

Smithsonian/Folkways

MUSIC OF INDONESIA

7

Music  
from the  
Forests of  
Riau and  
Mentawai

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*Music from the Forests of Riau and Mentawai*

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

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

RIAU

*Xylophone and gong-row music of the Petalangan*

1. Tetigo 1:41
2. Atip 1:04
3. Samo Kuantan 1:36
4. Anak Tonga 1:26
5. Ondai Bondai 2:16

*Music for the Petalangan curing ritual*

6. Balai Pusing 10:41
7. Excerpt from a belian ritual: Lancang Tujuh Setali 8:49
8. Menanyo Kejadian Puan (excerpts) 8:26

*Xylophone music of the Anak Suku Dalam*

9. Janda Pulang Bepauh 3:48
10. Serama Angin/Cincang Pauh Dangkal 4:23

SIBERUT (MENTAWI)

*Private singing*

11. Mapoपालत (excerpt) 3:15
12. Atuakkiwan 5:45

*Ritual and dance music*

13. Urai Panoga Kagerat 8:26
14. Urai Pameruk 3:45
15. Urai Turuk Titirere 2:02
16. Urai Turuk Bilou 4:41



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Music of the Petalangan recorded in Desa Betung, Kecamatan Pangkalan Kuras, Kabupaten Kampar, 1990 and 1993. Music of the Anak Suku Dalam recorded in Desa Talang Jerinjing, Kecamatan Rengat, Kabupaten Indragiri Hulu, 1993. Both locations are in the mainland part of the province of Riau, on Sumatra.

#### SIBERUT (MENTAWI)

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Music of the Bat Rereket group recorded on Siberut (one of the Mentawai islands), in Desa Madobag, Kecamatan Siberut Selatan, Kabupaten Padang Pariaman, province of Sumatera Barat, 1992.

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Series edited by Philip Yampolsky.

## MUSIC OF INDONESIA

If Indonesia were superimposed on Europe, it would stretch from the western shore of Ireland almost to the Caspian Sea. Only three countries in the world (China, India, and the USA) have larger populations, and few encompass a more bewildering diversity of societies and ways of life. Indonesia's people belong to more than 300 ethnic groups, speak almost as many languages, and inhabit some 3000 islands (out of nearly 13,700 in the archipelago). Nearly three-quarters of the population lives in rural areas; on the other hand, the capital, Jakarta, is one of the largest cities in the world, both in area and in population. Most Indonesians (about 90%) are Muslim, but there are substantial numbers of Christians, Buddhist/Taoists, Hindus, and animists as well. The Javanese rice-farmer, the Buginese sailor, the Balinese *pedanda* (Hindu priest), the Acehnese *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 special

musical interest and, wherever possible, will present them in some depth, with several examples to illustrate the range of styles and repertoire. We are also concentrating on music that is little known outside Indonesia (and even, in some cases, within the country), and therefore much of our work is introductory and exploratory. Accurate his-

stories of the genres we have recorded do not yet exist and perhaps never will; studies of their distribution and their variation from place to place have not yet been done. So our presentations and commentaries cannot presume to be definitive; instead they should be taken as initial forays into uncharted territory.



## MUSIC FROM THE FORESTS OF RIAU AND MENTAWI

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

Our recordings come from three forest groups: the *Petalangan* and *Anak Suku Dalam*

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

### RIAU

Sumatra's east coast (which extends over parts of the present-day administrative provinces of South Sumatra, Jambi, Riau and North Sumatra) is dominated by two ecological features: the remainder of a dense rainforest that once covered most of Sumatra, and a series of river-systems flowing west to east, which descend from the Bukit Barisan mountain range to the Strait of Melaka (Malacca). For centuries inhabitants of the region have relied upon the forests and rivers to provide them, in one way or another, with the resources for living. Since at least the fourteenth century, merchants from China, the Near East, and Europe have sailed to the east coast to obtain aromatic



resins and other forest products, and the wealth that this trade produced helped to sustain a succession of Malay kingdoms or Sultanates (located among the islands of Riau and along the arterial rivers of eastern Sumatra), while also attracting colonial intervention, most notably by the Dutch.

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

The self-sufficiency that living in the forest necessitates, and the geographic remoteness that helped to preserve cultural identity have also meant that the *Petalangan* and *Anak Suku Dalam* have participated little in the economic and social world beyond their villages. They have had scant access to edu-

cational, health, legal and other services, and they are thus largely unprepared and powerless to deal with the massive changes that stem from Indonesia's program of development and modernization. Fortunately there are organizations and individuals working to assist these groups to meet the challenges of change while maintaining their cultural heritage and identity.

### Who are the forest peoples?

The *Petalangan* and *Anak Suku Dalam* occupy the once abundantly forested middle and downstream regions of two rivers in the province of Riau on the mainland of Sumatra. They speak dialects of Melayu (Malay), the language that is the basis for the Indonesian lingua franca, Bahasa Indonesia. Until recent times, they have remained relatively isolated from the heterogeneous, heavily Islamized coastal and inland urban populations. According to current estimates, there are 7000 *Anak Suku Dalam*, and about 20,000 *Petalangan*. Their villages, which rarely have more than 500 inhabitants, are usually located close to minor waterways, which serve as conduits for social communication and economic exchange between villages and with the outside world. For centuries the *Petalangan* and *Anak Suku Dalam* have engaged in swidden cultivation, fishing, hunting, and the collection of forest products both for their own use and for sale

to merchants from the coast. They maintain a concept of communal ownership over tracts of forest lands, which were, according to epic songs and oral histories, originally settled by distant ancestors of the current forest-dwellers. The caretakership and sustainable management of these ancestral lands on behalf of future generations are sacred duties that bind the inheritors.

The *Petalangan* and the *Anak Suku Dalam*, who live along the Kampar and Indragiri rivers, respectively, consider themselves part of a larger group encompassing the inhabitants of the five major river systems of Riau and Jambi provinces. Thus they align themselves with the *Orang Batin* (usually called *Sakai* by outsiders) of the Siak River, the *Bonai* of the Rokan, and the *Anak Rimbo* (also called *Anak Dalam* or *Kubu*) of the Batang Hari in Jambi. (In the older ethnographic literature, all of these interior peoples—plus some others as well—were often lumped together under the name *Kubu*.) The *Anak Suku Dalam* are better known to others as the *Talang Mamak*, a term they sometimes use for themselves. "*Petalangan*" is a term applied by outsiders, but it has the virtue of distinguishing this group from others without insulting anyone. (*Talang*, the root of *Petalangan*, is the name of a kind of large bamboo that grows in the forests along the Kampar and Indragiri rivers. It provides the forest-dwellers with

an important building material, and also, at one time, a food resource.)

