



Smithsonian
Folkways

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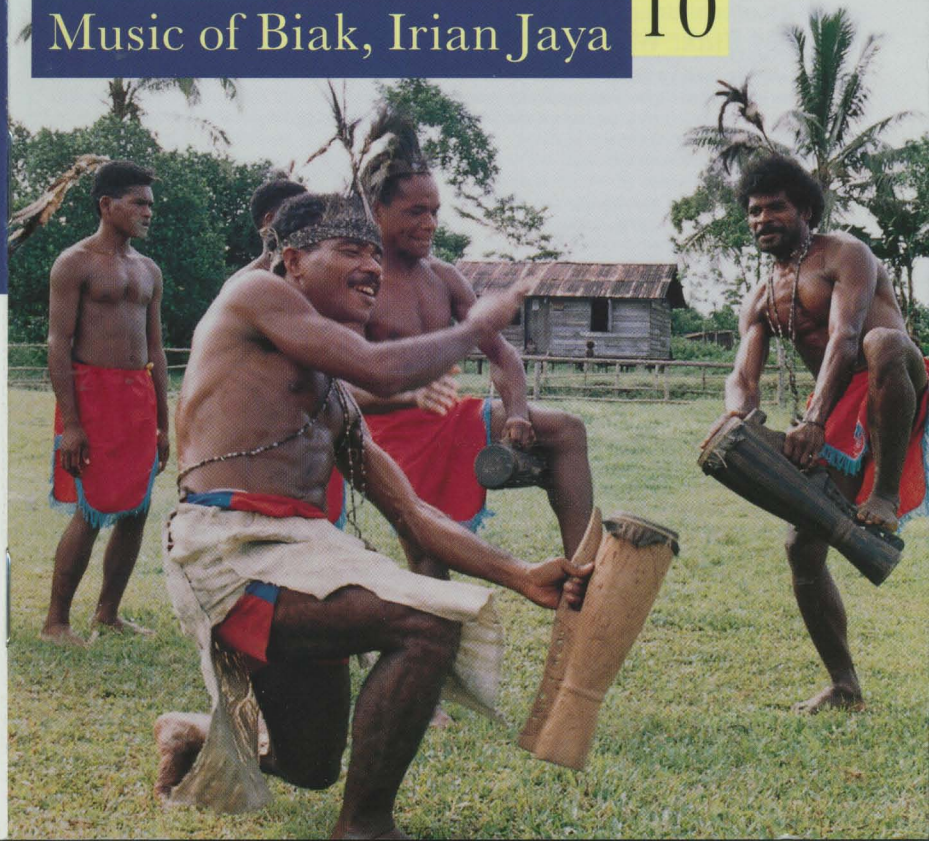


Smithsonian Folkways

MUSIC OF INDONESIA

Music of Biak, Irian Jaya

10



MUSIC OF INDONESIA 10

Music of Biak, Irian Jaya: Wor, Church Songs, Yospan

WOR

Dance songs

1. *Kankarèm* Grup Afyas from Rarwaëna 2:37
2. *Morinkin* Grup Afyas from Rarwaëna 2:20

Non-dance songs

3. *Kayob* Grup Roruki from Opiarëf 2:10
4. *Kayob Réfo* Singers from Workrar & Rarwaëna 2:41
5. *Dow Bésom Réfo* Grup Mandèri from Mandèndèri 2:51

Dance songs

6. *Sandia* Grup Mandèri from Mandèndèri 2:20
7. *Sandia* Grup Afyas from Rarwaëna 2:20

Narrative songs

8. *Béyusèr Korèri* Singers from Ambrobèn 1:38
9. *Béyusèr* Singers from Ambrobèn 3:30
10. *Béyusèr Réfo* Grup Samséna from Warkimbon 3:29
11. *Béyusèr* Grup Roruki from Opiarëf 3:42
12. *Béyusèr* Grup Aryasi from Sambèr 4:38

Dance songs

13. *Dun Snèr* Grup Afyas from Rarwaëna 2:37
14. *Dow Mamun Réfo* Grup Samséna from Warkimbon 1:57

Non-dance songs

15. *Armis* Grup Mandèri from Mandèndèri 2:26
16. *Randan* Singers from Workrar & Rarwaëna 2:55
17. *Dow Bémun Wamé* Grup Roruki from Opiarëf 1:58

CHURCH SONGS

In church

18. *Yèndisaré Aimando* Choir from Mara 3:23
19. *Wos Réfo* Choir from Sor 5:22

Party hymns

20. *Ro Arwo Ibrin* Choir from Sor 3:28
21. *Yanadi Ma Yasuba - Dow Songgèr* Choir from Sor 6:31

YOSPAN

22. *Mangani - Wopèr Rum Sirèb - Swan Mowi - Mansrèn Imnis Kaku* Grup Wambarèk from Insrom 7:45

This album presents music for celebrations and church services on Biak Island in Irian Jaya. *Wor* songs usually sung by choruses in a seemingly chaotic, free-for-all style, were once central to traditional Biak society. Two other genres have recently developed: church songs, sung here by women's choirs in churches and in secular performances; and *yospan*, string-band music for dance parties. 73 minutes with extensive notes and map.

Recorded and compiled by Philip Yampolsky. Annotations by Danilyn Rutherford and Philip Yampolsky. Produced in collaboration with the Indonesian Society for the Performing Arts (MSPI).

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All recordings made on the island of Biak, Kabupaten Biak Numfor, Irian Jaya province, in 1993 and 1994.

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MUSIC OF INDONESIA

If Indonesia were superimposed on Europe, it would stretch from the western shore of Ireland almost to the Caspian Sea. Only three countries in the world (China, India, and the United States) have larger populations, and few encompass a more bewildering diversity of societies and ways of life. Indonesia's people belong to more than 300 ethnic groups, speak almost as many languages, and inhabit some 3,000 islands (out of nearly 13,700 in the archipelago). Nearly three-quarters of the population lives in rural areas; on the other hand, the capital, Jakarta, is one of the largest cities in the world, both in area and in population. Most Indonesians (about 90 percent) are Muslim, but there are substantial numbers of Christians, Buddhist/Taoists, Hindus, and animists as well. The Javanese rice farmer, the Buginese sailor, the Balinese *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.

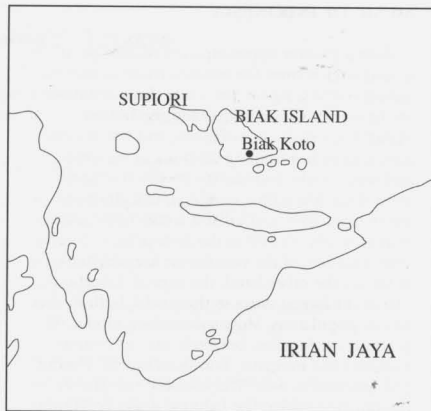
Indonesia's music is as diverse as its people. Best known abroad are the Javanese and Balinese orchestras generally called *gamelan*, which consist largely of gongs and other metallophones, but *gamelan* is only one aspect (albeit an impressive one) of the whole. Solo and group singing and solo instrumental 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.



MUSIC OF BIAK

This album presents music from Biak, an island and an ethnic group in Irian Jaya, Indonesia's enormous eastern province. Comprising the western half of New Guinea and the surrounding islands, Irian Jaya is home to an astounding number of languages and cultures, spread across some of the most inaccessible terrain in the world. The territory became part of the Republic of Indonesia in 1969, after the Dutch surrendered this last remnant of the Dutch East Indies, which they had retained following the Indonesian Revolution of 1945–1949, ostensibly to protect its “primitive” inhabitants. With their long history of contact with outsiders, Biaks belie the stereotype of New Guinea as a land untouched by time. Their culture bears witness to the lasting effects of a colonial frontier and the ongoing importance to Biaks of *sup amèr*, “the land of the foreigners.” As the music on this album should amply demonstrate, this society has shaped itself by imaginative engagement with external powers from the west and the West.

Our recordings feature three genres that have figured in the feasts, celebrations, and religious gatherings that are central to Biak social life. *Wor*, a form of singing showing no Western influence, is the primary focus of this collection. Although the genre is now in decline, many persons who grew up with *wor* remember the songs and are eager to sing them. Our selections delineate a distinctive musical and melodic idiom, realized in a large repertoire that is organized into a detailed (though to us somewhat mysterious) system of song-types. Poetically, *wor* is a sharp instrument for articulating social relations

and recording and commenting upon personal and collective experience.

In addition to *wor*, whose heyday is past, the album includes two sorts of contemporary music: the hymns sung by the island's predominantly female church choirs; and *yospan*, the string-band music that accompanies the dances of Biak's youth. While Biak church songs and *yospan* bear obvious traces of outside influence, their texts nevertheless share a basic principle with *wor*: an aesthetic of surprise, a concern with images and ideas that originate or refer elsewhere, beyond the local horizon. By bringing the three genres together, we hope to suggest the energy of Biak's culture past and present, and the richness of Biak's artistic strategies for incorporating and domesticating the foreign, the surprising, and the new.

Approaching Biak

Just below the equator, Biak rises from the Pacific at the opening of Cendrawasih Bay to the north-east of New Guinea's Bird's Head Peninsula. Approaching Biak by air, one crosses a turquoise girle of reefs and tiny islands before landing between the shore and a jagged plateau. From above, the landscape resembles a set for a World War II battle—which it was, during some of the bloodiest fighting in the Allied advance on Japan. From the sea, one is struck by the stark cliffs, dense forests, and treacherous currents which once discouraged unwelcome guests. From a car, much of Biak is infertile scrub, dotted with ironwoods that grope toward the sky. With its broken terrain, blazing sunshine, twisted war relics, and rusting roofs, a minor Dutch

official in the 1950s found the island "like a diamond, beautiful but hard."

Ninety-six thousand people make their home in Biak Numfor Regency (Kabupaten Biak Numfor), which includes the islands of Biak, Supiori, and Numfor, an area of 3130 km². Half the population lives on Biak, in the ethnically-mixed regency capital (called Biak Kota, "Biak City"), which is the government seat and center for commerce, and the site of an international airport. Biak Numfor is the most densely populated regency in Irian Jaya, and the only one whose inhabitants share a common language and culture. Biak emigrants can be found in the Raja Ampat islands, in Irian Jaya's major cities, and as far afield as Jakarta and The Hague.

Before World War II, Dutch observers explained the puzzling popularity of the infertile island as a product of its excellent natural defences. They predicted Biak's "barbarous pirates" would move or die out, once pacification put an end to their raids. In fact, trade was a much more important source of support than plunder, although Biak's grisly reputation was not entirely unwarranted. Early Biaks were itinerant iron smiths, merchants, and occasional vasals to the Spice Island Sultans of Tidore. They were also—and many remain—skillful fishermen, hunters, and farmers, who moved easily between the land and the sea.

The voyager has always occupied a special place in Biak society. Biaks tell of how their ancestors paddled their large outriggers west or south to Seram, Timor, and even Singapore in search of treasure and slaves. Travels in "the land of the foreigners" still bring prestige, and the

best qualification for local leadership is often simply "experience outside." More important than the fact of travel, however, was the way it fed into local networks. Voyagers had to document their adventures with objects, titles, and texts: the Chinese and European porcelain used for bridewealth and ceremonial exchange; the titles awarded by the Sultan of Tidore, which their relatives inherited, traded, and sold; the foreign words, phrases, or even snippets of sermons which visitors to the mission post might incorporate into stories or songs. As the Dutch missionary and anthropologist F. C. Kamma wrote, Biaks "find a thing strange only as long as it is not their own property, but as soon as it is 'conquered' the conqueror is assured of the same prestige that was enjoyed by the pirate of the past." In their quest for status, the people of Biak assigned positive value to all such foreign elements, and put their stamp on each one that they absorbed.

Today's Biaks are pilots, scholars, university rectors, and soccer stars. Many are descended from New Guinea's first native teachers. During the 1950s, in the first serious attempts to develop the region, the Dutch described the island's inhabitants as the "most Westernized Papuans." But Biaks still retain local values and sensibilities. Bridewealth still reflects and creates social relations. A civil servant will take time off to wait at the airport with a box of taro root for a traveling relative—her feminine gift affirming the ties between a brother and sister and their descendants. An uncle in Jayapura still might get his nephew a "title" by funding his university studies. The boundaries dividing urban and rural

Biak remain permeable. Town dwellers visit their rural relatives often and contribute generously to village projects. Villagers travel avidly to Biak City to sell in the market, visit family, play the lottery, and shop. Yet each sphere retains its own qualities. Little cash circulates in the villages, where subsistence depends on traditional arrangements of production and exchange.

