



Smithsonian
Folkways

Smithsonian Folkways Recordings
Center for Folklife Programs & Cultural Studies
955 L'Enfant Plaza, Suite 2600
Smithsonian Institution
Washington DC 20560
© 1997 Smithsonian Folkways Records



Smithsonian Folkways

Kalimantan Strings

MUSIC OF INDONESIA

13

MUSIC OF INDONESIA 13

Kalimantan Strings

KAYAN MENDALAM

Musicians based in Desa Datah Diaan on the Mendalam river in West Kalimantan

1. **Paron** (excerpt) *Sape'* Kenyah duet, with male vocal 8:35
2. **Three dance tunes** *Sape'* Kayan solo 3:34
3. **Lupaak Avun** (excerpt) *Sape'* Kayan solo, with female vocal 5:21

OT DANUM

Musicians based in Nanga Sangkai on the Ambalau river in West Kalimantan

4. **Tingang Kuai** (excerpt) *Konyahpi'* solo, with bottle 1:53
5. **Tumbang Gaya' Rabap**, 2 *konyahpi'*, bottle 5:38

NGAJU

Musicians based in Palangkaraya, Central Kalimantan

6. **Karungut Saritan Nampui Kambang** (excerpt) *Rabap*, 2 *kacapi*, male vocal 6:39
7. **Cak-cakun Rabap**, 2 *kacapi*, *suling* 4:20

KUTAI

Tingkilan musicians based in Tenggarong, East Kalimantan

8. **Jauh Di Mata** (excerpt) *Gambus*, 2 *ketipung* 2:59
9. **Ayun Anak** (excerpt) *Gambus*, 2 *ketipung* 2:22
10. **Pahampangan** (excerpt) *Gambus*, 2 *ketipung*, male vocal 4:31

KENYAH LEPOQ TAU & KENYAH UMAQ

JALAN Kenyah Lepoq Tau musicians (tracks 11, 13) from Tanjung Manis (Long Tesaq) on the Kelinjau river in East Kalimantan. Kenyah Umaq Jalan musicians (track 12) from Gemar Baru on the Atan river in East Kalimantan

11. **Sampeq Penihing** *Sampeq* duet 8:32
12. **Sampeq Urau** *Sampeq* duet 9:09
13. **Sampeq Lepoq** *Sampeq* duet 9:29

This album offers a survey of string music, with and without singing, from Kalimantan, the Indonesian part of Borneo. Four Dayak groups are represented—Kayan Mendalam, Ot Danum, Ngaju, and Kenyah—along with a Muslim group from Kutai near the eastern coast. The instruments include the *sampeq* (the modern plucked lute of the Kenyah), an older Kayan version, the smaller Ot Danum and Ngaju plucked lutes, and the *gambus* (a lute probably originating in Arabia), as well as a bowed lute and a flute. The album concludes with three relaxed, delicate duets for the Kenyah *sampeq*.

Recorded, compiled, and annotated by Philip Yampolsky.
Produced in collaboration with the Indonesian Society for the Performing Arts (MSPI).
All selections recorded in Kalimantan in 1995.

Kalimantan Strings

Recorded, compiled, and annotated by Philip Yampolsky.

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

All selections recorded in Kalimantan in 1995.

KAYAN MENDALAM

Musicians based in Desa Datah Diaan on the Mendalam river in West Kalimantan

1. **Paron** (excerpt) *Sape' Kenyah* duet, with male vocal 8:35
2. **Three dance tunes** *Sape' Kayan* solo 3:34
3. **Lupaak Avun** (excerpt) *Sape' Kayan* solo, with female vocal 5:21

OT DANUM

Musicians based in Nanga Sangkai on the Ambalau river in West Kalimantan

4. **Tingang Kuai** (excerpt) *Konyahpi'* solo, with bottle 1:53
5. **Tumbang Gaya' Rabap**, 2 *konyahpi'*, bottle 5:38

