang
Ulah dek bansaik nan ko juo (kama den pai mandeh oi)

F: Kok indak diujak ribuik (oi)
Alun pandan den kabadarai (ai antahlah di den di den oi)
Nan kok indak dek bansaik iduik
Alun badan den ka marasai (antahlah di den di den oi)

M: Bukik Tinggi ka Lambek Kabuik (ambo ai amak)
Tampak di lereang Koto Gadang (lah Koto Gadang ambo oi)
Bagai-bagai cobaan iduik
Nan pokok iman tak bagoyang (ka ba-a juo ambo oi)

F: Baduo kami badendang (oi)
Urang bakandak Koto Tuo (bailau tangih nan jadi)
Denai sapantun jo kiambang
Urek singkek bapucuak tido (antahlah di den di den oi)



3. Ratok Solok

Nan Singkarak jo Paninggahan
O nan ka pasa ka Sumani
Ka pasa ka Sumani
Ulah dek rono tarang bulan
Palito nyalo dipadami
Palito nyalo dipadami

O nan kok ado janjang ka langik
Bialah dunia den tinggakan
Iduik nan banyak sansaronyo
Apo ka tinggang tukang jaik
Kok lai balabiah pangguntiangan
Siso dibaok rang nan punyo

Gadang-gadang kayu di rimbo
Sikaduduak da(h)nguang-mandanguang
Sikaduduak danguang-mandanguang
Kadang-kadang hati kok ibo
Dima duduak si(h)nan bamanuang
Dima duduak sinan bamanuang

4. Muaro Labuah

Sungai Pagu aia lah batumbuak
O simpangan jalan rang ka pai, ai
Simpangan jalan rang ka pai
Yo lai angan lalu paham lah tatumbuak
O di sinan badan mangko sansai, alah lalai
Di sinan badan mangko sansai

Tinggalu lah babuni malam
A ungko babuni lah tenggi ari, alalai
Ungko lah babuni tenggi ari
O alai bagaluang lalok o di nan kalam
A nan pai indak juo kumbali, alalai
O nan pai indak juo kumbali

Yo ei luruih lah jalan ka Singkarak
O babelok jalan ka Sumani, alalalai
O babelok jalan ka Sumani
Iyo lai o kuruihlah badan o dek taragak, nak kanduang ei
O samboklah mato dek manangih, aduah duah duah
Samboklah mato dek manangih



5. Pariaman Lamo

M: Risau lai, gadang taksiun Lubuak Aluang
Jalan kureta tujuh lampih
Di ilia tatagun oto
Sabab sinan jalan ba-ampang
Di laman kantua nan nagari
Buruaknyo awak punyo untuang
Dalam galak tabiklah tangih
Dahulu alah camiah kayo
Kini tak dapek salang tinggang (tuan oi)
Sabab takabua dalam hati (ondeh ai)
(Oi gajai, sabab takabua dalam hati mak ai)

Oi badabua ombak di lauik
Badarai kasiak di tapian
Oi mamacahkan ka muaro (oi)
Namuah bana mangganjua suruik
Ratak juo lah dihilangkan
Nan dipati mak mangasan juo (ndeh ai)
(O gajai a ai, nan dipati mangasan juo mak ai)

F: Gajai lai oi, kok jadi uda kapakan (oi)
Oi tinggakan sakini di rumah
Sakin nan panjang tigo puluah
Buliah bak raso pandan juo
Nak jan bagagang di tugahan
Oi kok jadi uda bajalan
Oi tinggakan kain di rumah
Kok dingin salimuik malam
Kok angek pa-apuih paluah
Buliah bak raso tuan juo (tuan oi)
Nak jan tagamang di tinggakan (ndeh oi)
(I malang lai, nak jan tagamang di tinggakan ai)

Ka Pariaman nan bamintak
Lah baduo kami banyanyi
Didanga urang nan basamo (mak engeh oi)
Malang jak dulu wak manembak
Badia malatuih duo kali
Piluru baliak ka nan punyo (ndeh oi)
(I malang lai, piluru baliak ka nan punyo ai)

M: Risau lai, manih tabunyo rang Piaman
Dikilang sadang tengah ari
Urek dilingka layang-layang
Daunnya banyak nan patah
Patah dek ribuih pagi hari



Sado nan patah jatuh juo
 Oi manangih Gunuang Pasaman
 Di cinto Gunuang Marapi
 Taisak Gunuang Singgalang
 Oi tatagun aia di lurah
 Kasiah nan alun patuik abih (kanduang oi)
 Kini dimalah talataknyo (ondeh ai)
 (I malang, kini dimalah talataknyo mak oi)