The extravagant feasts that once punctuated Biak social life are now a thing of the past. But weddings, birthdays, or safely completed journeys still occasion a long night of eating and drinking, dancing and singing. In the old days, the singing would be *wor*; now church songs and *yospan* have taken *wor*'s place in most celebrations. Nevertheless, one is struck less by the recent decline in the older genre than by the years it survived against the odds. The missionaries who arrived in Cendrawasih Bay in 1855 found Biaks "heathen ruffians," "who made the shores sound with their war songs and with the thunder of their drums and heavy voices belting their victory verses." They made a concerted effort to stamp out indigenous forms of singing, which they associated with inter-group warfare. To survive this assault, *wor* must have had a very firm foothold in local society, as we will see as we turn to Biak's musical past.

The World of Wor

A Biak minister, himself the descendant of *wor* experts, included the following story in his thesis on the place of traditional music in Christian liturgy:

An old man named Mansar Mnuwon was hunting in the forest one night. Suddenly, he heard

singing and drumming high in the trees. He scanned the branches for the source of the voices, but found nothing. When he sat down under a tall tree to rest, to his surprise, the music swelled. Without thinking, he grabbed a vine which was growing on the tree. The voices suddenly divided into two competing choruses. To the old man's amazement, the vine's blossoms were singing the song! To keep the voices from returning to the ground when the sun rose, Mansar Mnuwon cut down the vine. He took it home and ate the leaves—and became the first Biak clever at singing wor.

This story offers a fitting metaphor for Biak's older form of music. Like the forest vines which thrive in the island's rocky soil, *wor* was once deeply rooted in every corner of Biak life. As they gardened or wove, women sang *wor* recalling loved ones distant or deceased. Men sang *wor* at sea to appease the spirits or prepare for battle. Relatives of all ages sang *wor* at the week-long feasts which marked transitions in the life of a child. The central medium for expressing social identity, *wor* served to legitimate clan claims to territory; to express demands for gifts of food and drink; to evoke sympathy, support, anger, or sorrow. The expert singer, versed in the subtleties of melody and rhythm, earned fame and fortune for his clever and sudden improvisations, as did the warriors whose praises he sang.

Just like the species in Biak's forests, *wor* is a highly differentiated musical genre. Biaks divide *wor* into dozens of types distinguished by melody, rhythm, and/or social function. In the past, dancers sang as many as fifteen different kinds of *wor* in the course of a night of feasting.

Even today, many Biaks can identify the more common categories of *wor*: the *kankarēm* or “introductory song” (track 1), the *bēyusēr* or “narrative song” (tracks 8-12), the *dow mamun* or “war song” (track 14), and dance songs like the *yērisam*, the *sandia* (tracks 6 and 7), and the *dow arbur*. Within particular *wor* types, Biaks allow for regional and individual variation. Yet they hold that these different “dialects,” like the varieties of Biak language, derive from a single complex and consistent scheme, mastery of which is central to the art of *wor*.

Biaks value variation within a performance as much as they do among different types of songs. Every *wor* is divided into a *kadwor* or “tip,” and a *fuar* or “root.” One individual introduces a new song by singing it through as a solo, *kadwor* first, then *fuar*. In the next repetition, another singer answers the first. Others join in, adding their voices to the opposing sides, with one group singing the *kadwor*, the other the *fuar*. The *tifa* drummers take up the rhythm, and the volume swells as more singers learn the lyrics. (When the song is already known to most of the singers, the procedure is simpler: the soloist sings only the *kadwor*, then the choruses take over, starting again from the *kadwor* before proceeding to the *fuar*.) Within each group, individuals choose their own pitch and join the chorus when they please, and one person’s version of the melody may differ greatly from another’s, though all will come together in unison at the end of each line. While one singer begins the song, the chorus has no leader, and everyone tries to stand out. Likewise, each half attempts to “seize” the focus of attention from the other, with

the “root” singers beginning their verse before the “tip” singers are finished, and the “tip” retaliating to “steal back” the song. The effect is *heterophony*: a free-wheeling variety of pitches, phrasings, melodies, and sound qualities, coexisting in the structure of a single song.

Here is an example of a *wor* text (taken from track 12). Like all *wor*, it is structured as a riddle, whose “root” fills in the “blanks” in the “tip.”

Kadwor

1. Imyundiso rwamanjasa, rwamanjasa.
2. Suworo mindima mukēsēpēn boi muyun dandi ra bēbuka-i boi sukon surowēr.

Fuar

1. Aryo naēko Suan Bēbayaē imyundiso rwamanjasa, rwamanjasa.
2. Suworo mindima mukēsēpēn boi muyun dandi ra bēbuka-i boi insoso bin ansui iwa sukon surowēr.

Tip

1. It is a good thing you came, good thing you came.
2. So that they can sing you a *wor* to record to take abroad and open [=play back] for them to listen to.

Root

1. Oh sister, Mister Big [i.e., the musicologist from the United States], it is a good thing you came, good thing you came.
2. So that the young men can sing you a *wor* to record to take abroad and open for those young ladies over there to listen to.

Just as singers individualize a melody, composers (or, more precisely, author-composers) use *wor* to domesticate perceptions that are sudden and new. It is fitting that the story of the discovery of *wor* begins with a surprise. Spontaneity is the hallmark of an expert singer. If a sound, sight, or sensation strikes an expert, a new song automatically comes to mind, converting the jolt of something unexpected into a fantasy or a memory. In party *wor*, the guests’ insatiable appetites stimulate songs cajoling their hostess (tracks 1, 2, and 7). A voyager sings his history as a collection of remembered impressions: the leaping fish; the spray off the prow; the wafting smoke over the receding hills; the chilling wind. In our recording sessions, the process itself often provided the surprise (tracks 11 and 12). Singers say they would have trouble performing old songs if they travelled abroad, for their minds would be too filled with what they were experiencing on the trip.

Wor enables a composer to transform an impulse or sudden stimulus into a text. Good *wor* once travelled far from their origins, and a composer’s fame spread with his or her songs. Yet, while *wor* repeats surprises to promote the prestige of individuals, Biaks attribute its powers to collectively inherited sources. They claim that Mansar Mnuwon received *wor* magic from the land and bequeathed it to his descendants, and there is indeed a secret vine—associated with certain clans, passed down from fathers, mothers, and mothers’ brothers—whose leaves are said to give singers strength and allure. Experts refer to these leaves as their “backbone”; they are sure they will die as soon as they bequeath their magic to an heir. To avoid succumbing before their

time, some singers wait until death is near to give away their secret; others give their children hints and let them discover the special plant on their own. Still others choose not to pass down their magic at all, for fear reckless heirs will squander their potency on affairs instead of *wor*.

In addition to rooting expert singers in the ancestral past, *wor* tightened social bonds. In the past, *wor* was sung at the life-cycle feasts held by married couples for the benefit of their children. The wife’s group acted as the guests, the husband’s (including the wife herself) as the hosts for what was always a competitive event. The guests presented their songs as gifts that their in-laws had to repay in food, tobacco and drink; these “offerings” could also be thinly veiled threats. Comparing their sister, the hostess, to a greedy bird, her brothers challenged her to prove her generosity (track 2). Songs sung at sunrise warned of what might happen if the hostess was slow or miserly (tracks 6 and 7): it was not uncommon for guests to knock down a dining hut if their demands were not met. Biaks today have gentler ways of eliciting reciprocity through *wor*. Gazing at the calm seas and jumping fish, a woman sings of what a distant male relative should at that moment be feeling: nostalgia for Biak, indebtedness to his kin (track 9). A sister’s poetry evokes and expresses the sentiments which govern social ties. Her *wor* reminds her distant kinsman that his reputation depends on her regard.

Thirty years ago, an informant told F. C. Kamma, “Our ancestors sang *wor* for our welfare, so we must sing *wor* for our children’s. If we don’t sing *wor*, we die.” The account above

should drive home the former importance of *wor* in Biak society. The genre presents in a crystallized form Biak's imaginative means of engaging what is foreign or unpredictable. The *wor* sung at feasts protected Biak children from the supernatural forces that surrounded them. Other songs turned the tables on strange forces from afar. Fuelled by surprises, *wor* thrived on sudden meetings with the new. Addressed to an audience that spoke the Biak language, the genre did not "answer" alien powers; it abducted their authority and deflected their demands. *Wor* brought the Land of the Foreigners back to Biak, where its symbols circulated, transformed into the coinage of identity and prestige.

Wor Today

In contemporary Biak, *wor* has become a specialized art. As we were told many times in the course of recording, "not just anyone" can sing *wor*. (In the old days, most people *could* sing it.) Nevertheless, most older Biaks retain at least an appreciative command of the genre, and a good number of young people have learned it. While researching this album, we came across numerous communities known for their expert singers. The best place to hear *wor* was often in church, where a "choir" of elderly *wor* singers might stand up to perform with a drum.

Wor began to decline in the early twentieth century, as a consequence of missionary opposition to ritualized life-cycle feasting, itself dependent upon *wor* singing. This decline was somewhat reversed in the late 1930s, when the mission began to promote the singing of *wor* on Christian themes in church. Then, in the early

1940s—quite possibly as an unforeseen consequence of the mission's new policy—*wor* played an important role in the dramatic resurgence of Korèri, a messianic movement that repeatedly swept Biak during the colonial period. Translated literally as "we shed our skin," Korèri appeared as a vision of total change, marked by the return of the dead, the reversal of racial hierarchies, and the arrival of a bounty of foreign wealth. The Korèri uprising took the form of an enormous dance party, energized by *wor*. Witnesses described how the rhythm of the drumming swept hundreds of followers into a state of ecstasy as they sang to speed the coming of the millennium.

After World War II, Dutch officials arrested Biaks found with Korèri paraphernalia, which they took as a sign of subversion. In the early 1990s, older Biaks still strongly associated *wor* with Korèri and Korèri with politics; they vividly recalled a time when they could be jailed for illicit singing. Moreover, many associated Korèri, and hence *wor*, with the outlawed movement for Papuan nationalism. Thus for several reasons *wor* was regarded as a weapon, dangerous and rare.

In postwar Biak, opposition from the church, together with changes in the local economy, successfully curtailed the life-cycle feasts. Extravagant parties remained important to the status of families and individuals, but they were now celebrations of weddings, graduations, homecomings, or anniversaries. *Wor*, associated with frowned-upon practices and also with the forbidden Korèri movement, was felt to be inappropriate on such occasions, and other kinds of music (*yospan* and church songs) became the standard music for Biak festivities.

This album presents a sample of *wor* as it survives today, no longer rooted in Biak social life but still alive in singers' memories and, in some places, still available as a medium for new composition. Recorded in five communities in various parts of the island, the collection includes dance songs, sung narratives, and other non-dance songs, performed in a variety of styles. Some of the selections are old party texts that once circulated widely on the island (1, 2, 6, 7); several were created in reaction to specific events experienced by the composer or his kin (3, 9, 13); two were composed on the spot (11, 12). We have included a very old *randan*, whose text and melody derive from a pre-Christian rite (16); four Christian *wor* (4, 5, 10, 14); and a syncretic Korèri *wor* (8). By including both a variety of song types and several versions of the same song type (*kayob*, tracks 3-5; *sandia*, tracks 6 and 7; *béyuser*, tracks 8-12), we hope to give an idea of the extent of variation that obtains within *wor* as a genre and within individual subcategories of the genre.

At the same time that the selections reflect the richness of the genre, their diversity speaks of the differing histories of the performers. Called together on the night of the recording, the trio from Ambrobèn, South Biak, features the oldest of the singers whom we recorded—an eighty-something Yakonius Rumaropen—and the greatest spontaneity (8 and 9). Although the troupes from Opiarèf, East Biak, and Sunyar, South Biak, were founded relatively recently, the advanced age of their members accounts for the marked heterophony of their style (3, 11, 12, 17). (*Wor* singing has apparently become less

and less heterophonic in recent years.) The soloist in a *randan* (16) and a Christian *kayob* (4), Marinus Workrar of North Biak is an active *wor* expert, a septuagenarian versed in a range of rare songs. The Mandèndèri group includes fourteen older West Biaks who were organized in the early 1980s by an energetic college graduate. The North Biak group from Warkimbon consists of fifteen middle-aged men and women whom a retired evangelist taught to sing.