NGAJU

Musicians based in Palangkaraya, Central Kalimantan

6. **Karungut Saritan Nampui Kambang** (excerpt) *Rabap*, 2 *kacapi*, male vocal 6:39
7. **Cak-cakun Rabap**, 2 *kacapi*, suling 4:20

KUTAI

Tingkilan musicians based in Tenggarong, East Kalimantan

8. **Jauh Di Mata** (excerpt) *Gambus*, 2 *ketipung* 2:59
9. **Ayun Anak** (excerpt) *Gambus*, 2 *ketipung* 2:22
10. **Pahampangan** (excerpt) *Gambus*, 2 *ketipung*, male vocal 4:31

KENYAH LEPOQ TAU & KENYAH UMAQ

JALAN *Kenyah Lepoq Tau* musicians (tracks 11, 13) from Tanjung Manis (Long Tesaq) on the Kelinjau river in East Kalimantan. *Kenyah Umaq Jalan* musicians (track 12) from Gemar Baru on the Atan river in East Kalimantan

11. **Sampeq Penihing** *Sampeq* duet 8:32
12. **Sampeq Urau** *Sampeq* duet 9:09
13. **Sampeq Lepoq** *Sampeq* duet 9:29

The *Music of Indonesia* series. Research and publication sponsored jointly by the Center for Folklife Programs & 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 USA) have larger populations, and few encompass a more bewildering diversity of societies and ways of life. Indonesia's people belong to more than 300 ethnic groups, speak almost as many languages, and inhabit some 3000 islands (out of nearly 13,700 in the archipelago). Nearly three-quarters of the population lives in rural areas; on the other hand, the capital, Jakarta, is one of the largest cities in the world, both in area and in population. Most Indonesians (about 90%) are Muslim, but there are substantial numbers of Christians, Buddhist/Taoists, Hindus, and animists as well. The Javanese rice farmer, the Buginese sailor, the Balinese *pedanda* (Hindu priest), the Acehnese *ulama* (Islamic teacher), the Jakarta bureaucrat, the Jakarta noodle vendor, the Minangkabau trader, the Chinese-Indonesian shopkeeper, the Sultan of Yogyakarta, the forest nomad of Kalimantan, soldiers, fishermen, batik makers, bankers, shadow-puppeteers, shamans, peddlers, marketwomen, dentists—these are all Indonesians, and our picture of the country must somehow include them all.

Indonesia's music is as diverse as its people. Best known abroad are the Javanese and Balinese orchestras generally called *gamelan*, which consist largely of gongs and other metallophones, but *gamelan* is only one aspect (albeit an impres-

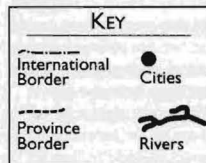
sive one) of the whole. Solo and group singing and solo instrumental music (played typically on flute, shawm, plucked or bowed lute, plucked zither, or xylophone) are found everywhere, as are ensembles of mixed instruments and ensembles dominated by instruments of a single type (most commonly flutes, 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

Island of Borneo

- VILLAGES**
- ① Nanga Sangkai
 - ② Datah Diaan
 - ③ Gemar Baru
 - ④ Tanjung Manis



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.

BORNEO

[Note: This introductory section draws information from Victor King's overview (King 1993)

regarding geography and climate. The classification of Dayak groups is based on King 1993, Rousseau 1990, and Pascal Coudere (p.c.1997). For citations, see "References," below.]

The island

Bisected nearly evenly by the Equator, Borneo is the third largest island in the world. Its territory, comprising some 750,000 km², is today divided among three nations: Indonesia, Malaysia, and Brunei Darussalam. Our focus here is, of course, the Indonesian portion, but for a moment let us

try to see the island as a whole.

