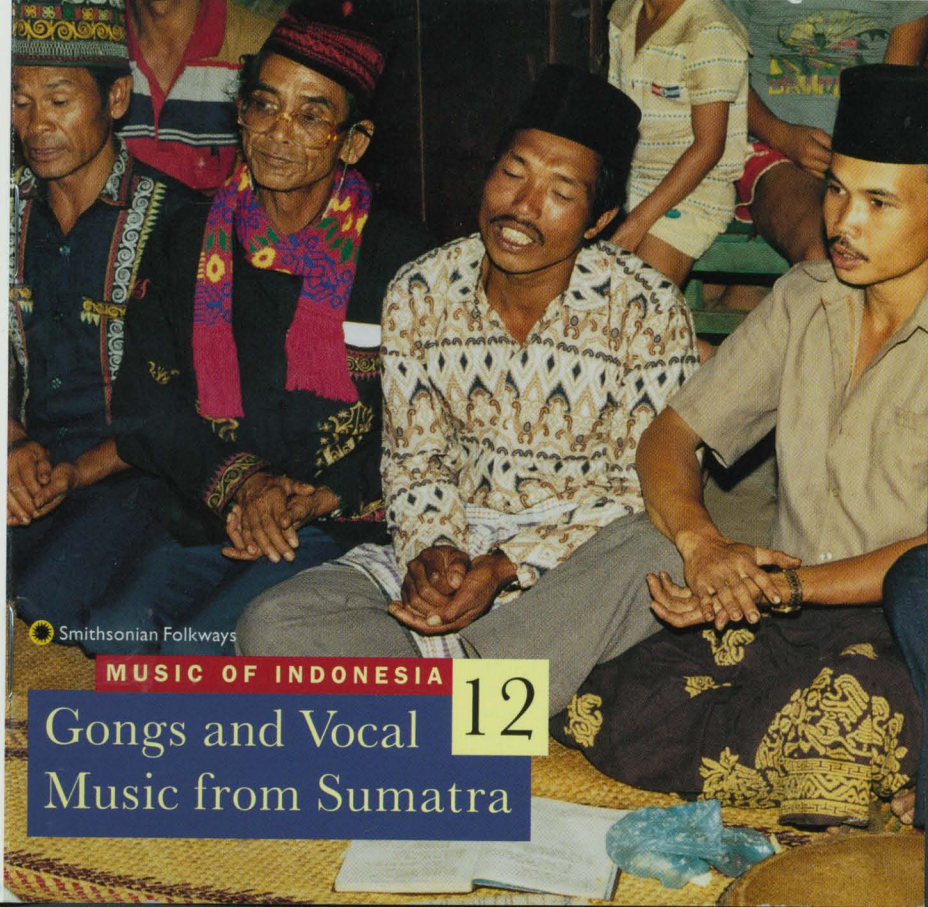




Smithsonian Folkways

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MUSIC OF INDONESIA

12

Gongs and Vocal
Music from Sumatra

MUSIC OF INDONESIA 12

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

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

Recorded, compiled, and annotated by Philip Yampolsky.

Produced in collaboration with the Indonesian Society for the Performing Arts (MSPI)

All selections recorded in Sumatra, 1990-1994.

TALEMPONG

Minangkabau people, West Sumatra

1. *Sidi Talempong Pariangan Padang Panjang* 4:17
2. *Talipuak Kampai Talempong Sikatuntuang Bunga Setangkai* 3:05
3. *Pararakan Kuntu Talempong Unggan.* 5:11
4. *Ramo-ramo Tabang Tinggi Talempong Unggan* 4:56

DIDONG

Gayo people, Aceh

5. *Kutalu-talu Grup Kala Laut* 9:51
6. *Lumut Grup Sinar Pagi* 5:13
7. *Munalo Grup Kala Laut* 4:48

KULINTANG

Melinting people, Lampung

8. *Tabuh Kenilu Sawik* 4:17
9. *Tabuh Cetik* 1:06
10. *Tabuh Samang Ngembuk* 0:52
11. *Tabuh Balau Serattau* 7:14

SALAWAT DULANG

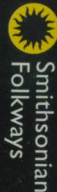
Minangkabau people, West Sumatra

12. *Tanggap Salawat Dulang Kilek Barapi* 22:29



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The *Music of Indonesia* series. Research and publication sponsored jointly by the Center for Folklife Programs and Cultural Studies of the Smithsonian Institution and the Masyarakat Seni Pertunjukan Indonesia (MSPI), and funded by a grant from the Ford Foundation. Series edited by Philip Yampolsky.

MUSIC OF INDONESIA

If Indonesia were superimposed on Europe, it would stretch from the western shore of Ireland almost to the Caspian Sea. Only three countries in the world (China, India, and the 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.

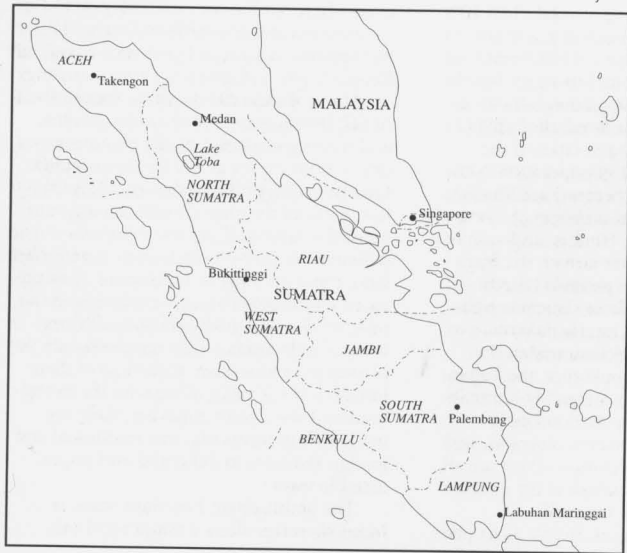
Indonesia's music is as diverse as its peo-

ple. Best known abroad are the Javanese and Balinese orchestras generally called *gamelan*, which consist largely of gongs and other metallophones, but *gamelan* is only one aspect (albeit an impressive one) of the whole. Solo and group singing and solo instrumental music (played typically on flute, shawm, plucked or bowed lute, plucked zither, or xylophone) are found everywhere, and so are ensembles of mixed instruments and ensembles dominated by instruments of a single type (most commonly flutes, drums, xylophones, zithers, or gongs).

Much of this music may be termed traditional, in the sense that its scales, idioms, and repertoires do not in any obvious way derive from European/American or Middle Eastern (or other foreign) music. Nevertheless, some of the most prominent and commercially successful genres of popular music definitely *do* derive from foreign sources; but since these are sung in Indonesian, disseminated nationwide through cassettes and the mass media, and avidly consumed by millions of Indonesians, they must certainly be considered Indonesian, regardless of their foreign roots. Finally, along with the indigenous and the clearly imported, there are many hybrid forms that mix traditional and foreign elements in delightful and unpredictable ways.