The youngest *wor* singers in this album are heard—along with others a generation older—in the selections from Rarwaèna (tracks 1, 2, 7, 13), a North Biak coastal community inhabited by forest-dwelling clans who long resisted resettlement on the coast. During this period of resistance, the 1960s and 1970s, the people now living in Rarwaèna hid in the interior of the island, and it was then that Koston and Yoel Arwam, now aged twenty-seven and thirty-four, first heard *wor*. (Their father, Isak, is the soloist in the Rarwaèna selections here.) They did not begin to sing until they took part in a special program founded by a village teacher, who has drawn on the talents of Rarwaèna's many experts to teach the local children *wor*.

Partly as a consequence of our work on this album, *wor* has experienced a revival on Biak, sponsored by the local government. Attracted by cash prizes and a shot at fame, dozens of villages have fielded children's *wor* teams, trained by individuals drawing on Rarwaèna's methods and texts. The movement has yet to yield new composers, and the new singers tend to downplay *wor*'s complexities: the enormous repertoire is reduced in official performance to a handful of

songs, sung in a simplified, unison style quite unlike the swarming heterophony of old. Time will tell if the removal of old taboos has produced a spruced-up shadow of *wor*'s old self, or has instead given the genre a fresh lease on life.

The Music of *Wor*

All *wor* texts have the same two-part structure, in which the second part (*fuar*, "root") repeats the first (*kadwor*, "tip"), but in a more complete and thus longer version. The melody to which the text is sung is largely the same for both sections, but since the *fuar* text usually has quite a few more words in it, the *fuar* melody must adjust. Sometimes the adjustment is made simply by repeating motives or single pitches in the *kadwor* melody to accommodate the additional text. In effect this elongates the melody without inserting new material. Sometimes, however, the additional text gets new melodic motives not present in the *kadwor*.

In dance songs, *fuar* and *kadwor* are sung by opposing choruses, antiphonally. *Béyusèr*, the narrative songs, which are not danced to, are not sung antiphonally. Some of the other non-dance song-types are antiphonal, some are not. The interrelationship of singers in performance ranges from strongly heterophonic (as in *Opiarèf*) to near unison (Warkimbon).

In most *wor*, the overall melodic contour is descending: the melodies start high and end low, though the manner of descent (straight down but lingering at points along the way; twisting and turning; part-way down, then back up but not all the way, then further down; and so forth) differs from song to song. Most of the component

phrases within songs are also descending. Some phrases start in mid-range and then rise before descending; a few songs (e.g., tracks 3 and 4 here) include bell-shaped phrases (starting low, rising, then descending again).

Scales are tetratonic and pentatonic, sometimes with an additional, infrequent, apparently ornamental fifth or sixth tone. (Listen, for example, to tracks 1 and 2; in both of these the additional tone is the highest in the melody.) In this album, tetratonic *wor* outnumber pentatonic ones nearly two to one. The scales in tracks 8, 4, 9, 11, and 12 have semitones (half-steps), the rest have no interval smaller than (roughly) a whole tone. There does not seem to be a correlation between scale and community: we can't refer to an "Opiarèf scale" or a "North Biak scale." In this album, the only community for which we have only one scale is the one (*Sunyar*) from which we publish only one song. Conceivably, detailed research on melodic histories (if it could be done at this late date) might reveal that songs with a particular scale originated in a particular region of Biak. At present, however, we cannot make such connections.

Nor can we say that song-types are bound to particular scales: the two *sandia* here use the same scale, but the three *kayob* use three scales, and four scales are heard in the five *béyusèr*. Indeed, one of the most interesting topics for further research on *wor* would be precisely what it is that causes a given song to be classified as belonging to a given song-type. What makes a *sandia* a *sandia*, or a *kayob* a *kayob*? The textual form is the same for all, and scales, as we have just said, are not clear indicators. Is it melodic

contour or characteristic melodic motives? Poetic meter, or prosodic features, or the use of specific words or topics? Function during a feast or other event? And how uniform are such criteria, whatever they may be? That is, is a *kayob* in East Biak the same thing as a *kayob* in West Biak? (The commentary on tracks 3-5 suggests that it is not.) The corpus of some 250 *wor* recorded during research for the present album would no doubt be useful in pursuing these questions. After completion of the entire recording project, it will be possible to consult archive copies of the field tapes at Masyarakat Seni Pertunjukan Indonesia, the Center for Folklife Programs & Cultural Studies of the Smithsonian Institution, and another as-yet-undetermined facility in Indonesia.

The Biak singing recorded here shows little obvious relationship to singing reported and published from elsewhere in Irian Jaya. For example, the triadic and "fanfare" melodies described by Jaap Kunst are not found here, and neither are the features prominent in the Mek singing heard in Artur Simon's six-CD package on the west-central highlands: unmetricized singing, extensive use of nonsense syllables, rhythmic chugging sounds, and inhalatory whistles. The singing style of *wor* does resemble Mek singing to the extent that both use chest voice and (in Simon's words) "clear diatonic melodic movements set note for note," in contrast to the frequent head voice and sliding tones found further east in the highlands of Papua New Guinea.

Biak's Synthesizing Hymns

While visitors to Biak are relatively unlikely to stumble across *wor*, their chances of hearing Biak

church music are great. Throughout the island, Protestant choirs perform local compositions, whose lyrics and phrasing draw heavily on *wor*. Most such choirs, which are called *paduan suara* (Indonesian: "combination of voices") or (from the Dutch) *koor*, consist of women only (perhaps with a man or two to help out on bass), but there are also men's choirs and mixed groups. Four of the five hymns included on this album are the work of Derek Rumaikew (born 1956), a North Biak teacher who has written hymns for the women of several congregations. The fifth song was written by a woman from Warsa, North Biak. In other parts of the island, different sets of songs circulate, drawn from a repertoire of old favorites and new hits.

Although the local liturgy remains faithful to its Dutch Reformed origins, the hymns that punctuate it are peculiarly Biak. Christian sentiment is expressed in a poetic idiom that borrows its messianic vocabulary from the Korèri movement and its natural imagery from *wor*. A worshipper's longing for spiritual fulfilment may take the form of the nostalgia that binds Biak sisters and their traveling brothers; heaven—Korèri—may become a distant and tranquil port, where separated kin come together to "eat and drink in one place." Besides echoing *wor*'s imagery, the church songs address some of the older genre's topics, recounting the breaking of a Christian dawn in Biak's dark heathen past.

Where the first two church songs (tracks 18 and 19) illustrate the formal style heard in churches every Sunday, in the last three (tracks 20 and 21) one hears the ebullience of groups of women when they sing in informal settings.

Instead of standing in stiff formation, as in church, the singers in tracks 20 and 21 were seated, swaying to the music and clapping their hands. Village women might sing this way to entertain themselves during a break from their labors on a community work day; to welcome guests to their village or to bid them farewell; to spice up a birthday celebration. This singing style elicits dancing, both from the onlookers and the women themselves, who circle in a raucous clump, kicking up their heels in the old-fashioned movement known as *fier* and throwing in some *yospan* moves for good measure.

We decided to record this style of singing after our 1993 recording session in a church in Korem, North Biak's subdistrict seat (tracks 18, 19). As our van pulled away, the choirs gave us a rousing musical send-off, bursting into a shrill, excited rendition of the songs they had sung so formally in church, dancing and clapping as they circled the van. It was too late at night for us to unpack the equipment and record on the spot, but we returned eighteen months later to tape the group from Sor during a party celebrating the contribution of a bell for the new village church.

Yospan: Circulating Steps

Yospan (along with, to a lesser extent, the party version of church songs) has today largely taken over the social role formerly filled by *wor*. In Biak City, and in the villages, no one can plan a wedding or farewell party without seeking a police permit so that the guests can dance *yospan*—or, as they say, *fnak* (“play”)—until dawn.

Yospan is derived from two dances, *yosim* and *pancar*, which were joined by edict in Jayapura in

the early 1980s at a seminar convened to select the province's official dance. *Yosim* is an older dance from Sarmi, a regency not far from Irian's capital. *Pancar*, the Biak ingredient in the mix, is of relatively recent origin. A local authority on Biak music traces *pancar*'s birth to the military build-up in the late 1960s, before the end of Dutch control of West Irian, when rumors of an impending Indonesian attack swept the island. The drills of Dutch fighter pilots inspired an “anonymous artist” to invent a step imitating an airplane entering a stall. Performing it to folk songs, some of which supposedly commemorated the “liberation” of West Irian, Biak people named the dance *pancar gas*, literally “jet.”

The quick, energetic *pancar* was an immediate hit on Biak, as was *yospan*, which alternates fast (*pancar*) and slow (*yosim*) passages to let dancers catch their breath. Imported from Jayapura shortly after its inception by students on break, *yospan* has become a staple at feasts and official ceremonies, great and small. Almost every rural community and urban neighborhood has its own *yospan* band, with instruments including a pair of store-bought guitars, a couple of ukuleles carved of wood, and a gargantuan, brightly painted two-stringed double-bass. Some groups more recently have added a “percussion set,” usually consisting of a squat metal or wooden cylinder covered in hide and one or two of the region's hourglass *tifa* drums.

At parties or village feasts, the band sits on benches in the center of a circling stream of dancers, singing in harmony, strumming, drumming, and beating the strings of the prone double bass with a stick. The dancers circle the band

in an increasingly disorganized file of pairs. Typically, the line is led by a young man and woman, who might be siblings, cross-cousins, or sweethearts. They select and switch the steps, which are expertly followed by the pairs of teenagers directly behind them. After the aficionados come the trainees, school children who pick up the changing routine more or less quickly. They are followed by adult women, who bumble along happily, colliding during the tricky reverses or sideways hops. Some of them give up on *yospan*'s complexities altogether and revert to the *fier*. Then come the young men, high on palm wine, who mimic the leaders with clumsy abandon. An old man takes up the rear, prancing along with a stick or a cane, doing his best to make the onlookers laugh.

As the night wears on, the dance picks up energy. Having sung for five or six hours, the singers must strain their rasping voices to make themselves heard. The dancers sing along, and sometimes the formation comes close to disintegrating, as when the leaders double back to form two concentric circles of panting dancers hurtling past each other. A night of partying in the coastal villages sometimes ends in a brawl, as inebriated band members greet the sunrise by chucking dancers into the sea. Building then releasing tension in the fashion that once characterized *wor*, the party ends with the celebrants dragging themselves home to sleep it off.

In the government-sponsored contests and *yospan* “parades” held to commemorate national holidays or greet tourists, *yospan*'s drama and chaos are swept under the rug. The better groups have a trainer, who drills six to eight boy-girl

pairs in a routine of shifting steps, set to the clean harmonies of the band. The musicians walk as they sing and play, rolling their basses in elaborate little floats constructed to resemble traditional Biak houses or the canoes used in the past for war and trade. After shuffling in neat columns to the stage or the grandstand, the dancers skip and sashay through a series of symmetrical formations in front of the jury and honored guests. Judged for creativity, costumes, but above all unity, the competitors' brief and expert rendition of the genre seems a far cry from the playful village dances. Nevertheless, driven by a love of pleasure, on the one hand, and a thirst for victory, on the other, *yospan*'s opposing poles (village disorder and parade-ground precision) are linked by the circulation of new moves.

The pleasure of *yospan* lies in its ever-changing repertoire of steps. The basic moves are simple: *yosim*, a slow jog, takes little concentration, and *pancar*, a forward double bunny-hop with hands thrown up in mock distress, is easy to pick up. The *fej* and its many variations are more complicated: two quick steps forward, one step back, two quick steps forward, one step back, four slow forward steps, and three hops back on each foot. Then there's the *pacul*, or “hoe,” and a series of complicated combinations that incorporate Western dance moves: the skater's waltz, the two step, the wedding march, the swing. At contests and performances, the announcers always stress the autochthonous symbolism embodied in certain moves, but it doesn't take a trained eye to detect borrowings. Eager to surpass their competitors, *yospan* teams find new and unusual moves, which show up at village parties with astonishing speed.

In competitive *yospan* spectators also find pleasure in the ever-changing array of costumes. In the parades, the dancers must wear "local materials," and so they appear in a bewildering assortment of frocks fashioned from fibers, bark cloth, bones, and feathers. Many teams wear a modified version of the highlands' "grass skirt," which they dye in a bright pastel and raise to cover the women's breasts—a fanciful outfit based on Western stereotypes of the mainland's "primitive" ways. A contest organizer once showed me a photograph of a group of Biak women from an old Dutch ethnography he owned. He told me that he planned to design an outfit that incorporated their loincloths, but to date, *yospan*'s costumes have reflected other peoples' "customs." This tendency becomes even clearer when a jury slackens the rules. On Armed Forces Day, one team appeared in bow ties, orange satin shirts, dress pants, and patent leather shoes.