It is, to begin with, not an easy place to get around in: the interior is heavily forested (though decreasingly so, as a result of intensive logging in recent decades), and much of the coastal area is swampland. The inland forest terrain is often hilly, with the highest region running west and northeast from the approximate center of the island. The countless rivers offer a ready mode of transport, but at times they may flood and at other times the smaller ones may become inconveniently shallow; upstream there are rapids and falls. Overland travel in the interior is slow and arduous, particularly in the rainy season.

Despite heavy rainfall, the soil is generally poor, supporting shifting cultivation but less conducive to permanent-field agriculture or commercial plantations. As one would expect, the people of Borneo therefore tend to live in scattered groupings (aside from concentrations along main rivers and in a comparatively small number of cities and towns), and the overall population density is low. The whole of Borneo—an island whose Indonesian portion alone accounts for nearly one-third of that country's land area—has a population that is less than or just barely equal to that of "Jabotabek," the urban agglomerate that surrounds and includes Indonesia's capital city, Jakarta.

Sarawak and Sabah, two of the thirteen states in the Federation of Malaysia, take up most of the northern quarter of the island. These two states together are called East Malaysia (West Malaysia being the Malay Peninsula). The small

but wealthy nation of Brunei Darussalam resembles in shape two notches bitten out of the coastline of eastern Sarawak. All the rest of Borneo belongs to Indonesia. The Indonesian portion, called Kalimantan, is divided into four provinces: Kalimantan Barat (West), Kalimantan Tengah (Central), Kalimantan Timur (East), and Kalimantan Selatan (South).

The Dayak

In describing the peoples of Borneo, a distinction is commonly made between "Melayu" (or, in English, "Malays") and "Dayak." "Dayak" refers to the peoples whose homeland is in the interior (though they may, of course, migrate to the coastal cities). Except for a small nomadic population, rural Dayak typically support themselves through shifting cultivation, which they supplement with hunting, fishing, gathering, and some selling of forest products. The religion of the Dayak may be some form of Christianity, or the religion now called Kaharingan (which is officially construed as a variety of Hinduism), or forms of animist belief, but typically not Islam, since Islam is considered the defining characteristic of the Melayu. A Dayak who embraces Islam is often said to become (or, in the local idiom, "enter") Melayu.

At the risk of oversimplifying a complex picture, we may subdivide the Dayak into five main groupings:

1) The Kayan-Kenyah-Kajang-Modang group, whose homeland is in the interior region known to ethnographers as "Central Borneo,"

which lies partly in Sarawak and partly in Kalimantan (in the provinces of West and East Kalimantan). Since the 1960s, many people have moved out of the Indonesian part of Central Borneo to locations in East Kalimantan nearer the coast. These Central Borneo societies typically employ systems of hereditary rank or stratification: individuals were traditionally classified as high aristocrats, low aristocrats, commoners, and slaves. (Slavery has been abolished, but the descendants of slaves still hold the lowest positions in these societies.) The Kayan and Kenyah, whose music is heard in this album (tracks 1–3, 11–13), are Central Bornean stratified groups.

2) The Bidayuh, the Iban, and other groups that (like the Iban) speak "Malayic" languages. The peoples in this category do not have a formal system of social stratification. The Bidayuh and some Iban live to the west of Central Borneo (in Sarawak and in the Kapuas river valley in West Kalimantan); other Iban live to the north of Central Borneo, in Sarawak. (The Iban and Bidayuh are known in the older ethnographic literature as "Sea Dayak" and "Land Dayak," respectively.) Other Malayic-speaking groups live in West Kalimantan south of the equator.

3) The Barito group, living mostly in Kalimantan Tengah or Central Kalimantan (which is not, you recall, the same thing as "Central Borneo") but also in part of the mountainous eastern portion of West Kalimantan, and in East Kalimantan south of the middle and lower Mahakam river. The Barito peoples are linguistically distinct from the Iban/Bidayuh/Malayic-speakers to

the west, and also from the peoples of Central Borneo. On the other hand, the social structures of the Barito peoples are broadly similar to those of the Iban. Many Barito Dayak in Central Kalimantan follow the Kaharingan religion. The Ngaju (tracks 6–7) are the numerically dominant people in the Barito group; the Ot (or Uut) Danum (tracks 4–5) are another Barito people.