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

The *Petalangan* and *Anak Suku Dalam* also sometimes describe themselves to outsiders as *Melayu asli* or "original Malays," a conflation of terms that modifies the usual meaning of *Melayu*—that is, persons who speak Malay, adhere to Islam, and conduct their lives in keeping with the ceremonial, legal, religious, and social conventions known as *adat Melayu*. In claiming "original Malay" identity, the *Petalangan* and *Anak Suku Dalam* affiliate themselves with the majority Malay Muslim population of Sumatra's east coast and the illustrious history of the now-defunct Malay empire, while also asserting a special position in that world as its prior occupants. According to *Petalangan* and *Anak Suku Dalam* oral histories, the rulers of the Malay kingdoms of Pelalawan

and Indragiri acknowledged this priority by recognizing the authority of traditional clan leaders (*batin*) and by guaranteeing the rights of the clans to continue to own and manage their ancestral lands (a right they find difficult to assert in the present era). It is also said that the *Petalangan* and *Anak Suku Dalam* played an important role in the military, administrative, economic and ceremonial life of the sultanates, and that they provided bearers for the sultan's regalia and musicians for the *nobat* ensemble, instruments played exclusively to honor the sultan.

### Music in the Forest

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

Musicians are particularly respected because of the role they play as educators, ritual specialists and curators: ancient accounts of the heroic deeds of the ancestors, preserved and transmitted by bards, are the

primary sources of authority on matters ranging from social etiquette, land ownership, forest management, and jurisprudence, to classifications of the natural and supernatural world. During retellings of these epics, which are called *nyanyi panjang* ("long songs") and may extend over several nights, singers breathe life back into the ancient tales by inserting everyday sayings, familiar descriptions, and topical comments pointing out the relevance of the narrative to contemporary concerns. These same stories may also be rendered instrumentally, on the *sempelung* (end-blown flute) or *ubab* (two-stringed spike fiddle, now virtually extinct), in which case the performer provides musical and extra-musical "clues" that help and challenge the audience to recall and follow the underlying narrative.

Singing and music making are also means for communicating with and cajoling the spirits of nature. The *Petalangan* and *Anak Suku Dalam* possess an intricate worldview and religious system linking humans and nature. Referred to by the *Anak Suku Dalam* as *langkah lama* ("the old way"), this system of beliefs and attitudes sees the natural and human environments as inhabited by a host of supernatural beings—invisible and moral extensions of the visible world that attach to significant objects and artifacts, places, people, creatures, and occasions. In the domain of nature they attach to

animals, plants and trees, places, weather phenomena, seasons, and times of the day and night; in the human domain they attach to people of rank and ability, dwellings and village facilities, heirlooms, tools, musical instruments, songs, stories and ceremonies. These supernaturals sometimes bring misfortune, but they may also be enlisted through rituals to become familiar spirits. Once enlisted, they may be asked to help ensure a bountiful harvest, to heal the sick, to protect the village against epidemics and marauding tigers, to protect individuals as they embark upon morally and physically dangerous activities (such as hunting, honey collecting and collecting forest products), to add authority and thus moral weight to ceremonial occasions, and to vest artisans, musicians, dancers, shamans and leaders with special abilities, authority and charisma.

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

harvest, and the Idul Fitri festivities marking the end of the Islamic fasting month.

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

This musical pairing and interlocking is found throughout *Petalangan* and *Anak Suku Dalam* ensemble music, and is heard in many of the *Petalangan* recordings here. (It is also found in the music of Melayu groups throughout the Riau islands and Sumatra.) The musical duality is symbolically associated with female/earth and male/sky principles: the female *penyelalu* rhythm symbolizes permanence, ownership, and natural fecundity, while the male *peningka* symbolizes change, transience, guardianship, and controlling order. *Petalangan* musicians say they

aim to achieve the fusion of *penyelalu* and *peningka* parts and, in so doing, create a higher-order rhythmic unity called *suao duato* ("the voice of god").

Examples of the *penyelalu/peningka* principle of musical cooperation are heard in this album in the *Petalangan* gong-row and xylophone duets (tracks 1,2,4,5) and in the drum-rhythms that accompany *Petalangan* shamanic healers (*kemantan*) as they make their trance-journey in the spirit realm (tracks 6,7).

The agricultural cycle of swidden cultivation dictates that *Petalangan* and *Anak Suku Dalam* communities disperse for several months while individual families tend their own rice crop, sometimes far from the village. This period of separation is a time of sadness and hardship, and music making is a common way of passing time. One of the most popular musical instruments played during this period of isolation is the xylophone, because it can be played either solo or, as mentioned above, by two persons. *Petalangan* xylophone pieces for one player fall into two categories: pieces from the two-player repertoire that are played without the benefit of their *peningka* parts, and pieces that have never had a *peningka*. Pieces in the former category are rhythmically and metrically highly regular—so much so that an expert player may restore the missing part and play both simultaneously. Pieces for

which no *peningka* exists often exhibit more complex rhythmic and metric structures (track 3). Similar complexity and irregularity are found in the semi-improvised pieces played on the leg-xylophone of the *Anak Suku Dalam*, which only permits one player (tracks 9,10).

### Recording Sites

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

### MENTAWI

The Mentawai island group consists of many tiny islands and four large ones, of which the largest and northernmost, lying about 100 km west of Padang in West Sumatra, is Siberut. Administratively, the islands are part of the province of West Sumatra. A single language, Mentawai, is spoken (in local dialects) throughout the islands. The area of Siberut is about 4500 km<sup>2</sup>, and the population is 18,550 (1980 census). Because the population is small (compare the island of Nias, to the north of Siberut, which has the same area but had in 1980 about twenty times the population), the forest soil fertile, and incentive to produce a surplus of food is lacking, subsistence does not demand great effort. The sago palm, which requires little tending, provides the staple food; it is also used to feed pigs and chickens, and inedible parts of the palm supply the material for baskets, mats, and roofs. In addition to sago, fruit trees and tubers are planted; the people also fish in the rivers and hunt forest animals. Disease, however, unlike subsistence, is a very serious problem in Siberut: infant mortality is extremely high (published estimates of the percentage of babies that die in early childhood range from 50% to 75%), and life-expectancy for adults is low.