The assumption—and, apparently, the fact—is that anyone can do *yospan*. Perhaps not surprisingly, the winner of the first annual parade was an ethnically mixed squad of military wives. Some government offices have taken to organized *yospan* as the indigenous form of the aerobics that all civil servants perform first thing each Friday. The dance responds to stimuli at an alarming rate, giving observers the sense that they are seeing themselves in a twisted mirror. Performances for guests almost always end with a dissolution of the boundary between the viewers and the viewed. A lunch-time performance at the regent's mansion climaxes with the university rector linking arms with the army commander's

wife and calling his Canadian funders to join the line. Dutch guests climb the stage at a national conference; young dancers pull tourists from their chairs. *Yospan* absorbs whatever comes into "sight."

In this sense, then, *yospan* and *wor* are based on the same resilient principles. In a conventional framework of words (*wor*) or motions (*yospan*), both present the foreign as a startling source of inspiration, to be mobilized and circulated locally. Both genres embody the aesthetic of surprise.

Musically, *yospan* sets foreign gestures to a range of home-grown tunes in the harmonized Western idiom. Although some groups have made modest profits off cassette sales, the genre remains more or less an amateur art, with a shared repertoire of songs circulating among all *yospan* performers. With the exception of an occasional hymn or popular hit adapted to a *yospan* beat, most of the dance songs are or derive from old Biak folk songs, anthems to the island's beauty and the loved ones a traveler must leave behind. The texts of older songs are often partially obscure to the young men who sing them. The medley heard in this album includes two Christian songs and two secular favorites.

FURTHER READING AND LISTENING

The text of the songs heard on this album along with a more extensive bibliography can be found at the Smithsonian Folkways website: <http://www.si.edu/folkways>

Much of the important writing on Biak is available in Indonesian and in continental European

languages. Key titles are listed in the text booklet mentioned above. A few sources in English translation on topics relevant to this album include:

Kamma, F. C. *Koreri: Messianic movements in the Biak-Nunfor culture area*. The Hague: Martinus Nijhoff, 1972 [1954].

Kamma, F. C. "The incorporation of foreign culture elements and complexes by ritual enclosure among the Biak Numforese." In *Symbolic anthropology in the Netherlands*, ed. P. E. de Josselin de Jong. The Hague: Martinus Nijhoff, 1982, 43–84.

Kunst, Jaap. *Music in New Guinea: three studies*. The Hague: Martinus Nijhoff, 1967 [1931, 1950].

Rutherford, Danilyn. "Of birds and gifts: reviving tradition on an Indonesian frontier." *Cultural Anthropology* 11(4) or 12(1) [forthcoming].

Rutherford, Danilyn. "Raiding sup amber: the foreign horizon in Biak, Irian Jaya, Indonesia." Ph.D. diss., Cornell, 1996.

No recordings from Biak and very few from the western (Indonesian) half of New Guinea have been issued. (The eastern half, Papua New Guinea, is better represented.) An exception is the monumental *Music from the mountainous region of western New Guinea, Irian Jaya* (Museum Collection Berlin, CD 20; Berlin: Museum für Völkerkunde, 1993), a set of six copiously annotated CDs, recorded by Artur Simon, Ekkehart Royl, et al., among the Eipo (a Mek group) and neighboring groups (Dani, Yali, Moni, Ok) in the central highlands. The singing of these highland groups seems to have little in common with that of Biak.

COMMENTARY ON THE SELECTIONS

PART ONE: WOR Dance Songs

1. Kankarèm

2. Morinkin

Grup Afyas from Rarwaëna, North Biak.

Wor celebrations always opened with a *kankarèm*, an introductory song sung by the guests at sunset as they flooded onto the dance ground. This first text is addressed to "the woman holding the party," the out-married kinswoman who is the singers' hostess. They gently chide her for putting off the celebration until sunset, a reference not only to the late hour of the day, but the late period in her life. Brothers (who were obliged to assemble a great quantity of foreign wealth) as well as sisters (who had to prepare a great abundance of food) both dreaded and looked forward to Biak's extravagant feasts, which were the central arena for the pursuit of both male and female siblings' prestige.

After the introductory song, the guests might launch into a *morinkin*. This very old text describes a sea eagle hunting along Biak's rocky cliffs. (Compare track 22.) Just as the eagle calls out to its fellows as it feeds, the hostess has finally invited her relatives to a feast.

Non-Dance Songs

3. Kayob

Grup Roruki from Opiarëf, East Biak

4. Kayob Réfo

Singers from Workrar and Rarwaëna, Workrar, North Biak

5. Dow Bésom Réfo

Grup Mandèri from Mandèndèri, West Biak

A range of meanings and functions are associated with the *kayob*. In Dutch missionary dictionaries, this *wor* type is referred to as a funeral song. But contemporary singers insist that a *kayob* was originally a song sung at sea, where its sad melody helped to calm the wind and waves. Here we present three songs with *kayob* melodies. (So we were told. In fact, while the melodies of the first two are similar in contour, the third melody seems quite different.) The first recounts a steamship voyage undertaken by the Opiarèf singers' ancestors, who were served so much porridge that they had to throw some overboard. The second is inspired by the story of Christ's ascension; it invites Mary to peer into Jesus's empty tomb. The last, described as a "praise song" by its soloist, urges the Protestant Church to pay more attention to Irian's neglected mountain tribes. The range of topics and melodies covered by these *kayob* illustrates a challenge faced by students of *wor*: a given category of *wor* may not exhibit a consistent musical or textual character.

Dance Songs

6. Sandia

Grup Mandèri from Mandèndèri, West Biak

7. Sandia

Grup Afyas from Rarwaéna, North Biak

Revelers used to perform *sandia* in the hours before dawn, when the energy of the dancing reached its peak. This *wor* type takes its name from the magical vine eaten by experts, whose talents always shone late in a feast, when ordi-

nary singers were growing hoarse. The old song from North Biak is a demand to the host: Bring down that canoe ornament! insist the guests, perhaps hoping to make one last exchange before the party ends. The song from West Biak could also be classified as a *dow arbur*, a "tree sprite song." Its verses depict a female sprite at home in a banyan tree. It is said that *wor* experts used to sing *dow arbur* in the dark hours before dawn in order to scare sleepy celebrants into getting up to dance. Anyone caught napping could become a target for the tree sprites, who would swing down and pluck out all their hair.

Narrative Songs

8. Bèyusèr Korèri

Singers from Ambrobèn, South Biak

9. Bèyusèr

Singers from Ambrobèn, South Biak

10. Bèyusèr Réfo

Grup Samséna from Warkimbon, North Biak

11. Bèyusèr

Grup Roruki from Opiarèf, East Biak

12. Bèyusèr

Grup Aryasi from Sunyar, South Biak

Tracks 8–12 are all *bèyusèr*, whose poetic formulae and melodic structure mark them as narratives, songs that "follow the lines" of an event. The set begins with a Korèri song led by Berta Yarangga, who learned the text during the messianic dance feasts held in East Biak in the 1940s. It attaches biblical names to an episode from the myth of Manarmakeri, the culture hero who was the focus of the followers' hopes. Insoraki, the bride of the "Itchy Old Man" (Manarmakeri), appears in the text as Mary, the mother of Christ.

The second *bèyusèr*, led by the same singer, expresses a personal memory. It is addressed to a stranger—*ambèr mansinyas*—whom the narrator meets while descending from her garden. Gazing toward the sea, she recalls her grandfather and all the sorts of fish he caught in the shoals and capes near her home. The melodic phrases in this *bèyusèr* have the same contours as those in track 8, but the scale is different.

The third *bèyusèr* is a Christian *wor*, written by Utrecht Wompere of Warkimbon in 1989. It commemorates the arrival of the first European missionaries in New Guinea. (See tracks 19 and 22 for other songs on this topic.) On the nearby island of Mansinam, the two men land and plant their flag, then pray for God's help in bringing the Gospel to Biak. The melody of this song seems to bear little resemblance to those of the other *bèyusèr* here, except for the characteristic *bèyusèr* tag at the end of each repetition of the text, a rise from the lowest to the next lowest tone of the song.

Yohan Wandosa of Opiarèf composed the fourth *bèyusèr* during the recording session. It contains an oblique critique of his group's chairman. This (the session) is not a "bride-swap" (*bindarwè*), an exchange feast between two clans, each of which attempts to out-expend and out-consume the other. We're doing this just for fun! Yohan apparently thought his leader was too concerned with the honorarium. Musically, this *bèyusèr* and the one in track 12 have the same relation we saw between those in tracks 8 and 9: same melodic contours, different pitches. Moreover, there are melodic similarities between the two pairs—especially in comparison to track 10.

Karolina Amsamsyum's *bèyusèr* (track 12) was also a spontaneous composition. The text (which is given earlier in the present commentary) opens with a *bèyusèr* convention that turns the object of the song—here, the musicologist recording the singing—into the singer's *naèk* or "same-sex sibling." "It is a good thing that you came, my sister, Big Gentleman, so that the boys can sing you a *wor* to play for the girls over there." By transforming the musicologist into a sibling, the text makes him vulnerable (as a fellow Biak-dweller) to the shock of suddenly encountering a visiting foreigner (himself) in a dusty field in South Biak. In addition to demonstrating how *wor* converts a foreigner into an equivalent, this text plays upon the strange sound of Indonesian. Forgoing the common loan word for "record," Karolina sings a complicated Biak rendering, "you make a memorializing trace" (*mukèsèpèn*). An instant later, instead of using an easy Biak word for "you open" (*musèbèn*), she sings an Indonesian word (*mubèbuka*). Old *wor* texts are often studded with foreign words.

Dance Songs

13. Dun Snèr

Grup Afyas from Rarwaéna, North Biak

14. Dow Mamun Réfo

Grup Samséna from Warkimbon, North Biak

A *dun snèr* is literally a "heart grabber," sung late in a feast to sway the hostess's sympathy for the poor, hungry dancers. This particular text contains a latent challenge. It refers to the "ladies from the beach" who walked home from a party once held in this region muttering about how

they were treated. If the hostess and her husband want to avoid getting a bad reputation, they had better be generous to their guests.

The Warkimbon group sings a *dow mamun*, a "war song" whose very melody was once enough to incite Biaks to take up arms. Today, this wor type can express Christian themes. The parable of the wheat and the chaff inspired this song's composer. "Who holds the sieve? The Lord Jesus holds the sieve."

Non-Dance Songs

15. Armis

Grup Mandèri from Mandèndèri, West Biak

16. Randan

Singers from Workrar and Rarwaëna, North Biak

17. Dow Bëmun Wamé

Grup Roruki from Opiarëf, East Biak

Our final set of wor includes three uncommon types which once had sacred connotations. An *armis* was a special paddling song, sung by warriors when they returned from a successful raid. The text performed by the West Biaks presents in a nutshell the creative rivalry that energizes Biak society. "Hey brother, you have a paddle [i.e., you are a proud seafarer]? I have a paddle, too!"

A *randan* is a highly specialized wor type. These melodies were performed during the Fan Nanggi or "Feeding of the Sky," a practice known to mission ethnographers as pre-Christian Biak's only "total ritual." During times of distress, a community would build a tall platform, which a shaman ascended carrying a small plate of food. After presenting the offering, he would call down the spirit of the firmament. If the shaman suc-

ceeded, Nanggi would enter his body and forecast the future for the gathered clans. Marinus Workrar sings a text that was sung before the offering. "Oh Lord Above [Mansrën Boryas], I call you! Why don't you descend?"

The final wor of this album, known as a "song that kills the wind," takes the form of a charm or chant. Milka Rumbino led this very old song, which addresses the dark clouds gathering over the sea. The root lists sharp tools—a machete, an axe. They are summoned from the valley where the singer gardens to split the thunderheads and calm the storm.