4) Northeastern groups, living in Sabah and in East Kalimantan near the Sabah border. The Kadazan or Dusun are the best known in this category. The languages of the northeastern groups are related to those of the southern Philippines.

5) Nomadic hunters and gatherers, such as the Punan and Penan. Most live deep in the interior of Central Borneo; some live near the East Kalimantan coast. There is considerable government pressure on these groups to establish fixed settlements.

The Melayu

The Melayu are commonly defined in Borneo as Muslims who live along the coasts and rivers and speak some dialect of Bahasa Melayu (Malay) as their primary language. The Kutai people of East Kalimantan (tracks 8–10) are a Melayu group in this sense. As the name suggests, Borneo Melayu fall within the vast Melayu culture area of Southeast Asia, throughout which Islam, the Melayu language, and characteristic forms of literature, performing arts, political organization, and ceremonial and customary practices spread in the period from at least the fourteenth to the nineteenth centuries.

In western Indonesia, and in modern Malaysia, "Melayu" can designate a specific ethnic group but can also apply to members of other ethnic groups who, by assuming key features of Melayu culture, have been assimilated into the Melayu group. Most Borneo Melayu are assimilated. Certainly some can trace their roots to ethnic Melayu from further west, but many more descend from Dayak converts to Islam. In its loosest application, "Melayu" can be used for any Muslim groups long established in Kalimantan, regardless of their primary ethnicity, language, or customs: for example, the Banjar (who speak a Melayu dialect) and the Bugis (who do not) are both sometimes described as Melayu. Muslim groups that have come to Kalimantan in large numbers more recently, however, such as the Javanese or Madurese, are not commonly included within the term.

Other groups

In addition to the Dayak and the Melayu, people from many other groups also live on Borneo. Javanese, Madurese, and Balinese have come to Kalimantan in great numbers, either as spontaneous migrants or under the sponsorship of the Indonesian government's "transmigration" program. Bugis have settled along the east, west, and southeast coasts. The Sama (known to outsiders as Bajau or Bajo, and sometimes in the literature as "sea nomads") are originally from the southern Philippines; in Borneo they are found mainly on the coasts of Sabah and East Kalimantan. Groups of Arabs and (particularly in

Malaysian Borneo) Indians are found in cities and towns. Especially in West Kalimantan and Sarawak, there are many ethnic Chinese and descendants of unions between Chinese and members of other ethnic groups.

Economic and social change

Borneo has undergone radical change in the second half of the twentieth century. Probably the most powerful cause of this change has been the increased control over land and people exerted by the national governments in Jakarta and Kuala Lumpur. For the sake of national economic growth, both Malaysia and Indonesia have aggressively exploited the forest resources and agricultural potential of the island, disregarding the possibly detrimental effects on its fragile ecology; and both countries have implemented resettlement programs and agricultural projects designed to convert shifting cultivators into permanent-field farmers or laborers on commercial plantations.

In the view of many Dayak and many scholars of Borneo, the consequences of such intervention and exploitation have often been negative, leading to drastic deforestation, with consequent soil degradation, erosion, and water pollution, and also disrupting social, economic, and agricultural patterns that had permitted self-sufficient existence to Dayak groups for hundreds of years. On the other hand, integration into modern nations has brought improvements in roads and transportation, in communications and education, in health care, and in awareness

of and contact with a wider world; and it has wiped out two of the great scourges of the past, slavery and intervillage warfare.

The causes and consequences of change in Borneo over the last century are a vast and complex topic, one that we can hardly deal with satisfactorily here. For detailed discussion, focussed mainly on Dayak groups, see King 1993 or Avé and King 1986.