The Smithsonian Folkways *Music of Indonesia* series offers a sampling of this

tremendous variety. In selecting the music, we are concentrating on genres of especial musical interest and, wherever possible, will present them in some depth, with several examples to illustrate the range of styles and repertoire. We are also concentrating on music that is little known outside Indonesia (and even, in some cases, within the country), and therefore much of our work is



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



SUMATRA

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

Necessarily, our coverage is representative rather than comprehensive: every genre we include stands for a number of others. This is obvious in the case of an ethnic

group or a geographical region: for the Toba of North Sumatra, for example, we offer only two genres, which have to stand for the full range of Toba music, and the Toba themselves have to stand for other North Sumatran ethnic groups that do not appear in our recordings.

It may be less obvious, however, that most genres are meant to stand also for other genres of the same musical type. The Melayu *ronggèng* selections in Volume 11, for instance, are intended to represent simi-

lar violin-led dance ensembles among the Minangkabau, in South Sumatra, and in other coastal regions; the excerpts from Minangkabau *dendang pauah* in Volume 6 were planned as the sole example of the many traditions of Sumatran sung narrative.

Even using this one-for-many approach, we have not been able to get it all in. For various reasons, certain classes of Sumatran music do not appear in our albums. Some of these are intimate, solo genres: flutes played to pass the time, jew's harps used for flirtation and assignations, laments sung at funerals. The music for trance and curing rituals (usually frowned upon by Muslim and Christian religious authorities) is underrepresented. Magical songs—for calling wind at sea, for calming bees when honey is collected, for capturing tigers, etc.—also are omitted.

Sometimes we had to leave out a genre because in the time available we could find no one able to perform it with authority; sometimes people were able but unwilling. Sometimes our considerations were practical and presentational: we did not see how to put this genre together with anything else to make a coherent album. Occasionally we made an aesthetic judgment that the genre (or what we were able to record of it) was of greater interest ethnographically or literarily than musically—in which case, we figured, we should leave it for treatment in a medi-

um better suited to the dimension of greatest interest.

The two genre-types in this album, both of them strong in musical interest and energy, posed no such problems. Gong-chime ensembles and the traditions of male singing with percussive accompaniment are widespread throughout Sumatra, and they continue to attract performers and enthusiastic audiences. We could hardly claim to present Sumatran music without including them.

But we hope listeners will bear in mind that there is more to Sumatra than we could squeeze into five albums. In the Further Reading and Listening note below, we list other recordings that supplement ours. And we ourselves have some last treasures up our sleeve. Look for them late in the series, in an album devoted to Indonesian guitar.

TALEMPONG

Gong-chimes in Sumatra

Bossed gongs are used everywhere in Sumatra as punctuating instruments, marking regular rhythmic periods (sounding, for example, every four or eight or sixteen beats) or the end of melodic segments. Among the Toba Batak in North Sumatra, a set of four shallow, medium-sized gongs, collectively called *ogung*, interlock to create a constant cycle that underlies complex

melodies played on shawm and tuned drums.

Gong-chimes—sets of bossed kettle-gongs that do not just punctuate the melody but carry it themselves—are also found throughout Sumatra (and in many other parts of Indonesia and the Philippines), though their distribution is less comprehensive than that of punctuating gongs. Often they are, or used to be, played by women. They are found both in highland areas and along the coasts, though they appear to be more common and more extensively used in the highlands and interior regions. Interestingly, they are not at all common among the so-called Batak groups, nor in the remote islands (Simeulue, Nias, Mentawai, Enggano) west of Sumatra.

Punctuating and melodic gongs immediately bring to mind the *gamelans* of Java and Bali, but it is very unlikely that the gongs in Sumatra and elsewhere outside Java are imitations of the elaborate *gamelans* we know today, most of which took their present form only in the past three or four centuries. Java has been a center of gong-manufacture for over two thousand years. We can more plausibly suggest that tuned sets of similarly-shaped strikable objects (wooden keys, bamboo tubes, drums, rocks) must be an extremely old musical idea in island Southeast Asia, and that the arrival in Java of technology for making such objects out of metal—more durable than wood or bamboo, more tunable than rocks—would have

opened a wide market for gong-chimes. The *gamelans* of Java and Bali can be seen as local manifestations of a region-wide predilection.

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

Curiously, there seems to be a terminological divide about midway down the island. Gong-chime ensembles in the northern half (the provinces of Aceh, North Sumatra, West Sumatra, and Riau) tend to be called by names such as *talèmpong*, *calèmpong*, *tilèmpong*, *celèmpong*, etc. In the southern half (the provinces of Jambi, Bengkulu, South Sumatra, and Lampung) they are called by two sets of terms: either *kulintang*, *kelittang*, *kalintang*, *kulittang*, etc., all of which remind us of the term *kulintang* for this same sort of ensemble in the Philip-

piners; or a miscellaneous group of names that connect with Javanese *gamelan*: *gamolan*, *tabuhan*, *kromongan*, *kelenongan*. One term, *canang*, appears on both sides of the divide but seems to be more common in the northern half. It also seems to be the case (we must be tentative about this) that in the northern half the gong-chimes tend to have fewer gongs—five or six is the norm—than in the southern half, where sets of eight to twelve are typical.

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

Talèmpong Minang

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

ume 6 of this series; two others are introduced here.)

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

The tunings of the *talèmpong* are not standardized. (Each of the three sets heard here has a different tuning.) The instrumentation and the number of *talèmpong* are also variable. Two-headed drums (*gandang*), single-headed frame drums (*rabano*), a hanging gong larger than the *talèmpong* (*aguang*), and a shawm-like aerophone may be added. Typically there are six *talèmpong*, but ensembles of more or fewer are also found. The gongs are ideally made of bronze, but other metals may also be used. (Incidentally: among the Alas people in Aceh—far from the Minangkabau

region—there is such a shortage of gongs that a *canang* group there uses sardine tins.)

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

Talèmpong is an important element in rural celebrations. The *duduak* form, which is said to be the older, is now rare, but *talèmpong pacik* is found everywhere. It plays for weddings, circumcisions, and other domestic and communal celebrations; it also plays for ceremonies to elevate someone to a position of traditional authority (*maangkèt penghulu*). An eminently portable ensemble, *talèmpong pacik* regularly plays in wedding processions,

and for communal work projects as people walk to the work site. In some communities, at least as late as the mid-1980s, public competitions were held between *talèmpong pacik* groups from different villages or village wards.