Accurate information about the ecological situation in Siberut is hard to come by;

recent observers have suggested that commercial logging has not been as devastating as many had feared, because of the efforts of conservationists, and also because the terrain and the nearly incessant rainfall have limited the loggers' activities. If this is true (and it is definitely not true for the other main islands of Mentawai, which have been largely logged off), then the people of Siberut are presumably suffering less from the destruction of their habitat than the forest peoples of Riau.

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

government has accordingly, but unofficially, relaxed its strictures—but only in the south, where the tourists go.

### Music in Siberut

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

In the case of sickness, the shaman's work is to cast out hostile spirits and to persuade the soul of the sick person to return; in other contexts, the shaman seeks to please and praise the souls of humans so they will feel content in their bodies and not wander too far away, and similarly to gratify the souls of animals and other beings so that they will not be hostile to the people of the community. Dance and song are means for

pleasing the spirits; song is also essential for persuading a soul to reenter the body of a sick person, and for other stages of the curing process. (Tracks 13 and 14 are songs for curing; track 15 is a dance song in praise of a bird, and track 16 one in praise of a kind of gibbon.)

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

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

### Madobag

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

### FURTHER READING AND LISTENING

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

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

Suzuki, P. Critical survey of studies on the anthropology of Nias, Mentawai and Enggano. (KITLV Bibliographical series, 3.) The Hague: Martinus Nijhoff, 1958.

Turner, Ashley. "Belian as a symbol of cosmic reunification," in: Jamie C. Kassler, ed., *Metaphor, a musical dimension*, pp. 121 - 146. Sydney: Currency Press, 1991.

Suzuki is a guide to the older literature on Mentawai; Turner offers a detailed account



of the symbolism and meaning of the healing ritual *belian* among the *Petalangan*.

Listeners interested in comparing the music here with that of forest peoples in nearby Malaysia should consult Marina Roseman's album *Dream Songs and Healing Sounds in the Rainforests of Malaysia* (Smithsonian/Folkways CD SF 40417), her book *Healing Sounds from the Malaysian Rainforest: Temiar Music and Medicine* (Berkeley: University of California Press, 1991), and the old Folkways LP *Temiar Dream Songs from Malaya* (FW 4460, available on cassette from Smithsonian/Folkways). They should also seek out three LPs recorded by Hans Oesch and published by Barenreiter-Musicaphon in the 1970s: *Music of the Senoi of Malacca* (BM 30 L 2561), *Music of the Negrito of Malacca* (BM 30 L 2562), and *Music of the Protomalayans of Malacca* (BM 30 L 2563).

## COMMENTARY ON THE SELECTIONS

### RIAU

#### *Petalangan Xylophone & Gong-row Music*

##### 1. Tetigo

##### 2. Atip

M. Sarif, *gambang* (*penyelalu*); Kondang, *gambang* (*peningka*).

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

##### 3. Samo Kuantan

M. Sarif, *gambang*.

A solo piece, again played on the xylophone. Since its meter is irregular and unpredictable, there is no place for a *peningka* part, and for the same reason the melody

could not be played with the *silat* ensemble.

##### 4. Anak Tonga

##### 5. Ondai Bondai

Nantan Itam (Monti Dibalang), *calempung* (*penyelalu*); Comel, *calempung* (*peningka*).

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

#### *Petalangan Music for the Curing Ritual*

The curing ritual, *belian*, is most commonly performed to heal the sickness of an individual or a whole community. *Petalangan* believe that the *kemantan* or shaman is capable of compelling or supplicating the ancestral spirits to assist him in his efforts to reverse sickness. The spirits may endow him with their healing powers, or provide information about the nature of the sickness and its remedy, or act directly to remove the invisible sources of affliction.

During the ritual, which is held at night and lasts some four to five hours, the *kemantan* enters into a trance state and then, without physically leaving the ritual house,

makes a journey to the spirit realm, where he encounters the spirits and seeks their assistance. On his journey he is guided by the rhythms of the spiritually powerful *ketobung* drum. To the onlookers, the *kemantan's* journey is a dance, in which he moves back and forth, singing, speaking, and gesturing to invisible beings. Sometimes, especially in the early stages when he is trying to break out of the material world into the cosmic world of the spirits, the *kemantan* will put his head down and run directly into the pillars supporting the roof of the house; his apparent indifference to these bashing blows is taken as proof of his distance from the mundane world and nearness to the spiritual one.

The ritual begins with mantras invoking the presence and protection of the *kemantan's* familiar spirits (*akuan*). The *kemantan* then begins his journey to the spirit world. This requires a seven-stage ascent, each stage of which is accompanied by a prescribed drum-rhythm. During this ascent the *ketobung* drummers play continuously, smoothly shifting from one rhythm to the next at the *kemantan's* signals. Once he has reached the spirit-realm, he must travel to the spirits' village, where he may have to visit several different spirits to obtain the information or assistance he needs to effect a cure. Each phase of this search has its own drum-rhythm (tracks 6,7). When he is ready to leave the spirit world, he sings thanks and

praises to his spirit-mentors (track 8); then he signals to the drummers to begin the rhythm that will guide his return. Safely back, the *kemantan* recites some concluding mantras, and the ritual is over.

The *ketobung* drum is essential to *belian*. It is inhabited by a spirit during the ritual, and the sound of the drum is understood by the *kemantan* as the spirit's voice. The *ketobung* may only be played on the day of the performance, before and during the ritual itself. (Drummers use the daylight hours before the ritual to practice.) Barrel-shaped, tapering to playing-heads at both ends, the drum is 65-70 cm long, 30 cm in diameter at the waist. One drummer is stationed at either end of the drum. The drummer at the smaller head plays the *penyelalu* part, using bare hands; the other drummer, at the larger head, plays *peningka*, holding a stick in one hand and damping the head with the other.

Drumming for *belian* consists of discrete, named, repeating rhythmic patterns, each of which is associated with a particular stage of the *kemantan*'s journey or a particular activity of the *kemantan* in the spirit world. Depending on how long the *kemantan* must spend in one stage or activity, the drummers may play a given pattern only briefly, or for an extended period. At certain points in the ritual, certain patterns are played in succession, each repeated for as long as the *kemantan* requires, but with no

break between one pattern and the next (track 6); at other points one rhythm may be played for a long period, after which the musicians pause, awaiting instructions from the *kemantan* (track 7).

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

## 6. Balai Pusing

Nantan Itam (Monti Dubalang), *gondang* (*penyelalu*); M. Sarif, *gondang* (*peningka*).

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

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

another might go on for much longer, depending on the *kemantan*'s needs.