Music and dance

Specific remarks on the music of Kalimantan as it is represented in our recordings will be found later in these notes. First, however, we will comment briefly on the general situation of music and dance in Kalimantan. (What we say may hold for East Malaysia and Brunei as well, but we have not done the research to prove this.)

As we write, at the end of the twentieth century, many forms of traditional music and dance (in the sense that we gave to "traditional" at the beginning) are still relatively strong among the rural Dayak and Melayu. Certainly some of the instruments and genres of performance reported in older ethnographies have become rare or have disappeared completely, particularly those tied to rituals and customs abandoned after religious conversion or under the pressure of government authorities. But much remains in rural areas, especially among secular genres and ones that function as entertainment. Traditional music and dance today are generally more compelling for the middle-aged and elderly than for the young, who often prefer the urban popular music they

hear on cassette, radio, and TV; but nevertheless the traditional forms are still *present* to the young and available for their more committed participation as they grow older.

In urban centers, the situation is somewhat different. City-dwellers interested in the traditional arts often band together to form amateur or semi-professional performance clubs, called *sanggar*. The members are usually young people from a single ethnic group. They may hire a teacher experienced in the traditional forms; or they may work out their own adaptations of traditional repertoire and new creations based closely or loosely on traditional models. Whatever the repertoire, one fundamental characteristic of *sanggar* performances is that they are designed as entertainment for urban audiences. They are usually more orderly in presentation than their rural sources, and they are adjusted to suit urban aesthetic standards and an urban attention span. What might take an hour or two, or all night, in the village might take ten minutes in a *sanggar* show.

The Indonesian ethnomusicologist Yan Sukanda, writing about *sanggar* in Kalimantan (Sukanda 1994), observes that the reason people join a *sanggar* in the first place is typically to "preserve" the arts of their ancestors. But at the same time, he notes, they tend to feel that the traditional contexts of ritual or ceremony in which these arts were originally presented are outmoded or embarrassing. This leads the *sanggar* to dispense with the ritual or spiritual content of a work and perform it as secular enter-

tainment (or worse, we might add, as imitation ritual). Even performance that was originally secular is likely to be prettified and improved so as not to seem too rustic.

While one may take a critical attitude toward the work of most *sanggar*—if the ritual genres are embarrassing, why not bypass them altogether instead of trivializing them?—one should not be automatically dismissive. After all, *sanggar* originate, as Yan Sukanda says, in a gesture of respect toward the traditional arts. Moreover, in some rural areas of Indonesia (e.g., Flores; see our commentary for volume 8)—and, if not already, undoubtedly soon in Kalimantan as well—the *sanggar* is less an urban club than a village arts cooperative, functioning as the broker for presentation of village arts to tourists and outsiders. *Sanggar* have the potential to play a crucial role not just in the way the arts are packaged, but also in sustaining local interest in them and training performers in the idiom of performance.

KALIMANTAN IN THE MUSIC OF INDONESIA SERIES

Music from Kalimantan appears in three albums of our series: volumes 13, 14, and 17. Volume 13 focuses on strings: it features plucked lutes (and a few bowed ones), playing on their own or in ensembles. Volume 17 (to appear in 1998) presents gong ensembles, bamboo ensembles, and group singing. Most of the music in volume 13, and all of it in volume 17, is from Dayak groups. In several cases, music from the same ethnic groups—indeed, the same communities—

appears in both albums. Muslim peoples of Kalimantan are represented in three selections from Kutai on volume 13, and also on volume 14, which features the *gamelan* music of the Banjar of South Kalimantan, along with related genres from elsewhere in Indonesia.