Talèmpong pacik is now mainly played by men, though there are women's groups in some communities (track 2). *Talèmpong duduak*, on the other hand, was always a women's music. It is said that girls learned it in adolescence, before they were married, when they spent much of their time in the communal house under the supervision of chaperones. Girls are not so restricted nowadays, and few bother with *talèmpong* any longer, but there are still groups of older women in certain areas who play it. *Talèmpong duduak* plays for the same occasions as *talèmpong pacik*: weddings, circumcisions, to welcome important guests. In Unggan, where we recorded the women's *talèmpong duduak* group heard here (tracks 3 and 4), the gongs are dismantled and played in *pacik* fashion for processions, then replaced in the frame and played *duduak* for the duration of the event (which often lasts until morning).

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

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

DIDONG

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

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

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

have all been transformed.

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

By the 1930s, this early form of soloistic *didong* had become the opening act in a two-part performance. The second act involved a *didong* competition between *groups* representing (as the soloists did not) rival villages. At a wedding, for example, one group would represent the groom’s village, and the other the bride’s. Songs still consisted of couplets and verities, but these were now

supplemented with riddles and taunts launched by one group against the other. Bowen relates the rise of this form to “[Dutch] colonial reorganization of political life around distinct villages.”

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

Didong soloists no longer performed on

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

In modern *didong* performances, which go on all night, each team sings typically in thirty-minute shifts. At the start of its shift, a team sings an attack on its opponents. In the past, these attacks were relatively subtle; now, older people complain, they are sometimes no better than personal insults aimed at the

other team's leaders. After the initial attack, the group draws on its proprietary repertoire of songs about love, Gayoland, Islamic precepts, government programs, and so on. (Songs belong to their composers, and, through them, to the groups with which they are affiliated; a group would be ridiculed, and perhaps censured, for singing another group's songs.) The opposing team, when its turn comes, replies to the other team's attack and fires some shots of its own, before moving on to its other songs. Ordinarily it will try to address in its own songs some of the topics that the other group also addressed, in hopes of outshining the competition.

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

Aside from weddings, *didong* is now often performed as a fund-raiser for new schools, mosques, or other community projects, and it has recently, after a hiatus of many years, begun to be again performed at circumci-

sions. This may signal a rehabilitation of *didong* in the eyes of Islam, which has long looked askance at the genre. Islam's objections are that *didong* so absorbs its participants that they fail to pray at the proper times, and that its general atmosphere is so stimulating that things may happen that shouldn't. Everybody knows, we were told, that adolescents find opportunities at *didong* events for what are politely termed *acara sendiri*, "their own agenda."

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

changes of personnel. Singers may continue to compose for their groups long after they have stopped performing themselves.

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

KULINTANG

The Indonesian government, like the Dutch government before it, has been concerned to

encourage "transmigration," the shifting of people from overpopulated to underpopulated regions of the country. Since Java is one of the most densely populated places on earth, and the population of Lampung, the southernmost province in Sumatra, is comparatively sparse, there has been extensive transmigration of Javanese (and others) to Lampung. Indeed, Lampung is one of the greatest successes of the transmigration program. Part of its appeal to Javanese is probably simple proximity: it is relatively easy to move there and yet stay in touch back home.

Transmigrants now greatly outnumber "indigenous" Lampung peoples (who may themselves have come from further north within the past two or three centuries). The indigenous peoples (or *marga*) are sometimes grouped into two categories that are differentiated by their *adat* (traditional practices): *Pepadon* and *Peminggir* (or *Pesisir*, "coastal"). The *Pepadon* peoples tend to live in the interior of the province and towards the east coast, while the *Peminggir* groups live along the coasts and in the south. The best known Lampung group, the *Abung*, are a *Pepadon* people.

The *Melinting*, whose gong-chime music is heard here (tracks 8-11), say their *adat* is neither *Pepadon* nor *Peminggir*, but unique to them (*adat marga Melinting*). In a careful study of the demography of Lampung, Marc Pain described the *Melinting* as a "new eth-

nic group," formed by intermarriage of *Pubian* (a *Pepadon* group) with Javanese, Sundanese, and Buginese immigrants. They live on the east coast of the province, near the town of *Labuhan Maringgai*.

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

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

We heard the *Melinting kulintang* at a

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

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

SALAWAT DULANG

Salawat dulang is an explicitly Muslim form of singing, found only among the *Minangkabau*. The genre has several alternate names

and spellings: *salawat* (from the Arabic *salat/shalat/sholat*, meaning in the Muslim context "prayer") can be spelled *selawat* or *salawaik*; the metal trays that are used as percussion instruments are called both *dulang* and *talam*. *Salawat dulang* involves two male singers, seated, each playing simple rhythms on a brass tray stood on edge against his thigh. One singer is the main or "mother" (*induk*) singer, the other the "child" (*anak*). We also heard this relationship described more colorfully as that between the driver of a bus and the assistant (*kenèk*) who calls out when someone wants to get on or off.

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

Texts are worked out by the singers in advance but are not written down. In the old days, topics were exclusively religious; now

current events and issues may enter in, if approached from a religious standpoint. (The government also sometimes commissions performances with the condition that the texts praise government programs, but this is considered an aberration.) Texts typically have the character of Islamic sermons (*khutbah*, *dakwah*), enunciating religious tenets and precepts, reiterating the obligations of the faithful, spelling out doctrine on specific issues. Firdaus Binulia, a Minangkabau researcher who has worked on the genre, lists as possible topics (among many others) the lives of the prophets, their character and importance, the world of children in heaven, rules regarding prayer, and rules regarding the five obligations.

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

Question: Before the spirit [breath] enters the body, where is its place?

Answer: Others might find this question dif-

ficult, but for us it is easy. The spirit resides in the world of atoms [*alam zarah*].

The imaginary opponents ask a question on a point of religious doctrine; our singers answer it, but precede their answer with a boast that tough questions like this are a snap for them. *Salawat dulang* groups pride themselves on their ability to handle the question-and-answer period, and they often name themselves after swift-moving annihilators (*Kilek Berapi*, “lightning that starts fires”; *Gas Beracun*, “poison gas”) to show their invincibility.

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

Unlike *didong* songs, which belong to their composers and thus, by extension, to the *didong* groups, *salawat dulang* melodies are not exclusive to their performers. The early sections of a *tanggak* are sung to melodies selected from a traditional, shared repertoire. And—astonishingly, in Indonesia, for so religious a genre—the *lagu canchang* segment, which occurs just before the ques-

tion-and-answer period, incorporates the melodies of secular popular songs. Although they are given new texts on religious themes, the melodies are instantly recognizable to the audience. The singers we recorded here told us that they used to use traditional, “old” Minang melodies as *lagu canchang* (they named *Padang Magek* [included in Volume 6 of this series] and *Cupak Maambiak Lado*), but after about 1973 they began using melodies from Minang and Indonesian popular music: *dangdut*, *pop*, and *pop Minang*. Track 12 includes five such melodies. There are many legends in Indonesia of early Muslim teachers enlisting local art forms (such as *gamelan* and shadow-theater in Java) as vehicles for the propagation of Islam. The use of secular melodies in *salawat dulang* is a striking modern instance of the same procedure.