The performance heard here is basically a run-through of a typical Balai Pusing set, as could be played by drummers in rehearsal or training a new player. The rhythms are marked off from each other in this recording by a single, heavy, open *peningka* stroke, usually isolated from the rhythms preceding and following it. (In the actual ritual, such signals to change patterns would be given by the *kemantan* with a vehement stamp of his foot.) Here are the names of the nine rhythms, together with the times at which they begin (taking the changing signal as a rhythm's starting point): Naik Balai (0:00), Lancang Soi Mangun (1:43), Lancang Tujuh Setali (3:07), Bujang Bogolut (4:36), Kepintaian (5:39), Bandan Gilo (6:28), Kemantan Duo Seupo (7:15), Kemantan Ali Muamat (8:13), Gunung Pepei (9:08).

## 7. Excerpt from a *belian* ritual: Lancang Tujuh Setali

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

This is an internally unedited passage of nearly nine minutes from a *belian* ritual, held at night in the *kemantan*'s home. After the *kemantan* finished his seven-stage ascent to the spirit world, there was a break of about 90 seconds, during which some of the

spectators spoke with the *kemantan* (surprisingly, the *kemantan*'s trance is not disturbed by such conversation). Then, at a signal from the *kemantan*, the drummers began the rhythm *Lancang Tujuh Setali*, and the *kemantan* sets off on another phase of his journey. One hears the drums, snatches of singing by the *kemantan* as he careens around the dance space, the sound of his iron rattle (*gonto*), and the shouts of spectators.

#### 8. Menanyo Kejadian Puan (excerpts)

Abdullah Munir BS (Monti Ajo), male singer, with spoken responses by Udang (Pebayu).

After the *kemantan* has received the assistance he needs, and before returning to the mundane world, he again visits the spirits who have helped him, this time to make an offering of thanks and praise. This paying of respects is known as *ante puan*, "delivering the puan," a tree-like object that has been made for the purposes of the ritual and is offered up, along with betel-nut and condiments, in the closing phase. Before offering the *puan*, the *kemantan* must interrogate his assistant, the *pebayu*, about the circumstances and ritual propriety of its construction, to be certain that it will be acceptable to the spirits. The interrogation, together with its opening and closing prayers and invocations, is called *Menanyo Kejadian Puan* and is sung to music known as *Anak Iyang*, which occurs at several points throughout the

*belian*. When the *kemantan* is finally confident in the correctness of the *puan*, he starts on his round of visits, accompanied by the *ketobung* rhythm *Jambu Lepo* ("let go of the fruit"). Note that the questioning begins with the Arabic formula *assalamu alaikum*, and that the entire song closes with an invocation of Mohammad and the Muslim profession of faith.

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

#### *Anak Suku Dalam Xylophone Music*

#### 9. Janda Pulang Bepauh

10. Serama Angin/Cincang Pauh Dangkal  
Usup (Monti Dubalang Pemuka Semerakat), *kalintung* (track 9). Yunan, *kalintung* (track 10).

The *kalintung* is a four-keyed leg-xylophone—that is, one in which the keys rest on the legs of the player. Among the *Anak Suku Dalam* it is played to while away solitary moments. Apparently the practice is to sit and play piece after piece, without stopping, until one is tired: we recorded two players, each of whom went on for twenty or thirty minutes. The recordings here are complete pieces excerpted from those longer suites. Each piece consists of one or two short melodic/rhythmic phrases, nearly every bit of which is examined and played with. The three pieces here have different approaches to pulse and meter: in track 9 they are elusive and inconsistent; in the first piece of track 10 there are contrasting segments of steady and shifting meters; in the second piece of track 10 a steady triple meter is maintained throughout.

The four keys of the xylophone are strung on a loop of cord. The loop passes around the player's waist and his feet, holding the keys in place on his outstretched legs. The sequence of keys is not fixed: each player here arranged his in a different order. The first player, Usup (addressed as "*Pak Monti*," combining his formal title, *Monti*, with the general honorific *Pak*, which is equivalent to "Mister" and is used for any male adult), told us that the four keys had functions parallel to those of the instruments of the *silat* ensemble: one key was the gong (*tawak-*

*tawak*, or *tetawak*), one the drum (*gendang*), one *penyelalu*, and one *peningka*.

*Kalintung* pieces have vivid titles. Janda Pulang Bepauh means "Unmarried woman returning home with a mango"; Serama Angin is "The rhythm of the wind"; Cincang Pauh Dangkal is "Slicing a dried-up mango"; Udang Dalam Tangguk (not heard here) is "Shrimp in a trap." Serama Angin may also be played to accompany *silat*, and this is probably true of some of the other *kalintung* pieces as well.

#### MENTAWI

#### *Siberut: Private Singing*

#### 11. Mapopoalat (excerpt)

#### 12. Atuakkiwan

Rosa Salolosit, female singer, with Leurukunen Samapopopou ("Magda"), *popoet* (flute on track 12 only).

These two songs were sung for us by a twenty-year-old young woman who was both highly embarrassed and very eager to sing them. She would not allow us to begin recording until the dead of night, for fear that her neighbors would hear her; she insisted that she sing in a totally dark room of her house, with the door closed, and that the recording equipment (aside from the microphones) be set up outside and as far away as possible; she and her twelve-year-old niece, who accompanied her on the

*popoet* flute in some songs, spent the first fifteen minutes of the session giggling and whispering, and when they finally began to perform they did so with a sound so tiny that the recordist, twenty feet away, would not have known they were making music if he had not been listening in on headphones. On the other hand, the singer had been making it clear for days that she wanted to sing for us; and the flutist had been practicing for over a year for just such an opportunity. (Hanefi, of our team, had done research in Siberut on earlier occasions, and had once recorded this singer, Rosa Salolosit. At that time, Rosa had wanted her niece Magda to play *popoet*, but the child did not know how; since that time she had practiced and waited, hoping that Hanefi would come back to record again.)

Rosa sang four songs: one about the pain of a failed marriage, one about her sorrow at the death of her mother, and the two here. *Mapopoalat* is a happy song about young love; track 9 gives the first three minutes of the nine that Rosa sang. *Atuakkiwan* (complete in track 10) is an orphan's lament; it refers to an incident in Rosa's childhood when she was so hungry she stole some food and was punished for it. The melodies for these songs are community property, but the words come from the singer. Rosa said that when she sings she doesn't intend to be heard by anyone except

others in the house with her. A neighbor hearing her sing would know from the melody roughly what she was singing about, but would not be able to make out the words (because the sound would be too soft). Rosa herself learned the songs by hearing them sung by "friends and old people" while she slept.