PART TWO: CHURCH SONGS

In Church

18. Yëndisaré Aïmando

Paduan Suara Mara from Mara, North Biak

19. Wos Réfo

Paduan Suara Sor from Sor, North Biak

Party Hymns

20. Ro Arwo Prim

21. Yanadi ma Yasuba – Dow Songgër

Paduan Suara Sor from Sor, North Biak

Typically, women's church choirs are divided into five sections: first and second soprano, alto, tenor, bass. The groups we heard were heavy on sopranos: the Sor choir in 1993 had ten, plus two altos, two tenors, and one bass; in 1994 it had twelve sopranos, three altos, three tenors, and one bass; the Mara choir was like the 1993 Sor choir but with nine sopranos instead of ten. In these groups the bass part is sung by a woman.

These church songs represent the range of Christian themes addressed in Biak hymns. The first song (track 18), "The White Sandy Shore" by the local composer Derek Rumaikew, was performed by the Mara Village Women's Choir in the style appropriate to a church service. The lyrics express a Christian's longing for God's comfort. With all the temptations and distractions of this sinful world, will he or she make it home to that distant shore? The last verse offers an interesting analysis of Christian morality. Heaven is not like a meal a Biak mother cooks for her family to share; everyone must find one's own way there.

Rumaikew's second song (track 19), entitled simply "The Gospel," was performed by the Sor Village Women's Choir in the same formal style. It recounts the history of Biak's conversion to Christianity. Biak's first evangelist, Petrus Kafi-ar, returns to the island at the urging of his heavenly kin.

Tracks 20 and 21 present church songs sung at a celebration by the Sor Choir. "At the Break of Dawn," (track 20), by Rumaikew, recounts the Easter story. Recalling the *kayob réfo* of track 4, the lyrics depict the discovery of Christ's empty tomb by shocked Roman guards. Jesus, the King of Life, like a proud Biak warrior, has defeated the Sovereign of Death. In this performance, the woman who sings bass in the choir (she is the group's musical director, and it is her voice that is heard giving the pitch and the beat at the start) is joined by two men who want to be helpful but can't find the tune. (In track 21 the leader sings the bass part on her own.)

The final choir selection (track 21) is two

songs sung in succession: "I Pray and I Extol," by Dortje Mamoribo, and "The Flute Song," by Rumaikew. The first urges Christians to follow the Gospel and worship with diligence and joy. The second song calls on Biak Christians to keep salvation in mind. The world of sin should not block heaven from view, as a cape might conceal an approaching ship. *Korèri* will be as brilliant as an unending dawn. Notice the ease with which the choir follows the leader's spontaneous decision to change to another song: an instant after the last note of the first song, the leader calls out the opening word of the next, counts two, and they're off again.

PART THREE: YOSPAN

22. Mangani—Wopèr Pum Sirëb—Swan Mowi—Mansrën Imnis Kaku

Grup Wambarëk from Insrom, Biak City

The composition of *yospan* groups is not fixed. On the day we recorded them, Grup Wambarëk consisted of four guitars, *jukulele*, a huge two-stringed double-bass (here plucked, not struck) called *stëmbas*, and a set of four drums (one *sirëb* or *tifa*, the traditional single-headed hourglass drum, and three single-headed cylindrical drums called *karbasan*) controlled by a single drummer. There were nine singers: three without instruments and all of the instrumentalists except the *stëmbas* player.

Grup Wambarëk chose four of their favorite songs to include in this set. The first, written by Stephanus Swabra, a retired teacher from Mok-mër Village, describes a sea eagle from Numfor soaring over the calm ocean, patrolling the reefs

near the narrator's home.

The second song, by Hosea Mirino, a young performer and artist, depicts Christian joy in a tribute to *wor*, the genre it has replaced:

Jump and pound the marëmi-wood drum, let's sing a yërisam!

Let's spread the news about the happiness of that land! It's salvation [Korëri] that we're waiting for, with flutes that trill our longing.

Let's sing wor, let's make noise, let's praise You quickly!

The third song, *Swan Mowi*, "That Damned Sea," also by Mirino, depicts a calm seascape whose beauty is almost unbearable. *Mowi* is a word with many meanings, ranging from "heirloom" to "transience," "decay," and "filth." It is used as an expletive to express sentiments felt to exceed the power of words. Although the song is not explicitly religious, the last line refers to the island of Mansinam and the historic voyage that carried the missionaries to its shores. Thoughts of an excess beyond language bring up memories of the foreigners who brought the Gospel. As is often the case with *wor* as well as *yospan*, the authority of this text rests on the obscurity of its language.

The set ends with a very popular song, "The Lord is Just Like a Man." Written by the late Moses Rumbaku, it is probably based on an Ambonese church song inspired by a parable from the Bible. God is just like a fisherman with an enormous catch. Some of the fish he keeps, others he tosses back. The Lord simply won't eat those poisonous turtles and the fish that play late at night. Referring explicitly to Matthew 25, the last line lays bare the metaphor: we are the fish, and Jesus will someday be the judge.

RECORDING AND PERFORMANCE DATA

Recorded using a Sony TCD-D10 Pro DAT recorder and a Sonosax SX-PR mixer (customized to eight in, two out). Microphones: Sennheiser MKH-40s, Neumann KM-184s, and Electro-Voice RE-18s. All performances were commissioned for these recordings. All recordings were made on the island of Biak, in Biak Numfor regency (kabupaten), Irian Jaya province.

Tracks 1 & 2: recorded outdoors in Rarwaëna, Ds. [Desa] Sarwom, Kec. [Kecamatan] Biak Utara, 6 October 1994. Grup Afyas, of Rarwaëna, directed by Hendrik Inekeb: Antonius Anum, Samuel Anum, Yanaman Anum, Isak Arwam (solo in both tracks), Korinus Arwam, Kostantinus Arwam, Semen Arwam, Yoel Arwam, Dance Asyeren, Bartolomeos Awendu, Erens Awendu, Barendt Dimara, Hendrik Inekeb, Andi Msiren, Martinus Smas, Mateus Smas.

Track 3: recorded outdoors in Ds. Opiarëf, Kec. Biak Timur, 10 March 1993. Grup Roruki, of Ds. Opiarëf, directed by Demitianus Yensenem: Marthen Arwakon, Melkianus Arwakon, Mina Arwakon, Editha Fairyo, Laurens Inggamer, Erdomina Maryen, Semuil Maryen, Sara Rawar, Ariance Rumbino, Dolfince Rumbino, Dora Rumbino, Editha Rumbino, Elisabet Rumbino, Mika Rumbino, Dorteia Wader, Efraim Wader (solo), Sarce Wader, Demitianus Yensenem, Sandra Yensenem, Theo Yensenem.

Track 4: recorded as for tracks 1 & 2. Singers from Workrar and Rarwaëna, directed by Marinus Workrar: Derek Arwam, Daniel Meosido, Dorus Meosido, Gasper Msirem, Marinus Workrar (solo).

Tracks 5 & 6: recorded outdoors in Moibaken, Kec. Biak Kota, 7 October 1994. Grup Mandëri, from Mandëndëri, Kec. Biak Barat, directed by Ones Manggaprouw: Dominggus Adadikam (solo in both tracks), Herman Adadikam, Otto Adadikam, Sopater Adadikam, Yosias Adadikam, Zeth Adadikam, Lukas Awom, Melkias Awom, Oktovianus Awom, Steven Awom, Fiktor Bonggoibo, Gerald Bonggoibo, Kundrad Bonggoibo, Matheus Bonsapia.

Track 7: as for tracks 1 & 2. Isak Arwam (solo).

Tracks 8 & 9: recorded outdoors at Gua Jepang, Kec. Biak Kota, 13 March 1993. Singers from Ds. Ambrobën, Kec. Biak Kota: Yakonius Raknumfor Rumaropen, Petronela Paseri Rumbiak, Berta Sandebin Yarangga (solo in both tracks).

Track 10: recorded outdoors in Warsansan, Ds. Sarwom, Kec. Biak Utara, 11 March 1993. Grup Samsëna, from Warkimbino, directed by Albert Yafdas and Karel Wompere: Yesaya Arwam, Klartje Boseran, Albertina Dimara, Sanderina Kawer, Absalom Kmur, Sarles Kmur, Berkana Marin, Sofia Miosido, Noak Rumbin, Silas Rumbapok (solo), Aneta Wabdaron, Estefina Warwer, Karel Wompere, Albert Yafdas, Saul Yafdas.

Track 11: recorded outdoors in Mokmër Sup, Kec. Biak Timur, 18 March 1993. Grup Roruki, from Ds. Opiarëf, Kec. Biak Timur, directed by Demitianus Yensenem: Melkianus Arwakon, Mina Arwakon, Erdomina Maryen, Milka Maryen, Regina Maryen, Semuil Maryen, Marthina Morin, Ariance Rumbino, Dora Rumbino, Editha Rumbino, Lambeith Rumbino, Wempi Rumbino, Yoas Rumbino, Adelina Wader,

Dorteia Wader, Efraim Wader, Sarce Wader, Yohan Wandosa (solo), Demitianus Yensenem.

Track 12: recorded outdoors in Sunyar, Ds. Samber, Kec. Biak Kota, 17 March 1993. Grup Aryasi, from Sunyar, directed by Yakobus Bukorsyom: Karolina Amsamsyum (solo), Ludyia Bukorsyom, Yakobus Bukorsyom, Klaudius Mansnembra, Laurina Mansnembra, Petrus Mansnembra, Berend Mayor, Paulina Mayor, Gasper Mirino, Urbanus Mirino, Yosef Mnsen, Gasper Rumbrawer, Dora Sada, Johannes Sukan, Moses Wambrau, Thonci Wospakrik.

Track 13: as for tracks 1 & 2. Isak Arwam (solo).

Track 14: as for track 10. Silas Rumbapok (solo).

Track 15: as for tracks 5 & 6. Dominggus Adadikam (solo).

Track 16: as for track 4. Marinus Workrar (solo).

Track 17: as for track 3. Milka Rumbino (solo).

Track 18: recorded in a church, Gereja Pniël, in Korëm, Kec. Biak Utara, 19 March 1993. Paduan Suara P.W. [Persatuan Wanita] G.K.I. [Gereja Kristen Indonesia] Jemaat Mara, from Mara, Kec. Biak Utara, directed by Fransina Noriwari: Salomina Boseran, Anace Iryo, Septina Karma, Dorteia Msiren, Fransina Noriwari, Jane Noriwari, Laurina Noriwari, Selina Noriwari, Siska Noriwari, Dolfin Rumaropen, Jakomina Rumbapok, Maria Wabiser, Paulina Wabiser.

Track 19: recorded as for track 18. Paduan Suara P.W. G.K.I. Jemaat Sor, from Sor, Kec. Biak Utara, directed by Anace Rumaikiek, musical director Amalia Kaumfu: Ruth Dimara, Bergithe Iryo,

Amalia Kaumfu, Yuli Kaumfu, Dorteia Noriwari, Sila Rumaropen, Selfiana Rumar, Anace Rumbrar, Batseba Rumere, Nersila Rumere, Yemima Rumere, Yuliana Rumere, Adiryana Rumsowek, Dina Rumsowek, Aleda Sobuber.

Tracks 20 & 21: recorded outdoors in Sor, Kec. Biak Utara, 4 October 1994. Paduan Suara P.W. G.K.I. Jemaat Sor, from Sor, Kec. Biak Utara, directed by Amalia Kaumfu: Amalia Kaumfu, Juliana Kaumfu, Angelina Rumaropen, Selfiana Rumar, Jane Rumbewas, Anace Rumbrar, Marta Rumere, Yemima Rumere, Yuliana Rumere, Mary Rumparmpan, Adiryana Rumsowek, Dina Rumsowek, Feresia Sobuber, Klartje Sobuber, Esther Wanggober, Dorkas Workrar. Two men, not formally part of the choir, joined in track 20 to strengthen the bass.

Track 22: recorded outdoors in Yendidori, Kec. Biak Kota, 10 October 1994. Grup Wambarèk, from Insrom, Kec. Biak Kota, directed by Johan Msen. Singers and musicians: Johan Msen, Laurens Msen, Yulius Msen, Yunus Msen, Yunus Sanadi (stembas), Feri Sukan, Absalom Wambrau, Alfred Wambrau, Fritz Wambrau, Yorfan Womsiwor.

Orthographic note: The official spelling of Indonesian languages does not use diacritical marks. However, for the convenience of English-speaking readers we mark varieties of Biak *e*, using the French system. On the other hand, we have not tried to distinguish between the two Biak forms of *b*, or the long and short forms of *a*. We have not supplied any diacritical marks in personal names.