FURTHER READING AND LISTENING

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Yampolsky, Philip. “*Hati Yang Luka*, an Indonesian hit.” *Indonesia* 47:1-17, April 1989.

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

Listening. A fourteen-minute *salawat dulang* segment, recorded in Paris in 1986, is included on *Musiques de l’Islam de l’Asie*, Inédit W 260022.

Outside the *Music of Indonesia* series, most of the published recordings of Sumatran music are from North Sumatra. Our own Volume 4 (Smithsonian/Folkways SF 40420) and two other albums, Inédit W 260061 (*Sumatra: musiques des Batak*) and

New Albion NA 046 (*Batak of North Sumatra*), all present examples of the main ensembles of the Toba and Karo. Each also includes music from one North Sumatran group not included on the others: the Smithsonian/Folkways album has vocal music from Nias; the Inédit album has two Simalungun ensembles; and the New Albion album has Mandailing music. Toba popular songs with guitar accompaniment are heard on JVC VICG 5219, *Sing Sing So*, and some wondrous pieces for Toba brass band are on Pan 2020 (*Frozen Brass: Asia*). Pan 2014, *Nias*, is a full album on Nias music. The Museum für Völkerkunde in Berlin has published two double-LP albums with extensive scholarly commentary: *Gondang Toba* and *Gondang Karo*, albums 12 and 13, respectively, in the series Museum Collection Berlin (West). And, finally, Bärenreiter-Musicaphon issued LPs on *The Mandailing People of Sumatra* (BM 30 SL 2567) and *The Angkola People of Sumatra* (BM 30 SL 2568).

COMMENTARY ON THE SELECTIONS

TALEMPONG

1. Sidi Talempong Pariangan Padang Panjang

A *talèmpong pacik* piece, played by a men's group from Pariangan, on the south slope of Mount Merapi, about 17 km from Padang Panjang. (The *salawat dulang* duo in

track 12 also comes from this village, and its two members play in the *talèmpong* recording here.) The instruments include *talèmpong*, a two-headed drum (*gandang*), and *pupuk batang padi*, a rice-stalk aerophone with a coconut leaf wrapped around the lower end to make a bell. Usually the group uses six *talèmpong*, but in this piece we hear seven, divided among three players. Each group of gongs has a named function: the two gongs on the left in this recording play the *anak* role, the three in the middle play *paningkah*, and the two on the right play *panyaluak*. *Anak* begins the piece; then *paningkah* enters; then *panyaluak*. If we arbitrarily label the pitches of *anak's* gongs high and low C, then those of *paningkah* are (approximately) E, F, and Gb, and those of *panyaluak* A and another high C (sharper than *anak's*).

2. Talipuak Kampai Talempong Sikatuntuang Bunga Setangkai

Talèmpong pacik, played by a group of elderly women from Padang Alai, on the outskirts of the city of Payakumbuh. The ensemble contains six *talèmpong* and a two-headed drum (*gandang*) played with a stick on the right head. The six gongs are distributed among four players: *aguang* (one gong, which we arbitrarily call C since it has the lowest pitch), *polong* (two gongs, F and A), *saua* (two gongs, D and G), and *tingkah* (one gong, C an octave above *aguang*). In our

recording, *tingkah* and *saua* are on the left, *polong* and *aguang* are on the right. *Tingkah* comes in first; then *polong*, *saua*, and *aguang*, in that order, but all very close together.

3. Pararakan Kuntu Talempong Unggan

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

Pararakan Kuntu is one of several pieces in the Unggan repertoire that are believed to represent or somehow refer to the early history of the community and the long migration that brought the first settlers to Unggan.

Structurally it is very irregular. The basic repeating unit is a sequence of melodic phrases of different lengths: the phrases are, in order, 16, 12, 18, 18, and 8 beats long, counting at a moderate tempo; then the cycle starts over again with the 16-beat phrase. The beginning of each phrase is usually signalled by two open strokes on the *aguang* (though sometimes the player loses her place and plays only one open stroke).

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

If we arbitrarily call the lowest tone of the *talèmpong* C, the tuning of the set is approximately C D E F Gb.

4. Ramo-ramo Tabang Tinggi *Talèmpong Unggan*

Another *talèmpong* *duduak* piece from Unggan. Here the formal structure is straightforward; the musical interest of the piece is in the rapid flow of *talèmpong* variations. The *talèmpong* player is the same elderly woman as in track 3.

DIDONG

5. Kotalu-talu Grup Kala Laut *Cèh: Darismuha and Ismail*

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

meaning is typical, Melalatoa said, of *didong* poetry.

Musically, *Kotalu-talu* is based on two five-tone scales, each covering a perfect fifth. The first scale occurs only in the opening phrase of the solo; if we call its lowest tone (other than the very last one, which is borrowed from the next scale) C, then the scale is C D E F G. (Thus its structure is that of the Western diatonic major scale, from the first degree up to the fifth.) The second scale, heard for the rest of the solo and in the choral refrain, has the same structure but is shifted down a whole tone: Bb C D Eb F.

Two terminological notes: the pillows used in *didong* are called by two terms, *bantal* and *kampas*; and the choral refrain is called *tunung*.

6. Lumut Grup Sinar Pagi *Cèh: To'et*

To'et (pronounced To'èt), a Cik singer, is probably the best-known of all *cèh didong*—not so much because of his following in Gayoland, where he is considered gifted but eccentric, but because his wondrously extroverted performing style caused a sensation in the mid-1970s among Jakarta theatrical and literary figures, who made him known, unlike any other *cèh*, outside the Gayo community. Eccentric he undoubtedly is, and getting moreso in his later years, as he introduces drums and concertinas into his shows. Nevertheless, he is a riveting performer, of

historical importance (as we mentioned earlier), and his repertoire includes an old style of *didong* that one no longer hears elsewhere. *Lumut*, for example, describing his unhappy experience building roads for the Japanese in 1942, is made up of short lines (unlike the long lines of *Kotalu-talu* and *Munalo*) and is largely confined to two reciting tones a whole step apart (call them C and D), with a few tones on either side for decoration. This appears to represent what we might call a "pre-melodic" style of *didong* that obtained before the innovations of the post-war period.