Oi bapasan bakeh rang banyak
 Oi malakik lagu salasai
 Danga dek sanak sakutiko (oi)
 Buruang tabang ka awak tembak
 Sadang nan inggok lai tak kanai
 Awak kok muno diak paningganyo (ndeh)
 (I malang lai, awak kok muno paningganyo ondeh ei)

F: Gajai lai oi, Situjuah Bandanyo Dalam (oi)
 Aia gadang malereng tabiang
 Eten di ranah Payokumbuah
 Ka kida jalan ka Limbukan
 Sungguah balain tampaik diam
 Uda lah jadi darah dagiang
 Sajiwa balain tubuah (tuan oi)
 Carai baraso kamatian (ndeh oi)
 (I malang lai, tuan oi, indak do den di bak nangkoan ai)

Patahlah rantiang limau puruik
 Patah di lendo kambiang hutan
 Ari nan sadang tengah ari (mak ndeh oi)
 Denai balaia pasang suruik
 Bialah karam di lautan
 Antah ko kanduang takuik mati (ndeh oi)
 (I malang lai, alah tu dulu ko alah tu oi)

Note on tracks 6 and 7: In the commentary for the album, the order of the two *rabab Pariaman* pieces is reversed. *Bukik Kuduang* is shown as the sixth track on the album, and *Degran* as the seventh. In fact, *Degran* is the sixth track, and *Bukik Kuduang* is the seventh.

6. Degran [#7 in published commentary]

Bungo satangkai alah duo tangkai
 Satangkai jatuh ndeh ondei masuak ndei yo padi
 (Ondeh ralik yo gajai dok dorai uai uai uai ei)
 Nan baiak balun alah dagang rasai
 Nan buruak lai yo ampiang ndeh ondeh gandok ndeh yo ari lai
 (Ondeh ralik yo gajai dok dorai uai uai uai ai)



Biduak si Dulah alai ka ka Singkia
Bamuek nibuang ondeh kandak Bayang ndeh
(Ondeh ralik yo gajai dok dorai ai ai uai)
Paga lurah o timbunan anak aia
Sadang baitu ndeh ondeh panangguangan ndeh
(Ondeh ralik yo gajai dok doroi ai uai uai ei)

Ajuang dalekatan alah dari Barus
Sakam juo Singkia di ondeh jolong lai yo ado di
(Ondeh ralik yo gajai dok dorai ai iai iai)
Timua saletan alah tolong a-ambuih
Bado ka a lamo di ondeh ka bak nangko
(Ondeh ralik yo gajai dok doroi ai uai uai ai)

Bukik Putuih o Rimbo Kaluang
Dirandang lai jaguang ndeh ondeh di yo angusi di
(Ondeh ralik yo gajai dok dorai ai uai uai)
Ukun putuih o badan tabuang
Dipandang lai yo kampuang ndeh ondeh ditangisi ndeh
(Ondeh ralik yo gajai dok doroi iai uai uai uai)

7. Bukik Kuduang [#6 in published commentary]

E risau lai
Ka Sunua anak lai Simpang Ampek
Singgah ka lapau tam ai minum kopi (kanduang dodok do ai)
Ampo bareh sasek manjamua, ampo bareh
Tibo di lasuang a tam ai batangisi (kanduang dodok do ai)

E risau lai
Sutan Karunia lai pi mamapeh
Tantang parupuak tam ai manyubarang (kanduang dodok do ai)
Ka babaleh nan fitnah dunia, ka babaleh
Bato nan buruak a tam oi sobaik buang (kanduang dodok do ai)

E risau lai
Patah patin pinjaik Cino
Tanunan upiak a tam ai Dayang Sudah (kanduang dodok do ai)
Dagang ino sambah simikin, dagang ino
Tolonglah bimbiang a tam ai sadang lengah (gajai dodok do ai)

E risau lai
Apo digulai lai rang di ladang
Kacang sajungguang tam ai jo pitulo (kanduang dodok do ai)
Anak dagang apo ka tenggang, anak dagang
Sobai ditompang a tam ai anggan pulo (gajai dodok do ai)



E risau lai
Bukik Tinggi tanami pinang
Aua bulek ba tam ai paga mudo (kandung dodok do ai)
Nan lah ilang dalam mimpi, sungguahlah ilang
Dalam surek tam ai ka jaleh juo (kandung dodok do ai)