CREDITS

This album is the result of a collaboration between the anthropologist Danilyn Rutherford, who lived on Biak from August 1992 until February 1994, and Philip Yampolsky, who came to Biak in March 1993 at DR's suggestion to look into *wor* for the *Music of Indonesia* recordings. PY and DR both returned to Biak in October 1994 for further work. The structure and emphases of the album and the selection of pieces were determined by PY, in consultation with DR. All of the commentary was written by DR, except for the series introduction, the section on musical features of *wor*, and other remarks about music sound and instrumentation. The scouting of groups to be recorded was done by DR, often with the advice and assistance of the Biak composer and music educator Sam Kapissa.

Recorded and compiled by Philip Yampolsky
Annotations by Danilyn Rutherford and Philip Yampolsky
Recording assistance: Danilyn Rutherford
Principal research: Danilyn Rutherford, Philip Yampolsky
Initial liaison with performers: Sam Kapissa, Danilyn Rutherford
Photographs by Asep Nata (*wor*, choir) and Philip Yampolsky (*yospan*)
Mastered by Paul Blakemore at Paul Blakemore Audio, Santa Fe, NM
Smithsonian Folkways production supervised by Anthony Seeger and Amy Horowitz
Audio supervision: Pete Reiniger
Production coordinated by Mary Monseur
Manufacturing coordinated by Michael Maloney
Editorial assistance: Carla Borden

Maps drawn by Ray Searles
Design by Visual Dialogue, Boston, MA
Special thanks to Richard Kennedy and Sean Norton

ABOUT THE INDONESIAN PERFORMING ARTS SOCIETY

The Indonesian Performing Arts Society, or Masyarakat Seni Pertunjukan Indonesia, known as MSPI, is a non-profit association of scholars, artists, and others interested in studying, preserving, and disseminating knowledge of the performing arts of Indonesia. MSPI supports research and documentation and publishes an Indonesian-language journal, *Seni Pertunjukan Indonesia*, as well as the Indonesian edition of the *Music of Indonesia* recordings. It holds scholarly meetings, usually in conjunction with performance festivals. For further information, write to: Sekretariat MSPI, Kradenayon RT 02/I, Kapatihan Wetan, Surakarta 57129, Indonesia.

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Our first thanks must go, as always, to the singers and musicians in Biak who just kept on making their music while we set up and recorded and adjusted and repeated (and sometimes then rescheduled and did it all over again). We are very grateful also to Sam Kapissa, who made many suggestions as to what groups to record and then helped to arrange the sessions. The bupati of Kabupaten Biak Numfor, Amanus Mansnembra, and the rector of Universitas Cendrawasih, August Kafiar, were warmly supportive of our work and readily gave us the permissions without which it would have been impossible.

Our recordings depend upon the consent and support of local leaders of the community and of the performing groups. In Opiaref we thank Demititanus Yensenem; in Warkimbon, the late Utrecht M. Wompere; in Rarwaena, Hendrik Inekeb and Marinus Workrar; in Sunyar, the late Yakobus Bukorsyom; in Mandenderi, Dorteus Bonsapia (Kepala Desa) and Ones Manggaprouw; and finally, Deky Rumaropen, who persuaded the splendid, cantankerous elders of Ambroben to sing for us. During our recording at Gereja Pniel in 1993, Derek Jan Abraham Rumaikew, the composer of both of the songs we include from that session, was present and gave suggestions on balancing the singers; for that very successful session we also thank Pendeta George Sabarofek of Gereja Pniel, Anace Rumaikiek, and Fransina Noriwari. For our recording of party hymns in Sor, we thank Hugo Rumaropen (Kepala Jemaat), Marcus Rumbrar (Kepala Desa), and Niko Rumere (Babinsa), and Donald Rutherford and the congregation of the First Presbyterian Church in Baraboo, Wisconsin, who gave the bell that occasioned the celebration. PY and DR thank Sister Sary Burdam and her family for their hospitality in Biak, and her nephew Yunus Burdam for driving us all over the island.

DR is indebted to more people than she can count in Biak. She simply could not have completed the research required for this album without the cheerful forbearance and generosity of the friends and colleagues named above, as well as the following: Salomina Burdam, Helena Burdam, Amalia Kaumfu, Arnold Mampiofer, Hosea Mirino, Sari Noriwari, Yustina Kapita Rau, Ben Rumaropen, Mientje Rumbiak, Marice Rumere,

Sermina Sanadi, Arnold Wanma, the late Dina Womsiwor, Antomina Yembise, and Mauritz Yembise. She would also like to thank Craig Best.

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Other titles in the *Music of Indonesia Series*:

Music of Indonesia, Vol. 1: Songs Before Dawn: Gandrung Banyuwangi SF40055 (CD, CS) 1991

Music of Indonesia, Vol. 2: Indonesian Popular Music: Kroncong, Dangdut, and Langgam Jawa SF40056 (CD, CS) 1991

Music of Indonesia, Vol 3: Music from the Outskirts of Jakarta: Gambang Kromong SF40057 (CD, CS) 1991

Music of Indonesia, Vol 4: Music of Nias and North Sumatra: Hoho, Gendang Karo, Gondang Toba SF 40420 (CD, CS) 1992

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Music of Indonesia, Vol 9: Vocal Music from Central and West Flores SF 40425 (CD) 1995

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MUSIC OF INDONESIA, VOL. 10:

Music of Biak, Irian Jaya: Wor, Church Songs, Yospan

Liner note supplement 04/04/2008

Recorded, edited, and annotated by Philip Yampolsky. 73 minutes. SWF 40426 (1996)

This album presents music for celebrations and church services on Biak Island in Irian Jaya. Wor songs, usually sung by choruses in seemingly chaotic, free-for-all style, were once central to traditional Biak society. Two other genres have recently developed: church songs, sung here by women's choirs in churches and in secular performances; and yospan, a string based music performed for dance parties.

Track List

1. Kankarem
2. Morinkin
3. Kayob
4. Kayob Refo
5. Dow Besom Refo
6. Sandia
7. Sandia
8. Beyuser Koreri
9. Beyuser
10. Beyuser Refo
11. Beyuser
12. Beyuser
13. Dun Sner
14. Dow Mamun Refo
15. Armis
16. Randan
17. Dow Bemun Wame
18. Yendisare Aimando
19. Wos Refo
20. Ro Arwo Ibrin (Ro Arwo Prim)
21. Yanadi Ma Yasuba - Dow Snogger
22. Mangani - Woper Rum Sireb - Swan Mowi - Mansren Imnis Kaku

Updates & Corrections by Philip Yampolsky

In March 2000 we reanalyzed the scales of the wor songs and accordingly we have made changes in the text of the section "The music of wor" (pp.10-11 in the published booklet). We have also added a paragraph on the relation of Jaap Kunst's findings to the songs heard here. The changes in the text are detailed below:

In the published booklet, the discussion of wor scales begins (p.10): "Scales are tetratonic and pentatonic, sometimes with an additional, infrequent, apparently ornamental fifth or sixth tone. (Listen, for example, to tracks 1 and 2; in both of these the additional tone is the highest in the melody). In this album, tetratonic wor outnumber pentatonic ones nearly two to one. The scales in



tracks 8, 4, 9, 11, and 12 have semitones (half-steps), the rest have no interval smaller than (roughly) a whole tone. There does not seem to be a correlation between scale and community...."

Our reanalysis leads us to rewrite these sentences as follows:

Scales are tetratonic and pentatonic, sometimes with an additional, infrequent, apparently ornamental fifth or (in track 2 only) sixth tone. (Listen, for example, to tracks 1 and 2; in both of these the additional tone is the highest in the melody). In this album, there are nine tetratonic *wor* (tracks 1, 4, 6, 7, 9, 13, 15, 16, 17), while the other eight are pentatonic. The scales in tracks 4, 8, 9, and 11 have semitones (half-steps), the rest have no interval smaller than (roughly) a whole tone. There does not seem to be a correlation between scale and community....

We will take the opportunity of this addendum to expand briefly on our remark (p.11) that "the Biak singing recorded here shows little obvious relationship to singing reported and published from elsewhere in Irian Jaya." In the published commentary we mentioned as supporting examples only Kunst's observations of "fanfare" melodies in the central highlands and various features of the singing of the Mek, also from the central highlands, presented in Artur Simon's great six-CD monograph, "Music from the mountainous region of western New Guinea, Irian Jaya" (Museum Collection Berlin, CD 20, 1993). Another example, more directly relevant, could have been cited as well. In Jaap Kunst's book on music in New Guinea (1967; see reference), he describes songs from the Van Rees Mountains, a region of the northwestern mainland close to the islands of Yapen and Biak. These have, he says, "a range of an octave at most or, though rarely, a ninth and consist of a continual repetition, always from high to low in which nuclear tones, usually placed a fourth and a fifth apart, can be distinguished. The space between these notes is repeatedly filled in with one or two other tones having a pitch which is less stable" (Kunst 1967:104). This description roughly matches some of the songs here (e.g. tracks 1 and 2), though all of the pitches seem stable. But Kunst's characterization of the melodic form as "tiled melody" does not seem apt for our *wor* melodies, particularly if they are compared with the notated melodies he specifically identifies as "tiled" (songs I-III from Yapen; *ibid.*:84,88).

In the published album notes, the explanatory comment for the song heard in track 9 was erroneously replaced by the comment for a different song, one that is not included in the album. The correct comment for track 9 is as follows: The second *beyuser*, led by the same singer, expresses a personal memory. The singer's father composed this song of rejection. After returning from a stint in "the land of the foreigners"—here Jayapura, Irian Jaya's provincial capital—the narrator gets up very early one day and hikes to the hills behind his seafront village to begin clearing a field to plant a garden. But when he reaches his destination, a group of women shoo him away: they've already cultivated, "signed," all the land. Discouraged, the narrator returns to the beach and his daydreams. He imagines building a canoe and sailing away. By the time he reached Mamberamo, halfway back to Jayapura, those women would have forgotten that he exists. The melodic phrases in this *beyuser* have the same contours as those in track 8, but the scale is different.

Photo Captions

The captions were omitted accidentally from the published text. They are:



Front: Wor dancers, singers, and drummers from Grup Afyas (Rarwaéna).
Back: Yospan musicians in Biak Kota. This is not the group heard in track 22.
Back: Women's choir of Desa Sor, Biak Utara.

MUSIC OF INDONESIA, VOL. 10: Music of Biak, Irian Jaya: Wor, Church Songs, Yospan. Recorded and compiled by Philip Yampolsky. 24-page booklet. 73 minutes. SFW 40426 (1996)

This file provides transcriptions and translations of the texts sung by Biak singers in volume 10 in the 20-volume set *Music of Indonesia* series published by Smithsonian Folkways Recordings.

The transcriptions and English translations were prepared by Danilyn Rutherford.

A few errors in the published album commentary are corrected here and on the first page of the supplementary section (see the comments on track 9, 20, and 22). Further reading and listening suggestions is provided after the song texts.

In March 2000 we reanalyzed the scales of the wor songs and made some changes of the text in the section "The music of *wor*" (pp.10-11 in the published commentary); these changes can be found on the first page of the supplementary materials section.

WOR

Track 1. Kankarem. *Grup Afyas from Rarwaena.*

Kadwor

Woi yo wo nya woro *ba ra ori syun robe robe a e.*

Kadwor

Oh, she has waited to hold a feast until the sun is already sinking, until it is already night.

Fuar

Woi yo wo bin bena wore nya woro *ba ra ori syun robe robe a e.*

Fuar

Oh, the woman holding this feast has waited to hold a feast until the sun is already sinking, until it is already night.

Track 2. Morinkin. *Grup Afyas from Rarwaena.*

Kadwor

Kwinin dor ya, kwinin dor yae.

Kadwor

The seizer of fish calls me, the seizer of fish calls me.

Fuar

Sapuri man bekan kindo aidoran sabari kwinin dor ya, kwinin dor yae.

Fuar

The sea eagle that seizes fish by the cliffs at the point calls me, the seizer of fish calls me.

Track 3. Kayob. *Grup Roruki from Opiaref.*

Kadwor

1. Sek ro kapare.
2. San be bo sisaweno, sisaweno.

Fuar

1. Sinan inggobesya sek ro kapare.
2. San bebuburi san bo sisaweno, sisaweno.

Kadwor

1. They sailed on the ship.
2. They had so much to eat they had to throw some away, throw some away.

Fuar

1. Our ancestors sailed on the ship.
2. They ate porridge, they had so much to eat they had to throw some away, throw some away.