We recorded *Lumut* in To'et's house outside Takengon. The singers sat in a circle, swaying, clapping, and striking their pillows. During the recording we can hear To'et murmuring instructions to the group, or perhaps just to himself: *jentik*, he says, which means "shoulders" (To'et has a distinctive way of shrugging them in rhythm); *koma*, probably meaning "hold it, not yet" (from "comma"); and *gerak*, "move!"

7. Munalo Grup Kala Laut *Cèh: Ismail S. and Wendy*

Another Kala Laut song, this one composed (by Awan Seli) two weeks before the group sang it for us. They were eager to record it, although it was not yet rehearsed to perfection. It is intended for performance at a wedding, to welcome the bride and

groom as they take their places in front of the guests. The lyrics praise the couple's clothing and ornaments. The melody uses a seven-tone Western major scale.

KULINTANG

8. Tabuh Kenilu Sawik

9. Tabuh Cetik

10. Tabuh Samang Ngembuk

11. Tabuh Balau Serattau

Kulintang musicians from Labuhan Meringgai, Lampung Tengah.

Four *kulintang* pieces that may be played at Melinting weddings. *Kenilu Sawik* is associated with a folktale about a man who must fulfill twenty-five tasks before he can marry the woman. *Cetik* is a dance piece for young men and women. *Samang* is the siamang, a gibbon found in Sumatra and Malaysia; *ngembuk* is to make the siamang's call, *buk buk buk*. *Balau Serattau* means "village widow [or divorcée]." *Tabuh* in these titles is a generic term for *kulintang* melodies.

The instruments of the ensemble, played by six musicians, are: an eight-kettle *kulintang*, with one player; a single one-headed drum, called alternatively *redep* and *ketapak*; and five non-melodic gongs. *Piang* is a high-pitched ninth kettle, with its own player; it rests in the *kulintang* rack but is separated from the melodic kettles. *Petuk* is a single, mid-range, *kulintang*-sized kettle, not resting in the rack. *Petuk* keeps a steady, rapid beat,

while *piang* plays slower, on off-beats. *Canang*, also called *bëndé*, is a larger bossed gong that plays supporting rhythms; the gong is held against the player's body to muffle the tone. (*Canang* is heard at left in these recordings, *petuk* at right.) Finally there is a pair of larger hanging gongs, played by a single musician, to mark the main rhythmic units; the two gongs together are called *talobalak*.

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

SALAWAT DULANG

12. *Tanggap Salawat Dulang Kilek Berapi*

A *salawat dulang* set or *tanggap* consists of four sections: *khutbah* ("sermon"), *lagu batang* (which here probably means the "main" melody), *yamolai*, and *lagu cancang*

(the section with the popular song melodies); after these come the questions and answers. The *khutbah* and *lagu batang* have free-meter introductions called *imbauan*. For this recording, we asked for a full *tanggap*, up to but not including the question-and-answer section. The *induk* or "mother" singer is at the left; the *anak* or "child" is at the right.

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

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

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

After a transition, the singers enter the *lagu cancang* section. (When you hear them both sing together at the top of the register,

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

RECORDING AND PERFORMANCE DATA

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

Track 1: Talèmpong Pariangan Padang Pan-

jang. Group based in Ds. [Desa] Pariangan, Kec. [Kecamatan] Pariangan, Kab. [Kabupaten] Tanah Datar, Prop. [Propinsi] Sumatera Barat. Performers: Almunir (*anak*), Kandar (*pupuih gadang*), Laizardi Malin Malano (*panyaluak*), Marjunin Malin Malano (*gandang*), Nurman (*paningkah*). Recorded in the studio of ASKI Padang Panjang, using MSPi equipment, 26 September 1992.

Track 2: Talèmpong Sikatuntuang Bunga Setangkai. Group based in Kel. [Kelurahan] Padang Alai, Kec. Payakumbuh Timur, Kodya [Kota] Payakumbuh, Prop. Sumatera Barat. Performers: Asma (*gandang*), Mariana, Nurhayati, Sima, Upiak Barilas. Recorded outdoors in Padang Alai, 5 September 1992.

Tracks 3 & 4: Talèmpong Unggan. Group based in Ds. Koto Unggan, Kec. Sumpur Kudus, Kab. Sawahlunto-Sijunjung, Prop. Sumatera Barat. Performers: Asnimarwati (*aguang*), Rosmani (*gandang pambao*), Siti Aisyah (*talèmpong*), Yulinar (*gandang paningkah*). Recorded in a private home in Koto Unggan, 14 September 1992.

Track 5: Grup Kala Laut, directed by Mustapa A. K. Group based in Ds. Lot Kala Kebayakan, Kec. Bukit, Kab. Aceh Tengah, D.I. [Daerah Istimewa] Aceh. *Cèh:* Darismuha & Ismail S. Chorus: Abubakar,

Alhasin, Arima, Azka, Badri, Darwin, Fajri, Isani, Mahdari, Muha Boros, Tanwir, Taufik, Wendy. Recorded in a private home in Takengon, Kab. Aceh Tengah, 15 August 1994.

Track 6: Grup Sinar Pagi, directed by To'et. Group based in Ds. Gelelungi, Takengon, Kab. Aceh Tengah, D.I. Aceh. *Cèh:* To'et. Names of singers in chorus not noted. Recorded in To'et's home in Gelelungi, 27 October 1990.

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

Tracks 8-11: Kulintang musicians directed by Japar Raja Alam. Musicians based in Ds. Labuhan Maringgai, Kec. Labuhan Maringgai, Kab. Lampung Tengah, Prop. Lampung. Musicians: Buang Minak Sering (*canang*), Hakim Nye Renggem (*gong*), Hasbullah Saleh (*petuk*), Japar Raja Alam (*kulintang*), Nurdin Dalem Tualai (*redèp*), Tumenggung Nur Sali (*piang*). Recorded outdoors in Ds. Labuhan Maringgai, 29 May 1993.

Track 12: Salawat Dulang Kilek Barapi. Group based in Ds. Pariangan, Kec. Pariangan, Kab. Tanah Datar, Prop. Sumatera Barat. Musicians: Laizardi Malin Malano (*anak*), Marjunin Malin Malano (*induk*). Recorded

in the studio of ASKI Padang Panjang, using MSPI equipment, 26 September 1992.

CREDITS

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Scouting and initial liaison with performers: Hanefi (talèmpong and salawat dulang); Ign. Satya Pandia (Grup Kala Laut), L. K. Ara (Grup Sinar Pagi), Firdaus Binulia (salawat dulang); Marjunin Malin Malano (talèmpong Pariangan); M. Amin Saleh (kulintang).
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Design by Visual Dialogue, Boston, MA

Special thanks to Richard Kennedy and intern 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 also holds scholarly meetings, usually in conjunction with performance festivals. For further information, write to: Sekretariat MSPI, Jl. Sangihe no. 12, Kapatihan Wetan, Surakarta 57129, Indonesia.