DENDANG PAUAH: EXCERPTS FROM *LUBUAK SIKAPIANG*

8. Pakok Anam

Ramo-ramo tabang ka pantai
Inggok ka rantiang sigalabu
Lapeh sanjo dendang dimulai
Sambia parentang-rentang duduak

Mandi ka lubuak rang subarang
Ka pulang rang a mudo, nain nainna
Duduak jo manuang ati mamak
Eloklah dirintang jo bangkalai

Babali buah limau puruik
Ka ubek anak rang subarang
Tidua bagaluang ateh lakan
Lah abih unak nan manyanguik
Kan lah licin batang nan mangalang
Ba-ansua caro bak ba...

A manjalang ari tengah ari
Malenggok masuak pikalang Agam
Ka pulang bao limau kapeh
Kok adat kan indak manyalahi
Di sarak mungkin ndak malarang
Wakatu Isa dek lah ...

Lapeh manjelo daun Jariangan
Ka ubek urang Pandakian
Ari manjalang patang-patang
Di baliak batang manggih hutan
Kito bao masuak Minangkabau
Kok tungku tigo sajarangan
Di dendang ciek ndak talangga
Di Minang dendang ka pu...

A manjalang ari pukua satu
Masuak ka balai Lubuak Buayo



Tapi samantang pun baitu
O baturuik caro nan biaso

Dibali suto tigo ilak
Babuek baju kucuik langan
Dibali anak rang Jati
Bialah bak awak samo awak
Kan adat indak balupoan
Tantu barilah kaba ... nyanyi

Panjang jambatan Panjalinan
Tonggak tembok tarali basi
Tabek yo indak angkek tangan
Suaru sae nan babunyi

Kok nyampang saka kayu jati
Tolong runduak-an asam siwah
Dari rumpuik sampai ka padi
Bago ka panjang balah ampek
Tenggeran buruang katitiran
Sikua di ateh tapak leman
Ditembak anak rang subarang
Mati mananguik o dalam ... padi

Kok malang salah susun nyanyi
Samo ma-aliah ka nan bana
Dari muluik sampai ka hati
Ka ambo ganggam bapacik arek
Satitiak iyo balauik-an
Sabingkah iyo bagunuangan
Kok gawa kami tantang itu
Buliah diubah nan ka datang
Indak dibuek-buek

Dari Alai ka Simpang Ampang
Masuak ka kampuang Caniago
Bamulai balun dapek panjang
Rancak jo limo kito elo
Yo bana oi na oi na oi yo ei

9. Pakok Limo / Malereng

A ba-a juo

Lah masak buah matoali
Dijuluak urang sambia lalu
Jadi indak kini kok lai



Sanang-sananglah kawan tantang itu

Ramo-ramo tabang sajoli
Inggok di ateh bungo lah culan
Bapaluak Lela batangisi (nak oi)
Laloklah dulu balun makan

Dari Alai ka Simpang Ampang
Ka pulang ganggam bungo kabun
Ditanam anak rang subarang
Daun-e sadang mudo-mudo
Lai bana abak baladang (Lela mak nak oi)
Alah lesoh kacang jo antimun
O daun rimbun buahnyo kurang (ma nak)
Untuang batambah o sansai

Pauah Limo a jalan rang benteng (oi)
Basimpang jalan ka Binuang (oi)
Dari limo aliah ka lereng
Dibeong masuk Tanjung Karang

Salasa balai lah Lubuak Aluang
Rami manjalang patang ari
Dibali suto ka salendang
Dibali anak rang Jati
Pokok anak-e ka tacangguang
Pokok dek kanduang makan ati
Lamak ayunan samo gadang
Abak barumah sorang lai

Dibali karanjang rotan
Palatak buah pauah janggi
Abak bagaji tiok bulan
Kawin jo Siti si Rohani

Palakat kain aluih ragi
Disandang dalam Kampuang Jao
Baromah abak ka Rohani
Dapek mintuo baran pulo

Basusun daun capua mudo
Tenggeran buruang katitiran
Pagi si Malin pi karajo
Kato mintuo ateh lakan

Badariak patah daun pandan
Maleo-leo ka pamatang
Sarai manjulai tapi sawah



Kato mintuo ateh lakan
Jalan lamak Malin pulang, nak
Abak gak takuik ateh rumah

Di sakah dahan capua mudo
Bajulai-julai nan mudonyo
O dek lamak kato mintuonyo
Kato si Malin iyo pulo