Track 4. Kayob Refo. *Singers from Workrar and Rarwaena.*

Kadwor

1. Aroro a mura mukiki o.
2. Mura mukiki o kubiran Byasya *byebe bo* byareko.

Fuar

1. Aroro Awino Maria e mura mukiki o.
2. Mura mukiki o Suan Yesusi kubiran Byasya *byebe bo* byareko.

Kadwor

1. Oh, go look inside.
2. Go look inside His empty tomb.

Fuar

1. Oh, Mother Mary, go look inside.
2. Go look inside Lord Jesus's empty tomb.

Track 5. Dow Besom Refo. *Grup Manderi from Mandenderi.*

Composed by Dominggus Adadikam

Kadwor

1. Mumam be siwara bae.
2. Mumam be *bekon* pampan siwara bae.

Fuar

1. Mumam be siwara bae.
2. Sidan Sinode mumam be Waghete *bekon* pampan siwara bae.

Kadwor

1. Please look at them over there.
2. Please look at them sitting in the dark over there.

Fuar

1. Please look at them over there.
2. Synod Council, please look at the Waghete sitting in the dark over there.

Track 6. Sandia. *Grup Manderi from Mandenderi.*

Kadwor

Kwon benawandum bo, sim benawandum bo.

Kadwor

You sit inside your own, that room that is your own.

Fuar

Inarari buri asari ramo kwon benawandum bo, sim benawandum bo.

Fuar

Female tree sprite, you sit inside your own banyan tree leaves, that room that is your own.

Track 7. Sandia. *Grup Afyas from Rarwaena.*

Kadwor

Siyasyama siyasyama, siyasyama siyasyama.

Kadwor

Bring that thing on top over here, bring that thing on top over here.

Fuar

Siyasyama mangkamum beyaro kamasan sukobi bero wai rawendi, siyasyama siyasyama.

Fuar

Bring that thing on top over here, that canoe decoration that was just carved, bring that thing on top over here.

Track 8. Beyuser. *Singers from Ambroben.*

Kadwor

1. Wambran kwanso yen ngoburi yen ngobani sirewa.
2. Swan bero kadworo manai *bero* Yumendi yun bo yabur ansya siso yabuki kyamara bam yama sumam bo boriya, suboriya kwar.

Kadwor

1. You walk weeping on the beach we left behind, our beach back there.
2. The palm wine on the crown, our resting place at Yumendi. I take it and I leave them. I use it to decorate the surface, and the many see, there are already many of them.

Fuar

1. Awino Maria wambran kwanso Sokani yen koburi yen kobani sirewa.
2. Swan bero kadworo manai *bero* Yumendi babara yun bo yabur ansya siso yabuki kyamara ben amosi bam yama kankon dunia sumam bo boriya, suboriya kwar.

Fuar

1. Oh, Mother Mary, you walk weeping on the beach at Sokani we left behind, our beach back there.
2. The palm wine on the crown, our resting place at Yumendi. I take the kaskado and I leave them. I use it [the kaskado] to decorate the surface of the shrimp dish, and the many people of the world see, there are already many of them.

Track 9. *Beyuser. Singers from Ambroben.*

Kadwor

1. Nyan kudo i rande, kudo i rande.
2. Kurande nabye *bo* yanewendama suyobe, "Yanerama yabese ken *bo* yana besipera."
3. Yamai *bo* yabun do nyan ine randa yeki yakondo wai kabasa *bo*. Wai kabasa yabe bemuko, aimando bemuko.
4. Kobun dasinema yakon yafayir ro mebin su mebin bebarapen, bebarapen do baro moref ya *bo*. Kosyesye sandima wurendi ibe kyankon do meos o bemuk ya *bo* rawendi ibebyor idofen be mare bekina, bekina.
5. Sibaro ya sibanda ma surande sukun aswai nama naswai *bo* nararo borimunda rya ayaiso da sumewer.

Fuar

1. Rob ya *bo* inyan damyasi Noribo nyan kudo i rande, kudo i rande.
2. Yanewendama Insos o ine sobeyo, "Yanerama yabese ken *bo* yana besipera."
3. Yamai *bo* yabur do nyan ine randa yadoi yek yakondo kabasa morefi wai kabasa bemuko, aimando bemuk.
4. Kosyesye sandima yakon yafayir ro mebin su mebin bebarapen, bebarapen ro Pasi do baro moref ya *bo* wurendi ibe kyankon do Anobo Sasasari meos o bemuk ya *bo* rawendi ibebyor idofen bo Mamberamo be mare bekina, bekina.
5. Sibaro sibanda ma awin su surande sukun aswai nama naswai *bo* nararo Aseri borimunda rya ayaiso da sumewer.

Kadwor

1. We followed the road toward the interior, followed toward the interior.
2. We went to the interior and I heard them say, "I got up early and made a sign so it all belongs to me alone."
3. I was embarrassed, so I returned on this road toward the sea. I took a kabasa canoe and left for the islands.
4. I left on this day. I sat watching the aunts heating rocks beside a moref tree. We followed the coast with the stern directed toward the lonely island and the bow leaping forward towards the briny water.
5. They turned their backs on me and didn't look. They went to the interior and cooked, and the smoke rose to cover the mountain. They had already forgotten me.

Fuar

1. From night until almost daybreak we followed the road toward the interior, followed toward the interior.
2. We went to the interior and I heard the young women say, "I got up early and made a sign so it all belongs to me alone."
3. I was embarrassed, so I returned on this road toward the sea. I went down and took a kabasa canoe made of morefi wood and left for the islands.
4. We followed the shore. I sat watching the aunts heating rocks on Pasi beside a moref tree. We followed the coast with the stern directed toward Anobo Sasari, the lonely island, and the bow leaping forward toward the Mamberamo River with the briny water.
5. They turned their backs on me and didn't look. The women went to the interior and cooked, and the smoke rose to cover Aseri mountain. They had already forgotten me.

Correction. In the published album notes, the explanatory comment for the song heard in track 9 was erroneously replaced by the comment for a different song, one that is not included in the album. The correct comment for track 9 is as follows:

The second *beyuser*, led by the same singer, expresses a personal memory. The singer's father composed this song of rejection. After returning from a stint in "the land of the foreigners"—here Jayapura, Irian Jaya's provincial capital—the narrator gets up very early one day and hikes to the hills behind his seafront village to begin clearing a field to plant a garden. But when he reaches his destination, a group of women shoo him away: they've already cultivated, "signed," all the land. Discouraged, the narrator returns to the beach and his daydreams. He imagines building a canoe and sailing away. By the time he reached Mamberamo, halfway back to Jayapura, those women would have forgotten that he exists. The melodic phrases in this *beyuser* have the same contours as those in track 8, but the scale is different.

Track 10. *Beyuser*. Grup Samsena from Warkimbon.
Composed by Utrecht Wompere, 1989

Kadwor

1. Wo...nyaro diriwama, diriwama.
2. Diriwama suyuni ma sukyu wen rande ro bemuko aimando bemuko.
3. Suwari ra iwai bo doreso.
4. Sunadi subansubai na be ryorisa byekari su ro kobani nebo, ineba-e.

Kadwor

1. It was over there, over there.
2. The two of them brought it here and set foot on the shore of the island.
3. They planted that which stood and waved.
4. They worshipped and prayed for help to our land.

Fuar

1. Aryo naeko Woso Refo ine nyaro diriwama, diriwama.
2. Pendesa Ottow Geissleri a suyuni ma sukyu wen rande ro bemuko aimando Mansinam bemuko.
3. Barbar aprop ine suwari ra iwai bo doreso.
4. Sunadi subansubai na be Ara Mami sa byekari su ro baryaso Woso Refo ine ro Supo Biaki kobani nebo, ineba-e.

Fuar

1. Oh, brother [same-sex sibling], the Gospel was over there, over there.
2. Pastors Ottow and Geissler brought it here and set foot on the shore of Mansinam island.
3. They planted the flag of the cross, which stood and waved.
4. They worshipped and prayed to God the Father for help so they could bring news of the Gospel to Biak, to our land.

Track 11. *Beyuser*. Grup Roruki from Opiaref.

Kadwor

1. Wo... bye bindarwe ya, bindarwe ya.
2. Bye bindarwe be manwempin ba yo. Bye bindarwe bemarkisen, sane mariseno.

Kadwor

1. This isn't like exchanging women, exchanging women.
2. This isn't like exchanging women to get that thing with feet. This isn't like

exchanging women; it is just for pleasure,
for a pleased heart.

Fuar

1. Aryo naeko Mayori dow ine *bye bindarwe ya, bindarwe ya.*
2. *Bye bindarwe be* kibiro *manwempin ba yo. Bye bindarwe bemarkisen, sane mariseno.*

Fuar

1. Oh, Brother Mayor, this wor party isn't like exchanging women, exchanging women.
2. This isn't like exchanging women to get that big pot with feet. This isn't like exchanging women; it is just for pleasure, for a pleased heart.

Track 12. Beyuser. Grup Aryasi from Samber.

Kadwor

1. Imyundiso rwamandiyasa,
rwamandiyasa.
2. Suworo mindima mukesepen boi muyun dandi ra *bebuka-i boi* sukon suwower.

Kadwor

1. Good thing you two came, you two came.
2. They will sing a wor song for you to record and take over there and open for them to sit and listen to.

Fuar

1. Aryo naeko Suan Bebyae imyundiso rwamandiyasa, rwamandiyasa.
2. Romawa suworo mindima mukesepen boi muyun dandi ra *bebuka-i boi* insoso bin ansui iwa sukon suwower.

Fuar

1. Oh brother [same-sex sibling], Mister Big, good thing you two came, you two came.
2. The youths will sing a wor song for you to record and take over there and open for the young ladies to sit and listen to.

Track 13. Dun Sner. Grup Afyas from Rarwaena.

Kadwor

Yewo, siburi *sebibi* bon awandai o wai e.

Kadwor

Oh, they go home chattering to the mountain close to the sea.

Fuar

Yewo, awini bin swan byesya siburi *sebibi* bo bin swano bon awandai o wai e.

Fuar

Oh, mother's women from the beach go home chattering to the beach women's mountain, close to the sea.

Track 14. Dow mamun. *Grup Samsena from Warkimbon.*

Kadwor

Wo, manse beraras o?

Kadwor

Who sifts?

Fuar

Wo, Manseren Yesusi Manggundi Beyufo badei beraras o.

Fuar

Jesus Himself holds the sieve that sifts.

Track 15. Armis. *Grup Manderi from Mandenderi.*

Kadwor

Iso iponyane, iso ine kako ya.

Kadwor

There's one in the front, but there's one here, too.

Fuar

Naeki namune yawei warer anya iso iponyane, iso ine kako ya.

Fuar

Second brother of mine, that paddle you are so proud of, there's one in the front, but there's one here too.

Track 16. Randan. *Singers from Workrar and Rarwaena.*

Kadwor

Neno, neno, mamo, mamo, yori rwama ba, yori rwama ba.

Kadwor

Mother, Mother, Father, Father, I call you but you don't come.

Fuar

Neno, neno, mamo, mamo, Mansren Boryasi yori rwama ba, yori rwama ba.

Fuar

Mother, Mother, Father, Father, I call, Lord above, but you don't come, I call but you don't come.

Track 17. Dow Bemun Wame. *Grup Roruki from Opiaref.*

Kadwor

Sewiri ya sewawiro, sewiri ya sewawiro.

Kadwor

Dark clouds that gather, dark clouds that gather.

Fuar

Sewiri ya sewawiro, sewa bekendo Sumbenda Mangganda Maiowe, sewiri ya sewawiro.

Fuar

Dark clouds that gather, clouds in front of us, machete, axe, valley, dark clouds that gather.

CHURCH SONGS & YOSPAN

Track 18. Yendisare Aimando (The Shores of My Home)

Composed by Derek Jan Abraham Rumaikew ("Djarum")

Paduan Suara Mara from Mara, North Biak.

1. Yendisare aimando ayenaiwa.
Mob korero korer *be* dameser.
Ayaine rasyamada yakrandum ke?
Manyaineno binyaineno yakrandum ke?

Refrain:

Marisen dunia nana dunia nafrur doryab
*be*ayara.
Rasyamada rasyanido yakrandum ke?

2. Sup mowi sup *befo* sasar *be*bye *ba*.

Ifurur fa yasusu bur Manseren.
Sye Manseren bemafo sasar ayena.
Insamaido rasyanido yakrandum ke.