ACKNOWLEDGEMENTS

It's not easy, recording for us: we're always moving the mics around and wanting another take. Or the dogs start barking, or a frog says something unpublishable—sorry, better do it again. We thought we'd be home by ten, here it is two in the morning and we have to get up tomorrow. Which is why we always thank the performers. It's not just a formality. They get paid, of course, but the work is not what they're used to: ordinarily

they just make their music, nobody cares if they cough or whisper or shuffle their feet. But these guys are all over us if we slap a mosquito or strike a match. Our recordings are of course dependent on the art of these musicians, that goes without saying; but we are also dependent on their patience.

We are also dependent on others: local authorities who convince the musicians to record, people who know their way around and are willing to help out, scholars and community elders who share their knowledge of the meaning and context of the music we record. We thank Mardjani Martamin, then rector of ASKI Padang Panjang, for allowing PY to walk off with three of his best people, Effendi, Firdaus Binulia, and Hanefi. The invaluable and unflappable Darwin drove us quickly and safely and good-naturedly from one end of Sumatra to the other. For assistance in setting up recordings and securing the willingness of performers we thank Amril Dt. Rajo Indoputo in Unggan; L. K. Ara in Takengon in 1990; M. Junus Melalatoa, Zaini Wahab, and John Bowen in Takengon in 1994; R. Hari Widiyanto Jayaningrat and M. Amin Saleh in Labuhan Maringgai. In preparing the commentary, PY consulted with M. Junus Melalatoa, John Bowen, Firdaus Binulia, and Hanefi, all of whom were generous with both time and information.

The Center for Folklife Programs and Cultural Studies of the Smithsonian Institu-

tion, the Southeast Asia Regional Office of the Ford Foundation, and the Masyarakat Seni Pertunjukan Indonesia provided their usual excellent institutional, administrative, logistical, and clerical support, and Anthony Seeger and Richard Kennedy (CFPCS), Alan Feinstein (Ford), and Sal Murgiyanto (MSPI) gave personal guidance and assistance. Paul Blakemore, who designed the recording equipment package, answered many technical questions during the research and solved many problems in the mastering; in particular, he did wonders with the *salawat dulang* recording. Secure in their place at the end of the credits and the heart of the project are Alan Feinstein, who thought it up and put it on its feet; Jennifer Lindsay, who carries it forward, tending to nuts, bolts, diplomacy, and all; and Tinuk Yampolsky, without whom not.

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

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

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MUSIC OF INDONESIA, VOL. 12: Gongs and Vocal Music from Sumatra

Liner note supplement 07/04/2008

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

Track List

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

Updates & Corrections by Philip Yampolsky

1. In the published commentary, on p.12, reference is made to a demographic study of Lampung by Marc Pain. Actually, the study in question is by Olivier Sevin; it is published in a volume edited by Marc Pain. Here is the citation:
Sevin, Olivier. "Histoire et peuplement," in *Transmigration et migrations spontanées en Indonésie: Propinsi Lampung*, ed. Marc Pain, 13-123. Jakarta/Paris: Departemen Transmigrasi/ORSTOM, 1989..

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

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

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



ornamental. (A simpler way to analyze the song is to combine the two scales—Bb C D Eb F G A—and specify a recurrent use of E-natural in the opening phrase only.)

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

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

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

In track 10, *piang* plays on every *petuk* beat.

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

PHOTO CAPTIONS (*added March 2000*)

Front: *Didong* singers in the Grup Sinar Pagi of Ds. Gelelungi, Takengon, Aceh (track 6). To'et is the second man from the left, wearing a red scarf.

Back (upper): *Kulintang* musicians at a Melinting wedding in Labuhan Maringgai, Lampung.

Back (lower): Talempong Sikatuntuang Bunga Setangkai of Padang Alai, West Sumatra (track 2).

MUSIC OF INDONESIA, VOL. 12: Gongs and Vocal Music from Sumatra

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

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

DIDONG

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

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

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

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

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

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

Refrain:

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

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

Siberturut payu rewéhkin [sung: renèhkin] penyapih
Sayang enti lelang kasih enti lanis
Oya pedih si kutiro

Ooo, ama dengètni pintu leger dakni tété
Muninget kin si bené [amangku asal] aku bersebuge
Ooo, ama mukaram ilaut temas menawé [sung: wemunawé]
Ikerusakni [sung: ikerusaki] até [amangku] asal remuk ni kekire

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

Refrain

Indonesian summary (provided by the singers):

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

6. Lumut. *Composed by To'et.*
Text transcribed by L. K. Ara.

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

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

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

Refrain [3x]:

Uwo uwo uwi uwi
Nyanya penadi Jepang sedenge

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

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

Jema si berupuh guni
Urum berupuh tarok

Tume pe mu odok-odok
Kulle lagu kutu ni koro

Refrain [4x]

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

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

Refrain [4x]

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

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

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

Refrain [4x]

7. Munalo. *Composed by Awan Seli.*

The note on track 5 applies here also.

Bayak ku ige

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

Hat urum hinge ini nge sawah
Itetah langkah ri duduk nitenge
Sene si berbunge berakah nge kin uah
Bahgie ipapah beta kené tenika [sung: teniro]

Gelang bulet nge berikat
Ranté berkelahi [sung: berkelah] seluk selimé
Tangang ringit berleladu
Sunting mulu [sung: dulu?] cep rembebé

Ulen-ulen ulen upuh jarak
I ketawak ponok berjunté
Ilingangko gelah cacak
Gelah likak sahu aley
Ulen, ulen, ulen

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

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

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

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

Indonesian summary (provided by the singers):

Penyambutan terhadap pengantin yang datang ke tempat peresmian pernikahannya. Segala perhiasan yang dipakai pengantin dipuji-puji, karena keserasiannya.

SALAWAT DULANG

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

Imbauan Khutbah

Aaa...ei...yo...oo...aa...ooo...aa...ei...ya
Aaa...ei...yo...aa...Nabi Allah o Na(nga)bi ...
ya ... o .. ey ...
[...*vocables continue with variations...*]
Aaayo junju(a)ngan
Aaayo junju(a)ngan
Allah Allah ei...