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

#### *Siberut: Ritual Music*

### 13. *Urai Panoga Kagerat*

### 14. *Urai Pameruk*

Male singers: Tarason Sakaliau, Salomo Sakaliau (song-leader in track 14), Teu Lalag Ogok Sabaggalet (song-leader in track 13).

These songs come from the curing ritual *Pabettei*, which is performed after less elaborate curing procedures have failed. They belong to the large group of songs called *urai kerei* ("shaman's songs"), which may be sung only by curers, *sikerei*, and only in the context of ritual. Our recordings were indeed made in the ritual context, but not

in the context of the *Pabettei*, where our presence would have been intrusive. Instead, Hanefi had the inspired idea of inviting *sikerei* from two clans (Sakaliau and Sabaggalet) to come together for a recording session. There is the potential for danger in such a meeting: all spirits possess power, called *bajou*, but the *bajou* of the spirits of *sikerei* is exceptionally strong and fierce, and it is thought that the *bajou* of *sikerei* from different clans will automatically attack each other (without there being any hostility between the two persons) unless a mollifying ritual called *Paruak* is held. Thus in order to get the three *sikerei* to sit down together we had to hold a ritual; and once we were in the ritual context, it was permissible for them to sing songs appropriate not only to the *Paruak*, but also to other rituals, including *Pabettei*. As it happened, one of the three men (Teu Lalag Ogok) had only recently become a *sikerei*, and the others used the opportunity to rehearse him in a number of songs. It is common (though not obligatory) for several *sikerei* to collaborate in a ritual and to sing the *urai kerei* together.

In the *Pabettei* ritual, *Urai Pameruk* would precede *Urai Panoga Kagerat*. *Urai Pameruk* (track 14) is sung as the *sikerei* prepare medicinal plants to expel the hostile power (*bajou*) that has invaded the sick person's body in the absence of his spirit (*simaggere*). The song asks the spirits of the

plants, and other spirits as well, to help in making the medicine effective. The next song in the ritual is *Urai Panoga Kagerat* (track 13), in which the *sikerei* invite the sick person's spirit to return. A plate of food is prepared and placed on the veranda of the house; the *sikerei* sit nearby and sing *Urai Panoga Kagerat* while agitating metal handbells (*lonceng*) whose sound is pleasing to *simaggere* and frightening to *bajou*. (The bells are loud and shrill, and *sikerei* hold them close to their face as they sing. In the rehearsal/ritual context of this *Paruak*, the bells were unnecessary, and for the sake of the recording the singers omitted them from this song. They are never played for *Urai Pameruk*.) The song urges the spirit to come back and enjoy the food. If the song is successful, further songs try to persuade the spirit to reenter the sick person's body and stay there.

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

### 15. Urai Turuk Titirere

Singers as in track 14.

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

### 16. Urai Turuk Bilou

Male voices, stamping, and animal noises: Aman Taksiripok Sabulau (leader), Tokkok Kerei Sabulau, Teu Alau Gege Samalaggurek. Drummers: Aman Turak Salolosit (*kateitei*), Teu Eppek Salolosit (*katalaga*), Kaddei Samapopopou (*sinnai*).

Dance is accompanied by a trio of long, narrow, single-headed drums, called collec-

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

### RECORDING AND PERFORMANCE DATA

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

**Tracks 1 & 2:** recorded outdoors in Ds. [Desa] Betung, Kec. [Kecamatan] Pangkalan Kuras, Kab. [Kabupaten] Kampar, Prop. [Propinsi] Riau, Pulau Sumatera, 6 October 1990. M. Sarif, *gambang* (*penyelalu*); Kondang, *gambang* (*peningka*).

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

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

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

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

**Track 8:** recorded indoors in a private home in Ds. Betung, 13 May 1993. Abdullah

Munir BS (Monti Ajo), male singer, with spoken responses by Udang (Pebayu).

**Track 9:** recorded outdoors in Ds. Talang Jerinjing, Kec. Rengat, Kab. Indragiri Hulu, Prop. Riau, Pulau Sumatera, 15 May 1993. Usup (Monti Dubalang Pemuka Semerakat), *kalintung*.

**Track 10:** as track 9. Yunan, *kalintung*.

**Track 11:** recorded indoors in Ds. Madobag, Kec. Siberut Selatan, Pulau Siberut, Kepulauan Mentawai, Kab. Padang Pariaman, Prop. Sumatra Barat, 21 September 1992. Rosa Salolosit, female singer.

**Track 12:** as track 11. Rosa Salolosit, female singer; Leurukunen Samapopopou ("Magda"), *popoet*.

**Tracks 13-15:** recorded on the veranda of a private home in Silak Dusun Madobag, Ds. Madobag, 19-20 September 1992. Tarason Sakaliau, Salomo Sakaliau (leader in tracks 14 & 15), Teu Lalag Ogo Sabaggalet (leader in track 13), male singers.

**Track 16:** recorded on the veranda of a clan house in Ds. Madobag, 20 September 1992. Male singers/dancers/animal-noise makers: Aman Taksiripok Sabulau (leader), Tokkok Kerei Sabulau, Teu Alau Gege Samalaggurek. Drummers: Aman Turak Salolosit (*kateitei*), Teu Eppek Salolosit (*katalaga*), Kaddei Samapopopou (*sinnai*).



## CREDITS

Recorded and compiled by Philip Yampolsky.

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Recording assistance: Hanefi (Siberut; Riau 1993), Ign. Satya Pandia (Riau 1993); Darwin (Siberut; Riau 1993); Marc Perlman (Riau 1990); Ashley Turner (Riau 1990 & 1993).

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Production and editorial assistance by Mary Monseur.

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Maps drawn by Frank Gotay, Vienna, VA.

Cover photograph and back cover photograph (large) by Ashley Turner.

Back cover photograph (small) by Gijs Schneeman.

Mastered by Paul Blakemore at Paul Blakemore Audio, Santa Fe, New Mexico.

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

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## DEDICATION

Two of the Petalangan performers here, Pak Bantu (Kemantan) and Pak Nantan Hitam, died before they could hear the finished recordings. We dedicate the album to their memory, and also to that of Gijs Schneemann, an ethnomusicologist who went with Hanefi to do research in Siberut in 1986 and died there that same year, of malaria, at the age of 28.