Tadi balai-e pasa Solok
Dibali buah lado mudo
Dek lai ado ka rang arok
Bamacam papah dek mintuo

Manjalang ari pukua satu
Tagak ka balai Lubuak Bayo
Lamak tanai-e o dek nan baru
Tak pulang do lai ka nan lamo

Kayu kalek di ujuang parak
Manjulai dahan ka pagaran
Pulang indak bakirin indak
Dek anak abak bagantuangan

Di lurah batang pauah janggi
Tenggeran buruang dayu-dayu
Dek anak induak anak baratok-i
Sampai ati abak kau (Dalima nak oi)

Rorotan di ujuang kolam
Manjulai-julai tapi sawah
Enggeran buruang katitiran
Daulu kau nak mamanjoan
Kau cengeh abak barumah (Dalima Samsudin)
Mandeh tak pandai ma-abehkan

Manjalang ari pukua limo
Basandang kain aluih ragi
O indak ka diaso o caro iko (do nak oi)
Pisau di kanduang malukoi

Tabali suto jo biludu
Dibali dalam Kampuang Jao
Batambah bensin oto dulu
Bialah pereit kito dulu (ei yo e)



10. Lambok Malam

Dari Tabiang ka Lubuak Bayo
Tagak ka simpang Panjalinan
Nak sariang caro pilin tigo
Jo lambok malam disampaikan

Ka balai anak rang Jati
Pulang manjalang pukua ampek
Sadang bamain Malin tadi
Diansua juo lambek-lambek

Rami pasa-e balai Alai
Ka pulang balilah rotan
Dibali urang Lubuak Lintah
Bakao koa ka bamulai
Babisiak daseh rang pareman
Pasang saringgik ateh ba ...

Kapakan anak rang Alai
Ka pulang bali kain batiak
Malin coki tapi ndak sampai
Lawan basenter timba baliak

Babega-bega tabang alang
Inggok di ateh manggih hutan
Coki jo iyu duo lubang
Di bengkok gadang rang disampaikan

Ulak Karang jalan ka Lolong
Batompang oto rang di Pauah
Ari pagi kalah nyo etong
Tabayak kalah lapan puluh

Dibali lauak baledang
Ari manjalang tengah ari
Sakali ko atak nan manang
Lah loloh cincin di jari

Tabali cita tarang bulan
Dibali anak mudo-mudo
Babukak Mido bagadaian
Bapokok sansai Malin cako

Pagi-pagi ka Aia Tawa
Mambali lauak dari jamba
Kok malam cabuik jo koa
Kok siang rintang basionjak (ei)



Bagaluang daun kalawi
Enggeran buruang katitiran
Diambuang gundu taruih mati
Jo gundu lah ado rang nantian

Pauah Limo jalan di benteang
Ka kida jalan Gunuang Nago
Gundu laduang cotai gak oleang
Main di tanah lambok pulo

Tiuang di puncak kayu mati
Ula di bawah mangulampai
Sadang mamakan anak angso
A diambuang gundu taruih mati
Sakali koa tak sampai
Kuriak dibulang karam juo

Ka pakan anak rang Alai
Mambali lauak aso-aso
Baju jo sirawa bih tagadai
O tingga sirawa dangkek sajo

Basandang kain aluih ragi
Nyo sandang anak rang pulau
Ari sanjo main baranti
Mangaluah duduak pi ka lapau

Rang Pauah pai ka pulau
Mambali lauak aso-aso
Mangaluah duduak masuak lapau
Takana anak kaduonyo

Kambiang batali jawi indak
Ayam diagiah paso-paso
Sadang mangakeh di pauitan
Awak bakana kaindak
Lah kini mangko tarasonyo
Ujan jo paneh babalasan

Kok rampak dahan kalawi
Dikarek-karek anak mudo (oi)
Kok mati-mati bak kini (Samsudin Dalima)
Mati basabab bakarano

Lah kambing bungo kujarat
Manjulai-julai tapi sumua
Ari manjalang tengah ari



Tapi apo bole buat
Nasi lah sudah jadi bubua (ma nak)
Tak mungkin jadi o bareh lai (Dalima abak nak oi)

Ka pakan bali limau puruik
Dibali dalam Kampuang Jao
Tidua yo indak basalimuik
Bagaluang bantuak angko limo

Dari Tabiang pai ka Koto
Ka pulang balilah rotan
Kapindiang kongsi nan lai ibo
Malin ka lalok nyo jagoan (lai yo)