Refrain

3. Slamant Nanggi ima imnis kukero.
For *bekun* bo kuyan kam wer *ba* kwar.
Ro nanggi awin ikun bo kuyan wer *ba*.

Ro nanggima swewar *bese* korer *bedi*.

Refrain (2x)

1. The shores of my home.
That heavenly place that is always bright.
On that day, will I get in?
Will this man or woman get in?

Refrain:

Earthly pleasures, earthly wealth always
make me happy.
But on that day to come, will I get in?

2. This perishable land, this evil land filled
with sin,
Makes me withdraw from the Lord.
Oh Lord, please forgive my sins.
So that on that day I can get in.

Refrain

3. The kingdom of heaven is not the same
As a hearth that is used in common.
In heaven, mother doesn't cook for us to
eat together.
In heaven, we each have to search for
our own salvation.

Refrain (2x)

Track 19. Wos Refo (The Gospel)

Composed by Derek Jan Abraham Rumaikew ("Djarum")

Paduan Suara Sor from Sor, North Biak.

1. Ro fandu afyo sasar fafisu sinan kobesi,

Sau mamun bo sfor women.
Sisaran bo seber snonsnon mambri.

Weko, Marisan, Birmor, Arbursaprop ma

1. In the haze of sin, in the time of our
ancestors,
They did battle and took slaves.
They proudly announced their warrior
names.

White Parrot, Hot Pepper, Impenetrable

Sanadi Aymas,
Myondiso musaran mumas fananaiyo.

Refo was Manseren ryama *be* ko.
[verse 2x]

Refrain:

A-ya-ra-ra-ra-so
Refo was ya.
Pyanggar ikoi ma bom mambri.

A-ya-ra-ra-ra-so
Refo was ya.
Dun sananai muma *be* ko.

2. Mambaisen aryo naek fawi *bo* wafai *ba*
ke,
Mambri Yesus rya ma kwar.
Isabu ro mnu kasun Maudori.

Sinan kobedi Guru Petrus Kafiar duni ker
Doreri,
Duni ma pyami *be* amyas was Manseren.

Beyun kobur mun fnureb pampan ya.
[verse 2x]

Refrain

3. Was Refo was Manseren dek ro bon ma
ido rowen.

Isye siser meos *bemuk*,

Kyabor soren dun kawasa sibor.

Irya napirem kumyaren kaku sama
kusmai marisen.
Mansei insei *beso* asuser Was ine.

Nari ismai kankenem fyoro. [verse 2x]

Refrain

Grove, Land Spirit, and Lord Torch.
Good thing you boasted and danced so
much!
That is what caused the Lord's Gospel to
come to us. [verse 2x]

Refrain:

A-ya-ra-ra-ra-so
The Written Word!
Broke the warrior's arrow and spear.

A-ya-ra-ra-ra-so
The Written Word!
Brought us to joy.

2. Men, hey same-sex siblings, don't you
know?
The Warrior Jesus has arrived.
He has descended at the little village of
Maudori.

Our ancestor, the teacher Petrus Kafiar
brought him from Doreh Bay.
He brought the lamp of the Gospel here
and lit a torch
To take us from the deepest dark.
[verse 2x]

Refrain

3. The Written Word, the word of the Lord
climbed the mountains and dropped
into the valleys.
It followed the coasts of the islands at
sea.
It crossed the ocean, bringing many
persons in its wake.

So, cross-cousin, let us be very diligent
so that we can find happiness.
Whoever, man or woman, follows the
Word
Later will get eternal life. [verse 2x]

Refrain

Track 20. Ro Arwo Prim (At Dawn's Earliest Dew)

Composed by Derek Jan Abraham Rumaikew ("Djarum")

Paduan Suara Sor from Sor, North Biak.

[NB: in the piece listings on the back cover and inside front cover of the published album, this title appears incorrectly as "Ro Arwo Ibrin."]

1. Ro arwo prim saprop imgiker.
Snon mamun sikando, sibur sfarsapi.

Konoro Yesus dibri ro mar-mar.

Ro arwo prim insos Maria.

Su *be* surakaki kardir Manseren.

Kubir *besisen* byas ro manggundi.

Refrain (2x)

Aryo marmari, wairek pampane.
Mambri ban nama nabur nasyuser.

Wangga bansikar sambrabo wer *ba*.

Yesus manggundi wairek kankenem.

2. Sye naiko mansararero.
Weber mambri *bena* ro sup swan ine,
Isof wawan bo marmar myun Yesus.

Mbape ro arwo Yesus Manseren,
Dakfasnai faro au samambrab *Byena*.
Ara *bayer* au, wamai wadawer.

Refrain (2x)

1. At dawn's earliest dew, nature trembled.
The soldiers were shocked and fled,
head over heels.
Jesus, the Prince, had risen from the
dead.

At dawn's earliest dew, the maidens
Maria
Leaned down to peer into the Lord's
grave.
The crypt that had been closed had
opened on its own.

Refrain (2x)

Hey Death, king of darkness,
Your martial courage has been swept
away.
Your shackles are broken, you have no
more force.
Jesus Himself is the King of Life.

2. Hey, same-sex sibling, you deceiver,
You acted the warrior all over this world.
Until you commanded the death of Jesus.

But on that morning, the Lord Jesus
Demonstrated to you His power.
Poor thing, you were embarrassed to
death.

Refrain (2x)

Track 21. Yanadi Ma Yasuba / Dow Songger

Paduan Suara Sor from Sor, North Biak.

Yanadi Ma Yasuba (Pray and Praise)

Composed by Dortje Mamoribo (Nyora Rumere)

1. Awin kamamo royo daudauyake.

Yamyaren soyo Refo was ine.
[verse 2x]

Refrain

Yanadi (yanadi) subayo (subayo)
Yasuba rande rori.
Slamat Nanggi nasan bekain fiore.

2. Kofansasyaro Koreri kerorya.
Kufarsasero Manseren was Byedi.

Bape syengger yabe syenggereyo.
Yesusi dobe sama fyadwer ko.

Refrain (2x)

1. Mother, Father, is there something that is
keeping me
From diligently following the Word?
[verse 2x]

Refrain

I pray... and praise...
I praise the One over there.
Heavenly salvation, the eternal crown.

2. We struggle together to snatch heaven.
We pay homage to the Word of the Lord.

But praise, praise, I am going to praise
Jesus so he resurrects us all.

Refrain (2x)

Dow Songger (The Flute Song)

Composed by Derek Jan Abraham Rumaikew ("Djarum")

1. Yores yasayor sewar nanggi sup iwa
mada,
Fama yabe sye sye ya rao.

Sasar dunia nasu nerares wawareko.

Korer supo Manseren.

Refrain

Indo kowor dow songger romasa.
Ikunkiro nanggido naiwano.

Insa Mami isu na rariso.
Jemaat Manseren ineke.

O Manseren,
Waswar kaku bin yaine.

1. I gaze into the distance, looking for
heaven, that place over there.
But it remains only in memory, only in
longing.

The sins of the world are like a little
peninsula that blocks
Heaven, the land of the Lord.

Refrain

Come, let us sing the song of the flute.
That penetrates to heaven over there.

So Father will bless
This congregation of God.

Oh God,
Take pity on this poor woman that I am.

2. Ori *byan* daryas isnai saser *braur*
 Manseren,
 Nefaman ko ro sup swan ine.

 Nama nesyanja sye Koreri Manggundi
 mada,
 Ayaraso ipyum ra.

Refrain (2x)

2. The sun rises and lights the handiwork of
 God
 That ornaments this world.

 Given this, the Lord's heaven

 Must be so much finer indeed.

Refrain (2x)

Track 22. Yospan. *Grup Wambarek from Insrom, Biak City.*

Mangani (The Sea Eagle)

Composed by Guru Stefanus Swabra of Mokmer, Biak Selatan

Mangani man bena meos Numfor.
 Man bena swano swan wampasi.
 Warob wakir wareko bosen da swan ayena.
 Siser maref ayena.

Sea eagle, bird of Numfor Island.
 Bird of the ocean, the calm ocean.
 Fly, watch, and guard the reefs of my seas.
 The coasts of my fish.

Woper Pum Sireb (Jump and Strike the Drum)

Composed by Hosea Mirino

NB: In the published album, the title of this song is given once correctly and twice incorrectly (*Rum* instead of *Pum*).

1. Woper pum sireb ai marem wawor
 erisamoma.

 Kobuki *byaren* darori mariseno sup iwa.

 Korero kowawafo songgero *bemandero*.

 Kowor kofasiar kosuba mu fasau.

2. Woper pum sireb ai marem wawor
 erisamoma.
 Kobuki *byaren* darori mariseno sup iwa.

 Ara apuso fabye rwir ikoi sumber
 mamun.
 Kowor kofasiar kosuba mu fasau.
 [verse 2x]

1. Jump and strike the tifa [drum] of maremi
 wood, let's sing an Erisam [kind of wor
 song]!
 Let's shout about the happiness of that
 land over there.
 The heaven we are waiting for, the flute
 that expresses our longing.
 Let's sing together, let's throng together,
 let's praise You quickly.

2. Jump and strike the tifa of maremi wood,
 let's sing an Erisam!
 Let's shout about the happiness of that
 land over there.
 Oh, grandparent, too bad you had to put
 down your arrow, bow, and machete.
 Let's sing together, let's throng together,
 let's praise You quickly. [verse 2x]

Not sung in this recording:

3. Songgero beraryan no wonggei yo
bemandero.

Marisen Koreri sup iwama byeraryoyoba.

Ara apuso fabye rwir ikoi sumber
mamun.

Kowor kofasiar kosuba mu fasau.

Not sung in this recording:

3. The flute sings a song of praise, the
lyrics to a Wonggei [kind of wor song]
that expresses longing.
The happiness of heaven, the land over
there without any waves.
Oh, grandparent, too bad you had to put
down your arrow, bow, and machete.
Let's sing together, let's throng together,
let's praise You quickly.

Swan Mowi (That Cursed Sea)

Composed by Hosea Mirino

1. Swan mowi bebarandin.
Doreri kue iwamada.
Yaswar na ma yamander na rao.

Arwai soren bekina.
Wonyai soren kawairon.
Bedadwarek bewawas ya rao.

2. Yendisare bepioper.
Kanfani ai besob randa.
Yapansonem yasayor mura ro.

Mansinami meos iwa.
Bekon akyek bedadwarek.
Fadureno sarisa faduren.

1. That sea is so cursedly calm!
Doreh, that bay over there.
I recall it and long for it endlessly!

Arwai, the sea of currents.
Wonyai, the sea of whirlpools.
They block me endlessly!

2. The white sandy beach.
The kafen tree that bows toward the sea.
I stand holding on, straining my eyes to
see them over there.

Mansinam, that island over there
That rises on the edge and conceals
That historical voyage, that voyage.

Mansren Imnis Kaku ("God is Like...")

Composed by Moses Rumkabu

1. Mansren imnis kaku snon beranda bera
swan.
Bemun insya ra sibor kaku.
Dun si randero rumi ro ikimfir si fa.
Dan ba sya bye si fa sbark bese.

Refrain

Sye yabo sye sye.
Yabe sye sye o.

1. God is like a fisherman, a man who goes
to sea,
To catch many kinds of fish.
He brings them home and he sorts them,
And the ones that can't be eaten are set
aside.

Refrain

Oh, poor me.
What will become of me?

Nari yaisya yaksun randum ro Nanggi.
Mob anya kanso ma mar-mar**o ba**.

Isof Koreri mun beya**bob** ya.

2. In befor dan ba sya siso in mampirebis.

In barkof, in bekwan, us**benar**.

In beryur bef**nak** mandira waumis
mangongan.

Dan si ra ra dan si ba **beri**.

Refrain

3. In befor sinema sisar**ber** monda **be** ko.

Sapema kowasya ro Refo.
Maseus fasar samfur suru ses ri rim.
Ras anya Yesus nabye Hakim.

Refrain, then first verse repeated

Will I someday enter heaven?
That place where there is no weeping or
death,
Until Resurrection, the part that is very
profound.

2. Among the fish he catches that he can't
eat are the tarusi fish,
The barkof fish, the long fish, the porobibi
fish.

The fish that gather and play in the
evening, mangongan, the poisonous
turtle.

He can't eat any of these at all.

Refrain

3. The fish that are caught, they represent
us.

We need only to read in the Bible.
Matthew, verse 25.
On that day, Jesus will be the judge.

Refrain, then first verse repeated

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