## ABOUT THE INDONESIAN PERFORMING ARTS SOCIETY

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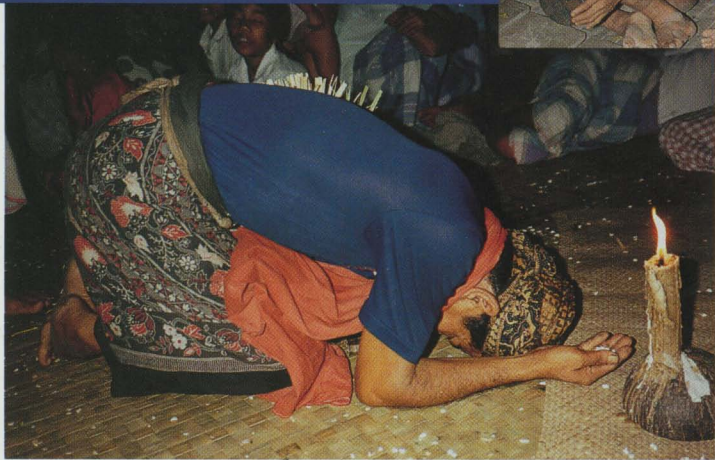
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## **MUSIC OF INDONESIA, VOL. 7: Music from the Forests of Riau & Mentawai**

*Liner note supplement 04/04/2008*

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

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

### **Track List**

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

### **Updates**

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

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

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



### Corrections to text in CD booklet for Vol. 7:

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

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

Given these circumstances, please note the following corrections:

In the map (p.2), Madobat should be Madobag; Sipura should be Sipora; Utara and Selatan should be Pagai Utara and Pagai Selatan.

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

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

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

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

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

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

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

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





*Titles of songs or instrumental pieces:* Gunung Pépéi, Janda Pulang Bepauh, Kemantan Duo Seupo, Kepintaian, Lancang Tujuh Setali, Menanyo Kejadian Puan, Serama Angin, Tetigo, Urai Paméruk, Urai Panoga Kagérat, Urai Turuk Titiréré.

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

### Photo Captions

Front: *Calempung* players (Betung).

Back (larger photo): *Kemantan* during *belian* ritual (Betung).

Back (smaller photo): Drummer (Siberut).

### Analytical Addendum -- Philip Yampolsky (March 2000)

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

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

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

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

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

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

Urai Paméruk (track 14): This uses the same scale as Urai Panoga Kagérat (track 13), namely C Eb F G Bb (ascending). The melody begins on Bb. The range is narrower than in Panoga Kagérat: from C above the first tone to G a tenth below it, covering an eleventh altogether. (This



description of the range applies to single statements of the melody and does not take into account the opening statement in head voice an octave above the subsequent statements.)

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

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

### Further Reading and Listening

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

### Transcriptions

#### RIAU

#### Music for the Petalangan Curing Ritual

#### 8. Menanyo Kejadian Puan

-- transcribed by Tenas Effendy

##### [Kemantan]

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

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

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

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

ooii.....pengulu kuning sudahla layu  
ditimpo penane semilan bulan



eii.....bonsu.....ooii.....sayang di gunung  
eii.....bonsu eii

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

**[Pebayu]**  
alaikum salam

**[Kemantan]**  
eii.....bukan ebat pesombaan ini  
**[track 8 fades out here and resumes later]**  
pesomba beukei bekeawang  
pesomba betanggam bekaluk paku

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

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

**[Kemantan]**  
eii.....pesomba tidak paya beseo  
pesomba tidak paya bepinjam  
pesomba tidak paya beboli

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

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

**[Pebayu]**  
Tuk Coti Bilang Pandai

**[Kemantan]**  
eii.....Tuk Coti Bilang Pandai sajola bone



bukan la ebat pesomba ini  
eii.....kemano duduk uat pesomba?

**[Pebayu]**

Di dulang langit sekombang payung

**[Kemantan]**

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

**[Pebayu]**

Bolat nan Ompat

**[Kemantan]**

eii.....Kebolat Ompat sajola bone  
Ompat cayo di bumi  
Ompat cayo di langit

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

**[Pebayu]**

Ajo Selo

**[Kemantan]**

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

**[Pebayu]**

Seajo meo-am

**[Kemantan]**

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

**[Pebayu]**

Seajo bedii

**[Kemantan]**

batang seajo bedii seajola bone



apo kulit pesomba?

**[Pebayu]**

Kulit menempel

**[Kemantan]**

eii.....kulit seajo menempel seajola bone  
apo dui pesomba?

**[Pebayu]**

Seajo memanah

**[Kemantan]**

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

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

**[Pebayu]**

Da-an seajo meampai

**[Kemantan]**

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

**[Pebayu]**

Anting seajo melingka

**[Kemantan]**

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

**[Pebayu]**

Daun seajo mengipat

**[Kemantan]**

daun seajo mengipat seajola bone





eii.....seajo mengipat  
mengipe segalo anak asuan  
mengipe segalo bujang nobat bujang pebayu  
apo pucuk pesomba?

**[Pebayu]**

Seajo meninjau

**[Kemantan]**

eii.....seajo meninjau seajola bone  
meninjau ke gunung nan ke padang  
ke lancang nan ke balai  
tigo ke laut jintan Toi  
meninjau segalo anak asuhan  
meninjau segalo bujang nobat  
meninjau segalo bujang pebayu  
eii.....meninjau segalo tuo longkap  
aai.....apo bungo pesomba?

**[Pebayu]**

Melambung

**[Kemantan]**

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

**[Pebayu]**

Penawe

**[Kemantan]**

aai.....buah seajo penawe sajola bone  
menjadi ubat jangan jampi  
menjadi idu nan penawe  
penawe segalo nan biso  
biso tawe, tajam tumpulan  
dalam uat sonde seleang batang tubou  
segalo inang asuan  
jangan boi meko tumbou mato menyadi dalam

eii.....anak inang Mantan Mudo

**[track 8 resumes here]**

eii.....siapo ketunggu umpun pesomba?



**[Pebayu]**

Bia Nan Kayo

**[Kemantan]**

aii.....Bia Nan Kayo sejola bone  
bukan kayo dek ome jangan peak  
bukan kayo dek boe jangan padi  
Kayo dek anak inang asuan  
eii.....siapo tunggu petongaian pesomba?

**[Pebayu]**

Nanto Sati

**[Kemantan]**

aii.....Nanto Sati sejola bone  
membraak ubat nan tawe nan sepalit  
ubat nan setitik  
untuk segalo inang asuan  
segalo bujang nobat bujang pebayu  
besoto Mantan Mudo, sajola bone  
siapo di pucuk pesomba?

**[Pebayu]**

Buong Putei Selawat Nobi  
pembawak undang-undang sjak dulu sampai kini juo

**[Kemantan]**

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

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

eii.....pandang meliputi alam  
pandang.....