Allah Allah ei...
Aaayo junju(a)ngan
Aaayo junju(a)ngan
Aaa...ei...eieiei, Allah Allahurabbi, rabbi ya
rabbi
Allahurabbi baktuan kito, Nabi Muhammad
pangulu kito
Wahai sahabat tolan sudaro

Allahurabbi Tuhan kita, Nabi Muhammad
penghulu kita
Wahai, sahabat dan saudara

Khutbah

Assalamu'alaikum e tolan sahabat
O jokalau kito kamangaji hakikat
Nyawa jo tubuah lah nyato sakabek
Jangan disangko duo alamaik
Kok disangko duo lah nyato sasek
Urang mandanga samonyo ingek
Urang alumma banyak nan kiramaik
Janganlah kito bacando bodoh
Mumbang jo kalapo mano nan tuo
Anak jo bapo mano nan mudo
Kok tak ado anak bapo tak ado
Zat jo sifat namo kajinyo
Allah jo Muhammad di mano ko inyo
Di mano bana tampek nyatonyo
Kok tidak dipaham di hati kito
Jalan nan samak kabatambah rimbo
Tak mungkin biawak kamalawan buayo
Tak mungkin babi kabaranak ruso
Tak mungkin tumbuah tanduak di kudo

Adapun raso jo na marasoi
Baapo bana lilin jo api
Baapo bana cincin jo jari
Nan mano bana nan sipaik maani
Iyo uju'am sipaik (a)kawi
Kok iyo mati sabalun mati
Tantukan jalan kakito lalui
Tantukan laui kakito ranangi
Kubaklah kulik (i)lieklah isi
Supayo nak dapek bijo nan kawi
Allahlah duduak di a'ras kursi
Di kapalo jantung Muhammad badiri
Di panka jantung sabuku darah mati
Di situ pulo(e) Abujaia badiri
Baparang jo Muhammad tak manaruah habi

Kok kalah Muhammad narako dihuni
Nagari Makah dimakan api

Assalamu'alaikum saudara dan sahabat
Jika kita akan mengaji hakikat
Nyawa dengan tubuh nyata seikat
Jangan disangka dua alamat
Jika dua sudah nyata sesa
Orang mendengar semuanya ingat
Orang alumma banyak yang keramat
Janganlah kita seperti bodoh
Putik dan kelapa mana yang tuo
Anak dengan bapak mana yang tua
Jika tidak ada anak bapak juga tidak ada
Zat dan sifat nama kajinyo
Allah dengan Muhammad di manakah iya
Di mana benar tempat nyatanya
Kalau tidak dipaham di hati kita
Jalan yang kotor akan bertambah rimba
Tidak mungkin kadal akan melawan buaya
Tidak mungkin babi akan melahirkan rusa
Tidak mungkin tumbuh tanduk di kepala
kuda

Adapun rasa dengan merasai
Bagaimana lilin dengan api
Bagaimana cincin dengan jari
Yang mana benar sifat maani
Iya uju'am sifat yang kawi
Kalau mati sebelum mati
Tentukan jalan yang akan dilalui
Tentukan lautan yang akan direnangi
Kupaslah kulit lihatlah isi
Supaya dapat bibit yang asli
Allah sudah duduk di a'ras dan kursi
Di kepala jantung Muhammad berdiri
Di pangkal jantung ada darah mati
Di situ pula Abujahil berdiri
Berperang dengan Muhammad tidak ada
henti

Jika kalah Muhammad masuk neraka
Negeri Mekah dilalap api

Kok manang Muhammad anggota suci
Suci anggota samo sakali
Yo baitulah misanyo....aaa...
Yonan su...dalam tadiri yao...

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

Imbauan Lagu Batang

Masuk sarugo o...aaa...eee...
Iyo lai kampuanglah nan rami ya a.....
Iyo lai kampuanglah nan rami ya a.....
Iyo...eee...ooo...
Iyo...eee...ooo...

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

Lagu Batang

Melody: Cupak Randah. Dulang enter here.

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

Allah yalailah
Nabi Muhammad rasulullah

Ya Allah Tuhanku Rabbi
Muhammad itu orang di Mekah
Sebenarnya rasul khalifah Allah
Dalam Negeri Mekah Medinah
Tiada Tuhan melainkan Allah

Matilah kamu di dalam kalimat
Dalam kalimat lailahailallah
Diakui oleh Nabi masuk surga jannah
Selamat nyawa berpulang pada Allah
Selamat tubuh diterima tinah
Begitu pengajian dalam kalimat
Ilallah

Yamolai I

Aaa e... Allah yolailah odeknan la ya Ilallah
O...ei...di ya(nga a)molai..e..
O Nabi Muhammad odenan lai Rasulullah
O...e...innilallah iyo am maha ahei
Am ma naa...hai en nge am nge ei...am nge
em ehe
Yo dek nak lah kami cari di mano hilangnyo
Iyo iya lah a mulio
Ilang nak tantu di mano rimbonyo
Inilahiyoo...
[...vocables continue with variations...]

Allah ya lailahailallah
Yamolai
Nabi Muhammad Rasulullah
Ilallah

Supaya kami cari di mana hilangnyo
Hilang boleh tentu di mana rimbanya

Yamolai II

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

Hanyut boleh tentu di mana muaranya

Marilah mengaji sepatah dan dua

Peralihan

Karano pangajian penting de kito
Penting sakali di bidang agama
I yo agama Islam o dek agama kito
I yo suruah jo tegah lai ado di dalamnyo
O de nan tingga nan di kito de
Manjalan(alade)kan sajo

Karena pengajian penting bagi kita
Penting sekali di bidang agama
Agama Islam agama kita
Suruh dan larangan ada di dalamnya
Tinggal bagi kita
Menjalankan saja

Lagu Cancang

I yo mano ne segalo lai karib jo i kanduang
O de nan parakaro nyawo de lai tarui
disambuang

Mana segala karib dan kandung
Masalah nyawa terus disambung

Unidentified melody #1

Nak dapek iyo pidoman o pandang iyo nak
santuang
Ala di angin de batiup di ombak iyo
basabuang
Lei kaputus(ndes)an paham supaya iyo nak
jazam
Iyo lei nak lei jangai kaji lai surah lai
kaleleran
Dikaja letak dapek di kanduang lah
baciciran
Iyo harok nde di hujan o la di ateh awan
O air iyo di cawan o kito iyo curahkan
Iyo arok nde di buruang tarabang iyo di
hutan
O le punai nde di tangan nan kito iyo
lapehkan
Ala baitu iyo la misal a rupo lai pangajian
O kaji nde nan a la banyak tak ado lei

Agar dapat pidoman pandang yang santun
Angin bertiup ombak bersabung
Keputusan paham supaya jizam [=nyata]
Angan jangin kaji surah berlebaran
Dikejar tidak tepat di kandung berceceran
Harap di hujan di atas awan
Air di gelas dituangkan
Harap di burung terbang di hutan
Punai di tangan kita lepaskan
Begitu misal rupa pengajian
Kaji yang banyak tidak ada keputusan

kaputusan
Lei karano nde baitu o pikir iyo olehmu

Karena begitu fikir olehmu

Unidentified melody #2

Iyo lei sabuah hadis o denan surah a lei nak tantu

Sebuah hadis surah yang tentu

O iyo "Man a'rafa dengan la de Nafsahu
Faqod a'rafa dengan rabbahu"