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

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

aii.....Buong Putei Ono Semilan  
semilan banyak bunyinyo



semilan ono badannyo  
semilan kibe paounyo

aii.....sampai kini ado juo  
maak obat jangan jampi  
maak idu jangan penawe  
menawe segalo nan biso  
menawe segalo nan sati  
biso tawe, tajam tumpulan  
dalam uat nan seleang,  
batang tubou inang asuan

aii.....boilah ubat nan sepalit  
tawe nan setitik

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

aii.....Keamat Buung Putei Momad Canggih  
Buung Putei Ono Bealei  
alei Buung Momad Canggih  
[line omitted from transcription]

boi obat jangan jampi  
boi idu jangan penawe  
menawe segalo nan biso  
menawe segalo nan sati  
biso tawe, tajam tumpulan  
dalat uat sondi seleang  
batang tubou inang asuan  
badan jangan diboil boat  
badan jangan diboil malu

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

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



aia.....pulang pulei bagai lamo,  
pulang adat sedio kalo  
menyantan daah ke kuku  
meulang daah ke muko  
pulang ke lapik kedudukan  
pulang ke tiang pesandean

aia.....copat ke uma ke topan  
jangan boi usak  
jangan boi binaso  
ikola ubat jangan jampi  
ikola idu jangan penawe  
ubat nan sepalit  
tawe nan setitik  
dalam uat sonde seleang  
batang tubou inang asuan

aia.....tawe Olah tawe Momad  
tawe bagindo Rasulolah  
Bokat Laila.....hak!

## MENTAWAI

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

### Private Singing

#### 11. Mapopoalat

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

If this interpretation is correct, it invalidates Yampolsky's remark that the *popoet* is absent from *Mapopoalat* because the flute's melancholy character is inappropriate to a happy song. But Yampolsky had a lengthy (and thus, thanks to repetitions, comparatively clear) discussion with Rosa about the *popoet* and its use, in the course of which she said twice that (a) it was a melancholy instrument, and (b) it was not appropriate for *Mapopoalat*. Evidently, Yampolsky's mistake was in joining (a) and (b) in an explanatory relationship. For the moment, we simply do not know why *popoet* does not accompany *Mapopoalat*.



Mapopoalat saibaku sipuroroirai ka bad  
 simamengmeng teteu roro  
 baboi belek sulu goak koibaku saibaku  
 anan Siju Sioinan Siju Sioinan sinad Sioinan  
 e boroimongan simapopoalat  
 nai Siju sibaboita ka bad simanemnem  
 baboi simulei  
 beleat sulu belek patuatku teteu roro  
 kipa ku kud katoga laoinan teteu roro togat  
 pinoinoi  
 pino pinoinoi pinoinoi pinoinoi kaileleu  
 pisaksak pisaksak kaileleu teteu  
 maraibik maraibik masod teteu tatogat  
 maluima  
 e maluimat ka leleu teteu roro togat  
 mapisoksok  
 anai mapisoksok karaibik musou  
 keiat maraibik nia teteu  
 moi leuk kutippu sulepnu moi leuk  
 takupiupiu ngungum  
 e togat mapisoksok togat maliaro saibaku  
 baboi repdepmenku kasakebbukku neknek  
 teteu roro  
 ilalaijouakek ka betuet koiat baboita ka  
 belanad sulu  
 e akuan lek teteu iarep ngangan bilou leleu  
 teteu  
 baboi akuan lek niarep ngangan jurubaba  
  
 sikebbuk niarep ka betuet koiat baboita  
 kabelanad sulu  
 o saibaku saibaku saileu

Sungai yang kering, sungai yang tenang

ibu, malam hari sedih hatiku  
 anak Siju Oinan  
 muara sungai  
 ada Siju, ibu, di sungai yang sejuk

matahari tenggelam, tenggelam pikiranku  
 apa yang kuperbuat pada anak laoinan, oh  
 anak pinoinoi  
 burung pinoinoi di gunung, burung pisaksak  
 di gunung  
 tergores biasa bagi anak-anak Siluima

Siluima di gunung, anak burung pisoksok

burung pisoksok menangis luka  
 dilarang melukainya  
 bolehkah kupotong kukumu, tidak kupotong  
 mulutmu  
 anak pisoksok, anak burung aro sayanguku  
 ibu, ingatkanmu pada abangku ini

dibawa pulang ke ombak laut di siang hari

akulah mendengar suara siamang gunung

ibu, aku lagi yang mendengar suara  
 kumbang  
 abang juga mendengar di ombak laut pagi  
 hari  
 sayanguku

*[the remainder of the song as performed is omitted from the published recording:]*

Baboi belek sulu kungena tak moi baboi  
 siju sioinan sina sioinan tasikuddu laggai  
 matosilak  
 e togat matopita togat marekrikra e e baboi  
 saibaku  
 kudduku kudduku kudduku duaku kalaibod  
 Ibu, matahari terbenam kutunggu tidak bisa  
 Siju Oinan, Sina Oinan kita berada di  
 kampung seberang  
 anak Matopita, anak Marekrikra, ibu  
 sayanguku  
 tempatku berada di luar kampung kalaibod  
 dereket teteu roro

aiolei aku, aku puleinungi baboi togat  
 laoinan  
 e siluilui oiluk teteu situilud oilud sinungnung  
 oiluk baboi  
 bale tak ku lairep samaniuku sikuddu kabad  
 sinappopoanad baboi oioi  
 sisa sioinan aikaddioakean bale saibaku  
 kuddu silipiu  
 e kajiritjit oinan teteu kajalaujau oinan  
 saibaku teteu roro  
 baboi kualak tak moi sisatti oinan e e baboi  
 nai sibakatna katogat laoi baboi ada yang  
 suraan aku anak simauktuk baboi terima



e siluilui oiluk situiluk oiluk sinungnung oiluk  
 baboi  
 tikai arep arepmanku ngangan jurubabal  
 leleu  
 ngangan koaik bilou aiteu\_an leuk aku  
 katogat katogat laoi baboi  
 e sikuddu sikuddu saraku, togat laisa  
 saibaku baboi  
 bale riot sulu egek aku bale roro bagi roro  
 aiku oi  
 buik mareureu бага saileu kutaroakek  
 kilibet ba(ga)  
 e tak nai silinaku baboi tak anai silimaku  
 bale aiteu\_an leuk aku sikuddu saraku teteu  
 nai sikebbukku ailarepakek abbaboi oi  
 betuet koiat  
 e kajarated koiat kabetunu koiat saibaku  
 tikai baboi icok aku togat dereket e e baboi  
 tak kuobaknia malagak bagaku bale  
 katubunia togat simomoi  
 togat simamatei teteu  
 siluilui oiluk sitului oi sina sioinan e e baboi  
 tikai baboi leuru lei leuru leuru aku aku  
 icok kuat sia saibaku kulihat dia sayangku  
 katasiokkok, pagalakakek kapiggakmai  
  
 galakakek kap taroppakmai tinggalkan  
 e galakakek kap makabuggei sirai pueppa  
 sirai pubelek бага  
 tikai moia moiaku kebbuk rakera aku  
 aiteuk\_an lek aku ina siaili kababoita  
 sarad pagolukad, sarad pagogoiyat sering  
 baboi saibaku saiba saibaku ibu sayangku  
  
 menyesal aku menjumpai anak Silaoinan  
 menangis benci, sakit benci, sangat benci,  
 ibu  
 bale tak ku lairep samaniuku sikuddu kabad

sinappopoad baboi oioi  
 tidak kudengar abangku yang duduk di  
 sungai Sinappopoad  
 ditinggalkan Sisa Oinan di tempat Silipiu  
 di hulu sungai, di hulu sungai  
 kuambil Sisati Oinan tidak bisa  
 punya, punya anak Laoi  
 suraan aku anak simauktuk baboi terima  
 kasih, aku anak yang beruntung, ibu  
 menangis benci, sakit benci, sangat benci  
 aduh, saya dengar suara kumbang di  
 gunung  
 suara siamang, di situlah aku anakmu ibu  
 duduk aku sendiri, anak yang liar  
 siang hari tunggu aku sayang, adik  
 sayangku  
 jangan khawatir sayang, kuantarkan apa  
 yang diminta  
 tidak ada ibuku, tidak ada ayahku  
 di situ aku duduk sendiri  
 ada abangku mendengarkan ombak laut  
 di air deras ombak laut, anakku sayang  
 ibu, lihat aku anak Sarereket  
 aku tidak menyukainya, marah aku, anak  
 yang datang juga kepadanya  
 anak orang mati [=yatim piatu]  
 menangis benci, o Sina Oinan  
 pulang ke hilir  
 kepada kita anak gadis, tinggalkan piring  
 kami  
 sandal kami  
 tinggalkan di tepi pasir sendirian  
 jangan bersedih hati  
 abang boleh melarangku tinggal pada ibu  
 tiri  
  
 sering marah-marah, sering bertengkar  
 ibu sayangku, anak-anakku yang tersayang

## 12. Atakkiwan

Note: After Hanefi's return visit to Mentawai (mentioned in the note to track 11), he believes that the title of this song is better written as *Atakkiwan*, rather than *Atuakkiwan* as it appears in the published album.



Atakkiwan matakū situpepe baboi oi  
 beleat beleat matad kaguruijat teteu, kaipa  
 lek silibaku  
 beleat koik bagaku, kaipa silibaku mae  
 baboi oi  
 sara puroroirai kaipa lek silinaku baboi togat  
 sipulalaijou  
 beleat bagaigaku sabeu kasilembukku, tak  
 anai sarad bajou mata lek  
 ara sogaian lek aku sarad belek bagakuan  
 lek baboi oi  
 makera ballebuikku kata siukkuiku leioi  
 baboi oi  
 kaipangan lek suibukku kaipangan lek  
 sailembukku, atuakkiwan lek lei  
 bela matad sulu sarad puroroirai baboi  
 baboi oi  
 nai aku mututuktuk lei, kungenakek  
 sailebbukku sarad puroroirai  
 kaipangan lek ukkuiku tasilembukku baboi  
 bale oi  
 lep kalalepku sarad punauknauk leioi kaipa  
 lek silinaku  
 kukairapakeat katasiukkuiku baboi sara  
 puroroirai  
 mukua lek laibokku, kasiukkui saileu bale oi  
 kukua lek tak moi tasilembuk saibeuba bale  
 oi  
 Lapar, matakū buta ibu

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

## Ritual and Dance Music

### 13. Urai Panoga Kagérat

*First melody (8x)*

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

Mari, marilah cepat  
 jiwa kita [=Simaggere]

dengarlah pemanggil kami  
 yang keras ketawanya [=bunyinya]  
 yang keras lengkingnya  
 dibawa oleh anak Melayu

sireureuakenen, togat magaijaman  
 silab manua ka leleu tinombou leioi  
 leleu pangairiat, airi rusan laggai  
 ipusasaiki gogod tulaigogo





telu puluna telu teirana  
luirep tuibuna gilagnu leleu  
goira rorona, gora saionakak  
koia kap duei samannonakad leoi  
kulaikek suibukmui, bagad gilag doro  
koik lipod subukmui bagad mapoddurui  
subuk simaeruk, kerat rusan laggai

ditiup angin, angin berhembus

*Second melody (3x)*

Koia koia kam duei samannonakad  
tasionakad leioi  
malaiju ogodmui dorod surat doro  
ogok simaeruk  
leuk gailud ogokmui buat loloi buah  
ka matad geratmui leioi

*Third melody (2x)*

Kawad sulek baknu palilijau  
bebei laibokmui, toroikap ogokmui leioi  
kusegeakeat uraijatmai kerei  
bakkat masailepped, moi ekeu mainenek  
leioi

di seberang gunung-gunung tinggi  
gunung yang diam, diamlah penyakit  
dijuallah rotan  
tiga puluhnya tiga tambahya  
tumbuh di samping gunung  
bergoyang daunnya, bergoyanglah jiwa  
marilah cepat jiwa  
kuberi makananmu, isi keladi  
ambillah udang isi makananmu

Mari, marilah cepat jiwa  
o jiwa kita  
tambahan bungamu daun-daunan  
bunga yang bagus  
ada juga bungamu biji buah-buahan  
di depan berandamu

marilah jiwa jangan berkeliaran  
di samping berandamu, lihatlah bungamu  
kuselesaikan nyanyian kami Sikerei  
pangkal bunga sailepped, boleh engkau  
sejuk

#### 14. Urai Paméruk

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



### 15. Urai Turuk Titiréré

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

### 16. Urai Turuk Bilou

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

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

### Photo Captions:

Front: *Calempung* players (Betung).

Back (larger photo): *Kemantan* during *belian* ritual (Betung).

Back (smaller photo): Drummer (Siberut).

### Analytical Addendum (March 2000)

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

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

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

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



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

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

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

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

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