Yaitu "Man arafah dengan Nafsahu
Faqod arafah dengan Rabbahu"

Siapo mangana akan dirinyo

Siapa mengenal akan dirinya

Seolah mangana akan Tuhannyo

Seolah mengenal akan tuhannya

O pahamnyo hadis baitulah lelo

Pahamnya hadis begitulah di kita

Karano baitu o janganlah lupu

Karena begitu janganlah lupa

Tuntuiklah kaji diri nak nyato

Tuntutlah ilmu diri yang nyata

Sabananyo diri nak tantu nan inyo

Sebenarnya diri tentulah iya

"Lailahailallah" e kalau dibaco

LAILAHAILALLAH kalau dibaca

Kulimahnyo ampek janganlah lupu

Kalimatnya empat janganlah lupa

O kulimah LA jokalau dikato

Kalimat LA jika dikata

A'yan karaji'ah manjadi singajo

A'yan karjiah menjadi sengaja

O tubuah nan kasa kulit dagiangnyo

Tubuh yang kasar kulit dagingnya

Baurek batulang barabu balimpo

Berurat bertulang rabu dan limpa

Bahati bajantuang dipandang barupo

Hati dan jantung dipandang berupa

O pado hakikat o mait samato

Pada hakikatnya mayat semata

Kulimah ILAHA janganlah lengah

LAILAHA janganlah lengah

I yaitu tubuah a'yan sabita

Yaitu tubuh a'yan sabitah

Yaitu rohani di nyawa nan jilah

Yaitu rohani nyawa yang jilah

Tidak bakulik badagiang badarah

Tidak berkulit daging dan darah

Tidak baurek la batulang sabuah

Tidak berurat tulang sebuah

O lei tidak barabu na bajantuang la de

Tidak berabu jantung dan hati

bahati

O de tak dapek nan dipandang iyo lai jo

Tidak dapat dipandang dengan mata ini

mato ini

Iyo tak dapek didanga o de nan jo talingo ini

Tidak dapat didengar dengan telinga ini

Hati Yang Luka.

Melody composed by Obbie Messakh.

Lei malainkan suci sungguah tajali

Melainkan suci sungguh terjadi

Banamo Muhammad, banamo Muhammad

Bernama Muhammad, bernama Muhammad

Zahir batini, zahir batini

Lahir batin, lahir batin

A'yan sabita iyo mako katantu, o mako

A'yan sabitah makanya tentu

katantu

Iyo dicari iyo dengan alemu, o dengan

Yaitu dicari dengan ilmu

alemu

Iyo jo mato hati diacu-acu, uwo uwo uwo

Dengan mata hati diacu-acu

Iyo kuliah mak illah pintak kaguru, uwo uwo

Agar jelas pinta ke uru

uwo

Iyo uju'am namo dikaku, namo dikaku
Sabananyo diri iyolah itu, iyolah itu
Pado hakikat diri yang jilah
O dipanggang tak hanguih, dipanggang tak
hanguih
Dirandam tak basah, dirandam tak basah
O de jauh padonyo iyo pasal barubah, o
pasal barubah
Malainkannyo tatap o digudam tak pacah,
digudam tak pacah
Iyo bukan(i)nyo zaat sifatpun bukan, uwo
uwo uwo
Iyo bukannya minum bukannya makan, uwo
uwo uwo
Lalok jo jago dikato jangan, dikato jangan
Supayo nak nyato nan siuju'al
Iyo kapado guru, kapado guru
Kaji ulangan, kaji ulangan
O dikaji bana iyo sadalam-dalam, o
sadalam-dalam
E kasano pulangnyo iyo api kok padam, o
api kok padam
Iyo kasano pulangnyo sagalo alam, uwo
uwo uwo

Kulimah ALLAHU handaklah ingek, uwo
uwo uwo
Ah itu banamo si ujumu'at, si ujumu'at
E ujud na muthalak o den hayati lai jo ayat
[?]
O de nan paham samato iyo lai kok kurang
ingek
Iyo danga(lei)kan misa salaiku lai ibarat

Yaitu uju'am nama diakui
Sebenarnya diri iyolah itu
Pada hakikat diri yang jelas
Dibakar tidak hangus

Direndam tidak basah
Jauh darinya pasal berubah

Melainkan tetap dihempas tidak pecah

Bukannya zat sifatpun bukan

Bukannya minum bukan makan

Tidur dan bangun dikata jangan
Supaya nyata si uju'am
Kepada guru, kepada guru
Kaji ulangan, kaji ulangan
Dikaji benar sedalam-dalam

Kesana pulangnyo api bila padam

Kesana pulangnyo segala alam

Kalimat ALLAHU hendaklah ingat

Yaitu bernama si ujumu'at
Ujud muthalak yakin dan hayati

Paham semata kalau kurang ingat

Dengarkan misal selaku ibarat

Kasih Tak Sampai.

Melody composed by Syahrul Tarun Yusuf.

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

Sebuah cermin hendaklah lihat
Sebuah cermin hendaklah pegang
Dalam cermin ada bayag-bayang
Bingkai cermin kalau ditimbang
A'yan karji'ah misalnya terang
A'yan sabitah cermin yang licin
Bayang-bayang ada di dalam cermin
Yaitu uju'al namanya tepat
Adapun orang yang bercermin
Si ujumu'at namanya ada

Baitulah misa kaganti nasakah
 O ulang ka guru tambah dek lah surah
 O nak nyato nyawa la dengan kulimah
 Yaitu kulimah lailahailallah
 Kaputusan paham kalau lai masak
 Alamaik santoso palangkahan rancak
 Di angin lei batiup o di parahu lei batulak
 O la dilangkah la dek salangkah dek lai
 janjang la dek takanak
 Iyo dihambua sahambua lei pintu lei tabukak
 [?]
 O de pananti nan de la suko de nan
 datanglah de la galak

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

Boneka Dari India.

Melody composed by Ellya Khadam.

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

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

Closing verses, still using Boneka Dari India melody.

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

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

Penutup

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

Sudah diberi kehendak yang tiba
Dari kami cukup sekian saja
Lelahlah datang capeklah tiba
Kini begitulah sebaiknya
Sudah diberi kehendak yang tiba
Permintaan yang datang sebentar ini
Bumi agar senang padi agar menjadi pula
Anak murid agar banyak negeri agar ramai
pula
Ibadah ke Tuhan bertambah hendaknya
Dengan wassalam disudahi saja.