We have decided to organize the selections in this way—according to instruments and ensembles, rather than keeping all of the music of one ethnic group together on one album—for the sake of musical coherence within a single album and, at the same time, for the inherent interest afforded by comparisons of similar musical materials across geographic and ethnic boundaries. Organization according to ethnic group would be equally valid—but, we believe, no more so, since what we are producing here is sound recordings, not ethnographic monographs. (We are, incidentally, following the same principle of organization in our treatment of Sulawesi in volumes 15 and 16, and again we have ended up, though we did not plan to, with a division between Strings and No Strings.)

Of course, our approach to Kalimantan's music is just a start: we make no claim to a comprehensive representation. Other instruments (flutes, for example, or jew's harps) and other genres could have been featured instead of or in addition to the ones we have chosen; and the genres and instruments we did choose could have been recorded in other places than where we recorded them. Our recordings are intended as stimulating introductions, not definitive expositions.

This album

Our String Music album presents lute music from four Dayak groups of the interior and an east coast Muslim, or Melayu, group. Most Melayu groups in Kalimantan (and throughout Indonesia) have a lute of the sort heard here, usually called (as here) *gambus* or (in South Kalimantan) *panting*. As for Dayak plucked lutes: although they have been reported in many parts of the island, they appear now to have a prominent place mainly in the music of the stratified peoples of Central Borneo, and among certain of the Barito peoples, namely the Ngaju and others closely related to them. Two Central Bornean groups, the Kayan and the Kenyah, are represented here, along with two Barito groups, the Ngaju and the Ot Danum.

Old examples of Dayak plucked lutes tend to have two or three strings, one for melody and one or two for drone. More recent models may have additional strings. The neck and body of the instrument are carved integrally out of a single piece of wood. The resonating cavity is left open on one side, which in some cultures is the back of the instrument and in others the front; if it is the front or playing side, then the open cavity is covered by a separate wooden face-panel serving as the soundboard. If it is the back of the resonating cavity that is left open in the carving, this side too may be closed, though only partially, by a panel, to make the sound mellow. The instruments' shallow, wood-topped, flat-bottomed or open resonators, with sides rounded but not voluptuously curved like those of a gui-

tar or violin, have given rise in organology to the descriptive term "boat lutes."

Many of these lutes (but, please note, not all) have similar names throughout Borneo: Kenyah call them *sampeq* (also spelled *sampe'*, *sambe*, *sampeh*, etc.); Kayan call them *sape'* (*sapeh*); Ngaju call them *kacapi*; Ot Danum call them *konyahpi'*; Iban call one of their lutes *sapi* (but they also have another, older lute called *belikan*). These names link up with similar or identical names for the same sort of instrument in other parts of Indonesia (for example: *kacaping*, *kacapi*, and *katapi* in South Sulawesi; *hasapi* and *kulcapi* in North Sumatra) and elsewhere in Southeast Asia (*kudyapi* in the Philippines, *chapei* in Thailand and Cambodia). The name is found still further afield, in the ancient Indian *kacchapi vina*, though it is not clear what instrument that term designates; and, finally, it is found in West Java, where the *kecap* is not a lute at all, but a board zither.

The *gambus*, while still a lute, is not a boat lute; in shape its resonator is often said to resemble a split pear. In Indonesia the *gambus* is strongly associated with Islam, and indeed it is probable that the instrument came to Indonesia from Arabia. Christian Poché, in the *New Grove Dictionary of Musical Instruments*, describes an early, widely-disseminated lute from Yemen, the *qanbuz*, that is the likely ancestor of the *gambus*. The Indonesian form typically has seven or nine strings, a wooden, round-backed resonator with a skin face, and a short neck with the pegbox turned back at an oblique angle to the string-bearing surface.

The particular instruments heard on this album are described in more detail below, as are the scales. The latter include five-tone and seven-tone divisions of the octave and four-tone divisions of the interval of a fifth. In Kenyah music, the octave is usually divided pentatonically, but different octaves may have different divisions, so the overall scale may contain more than five tones. Melodic structures heard here include: one or two short motives repeated with slight variations; more and longer motives played in loose or shifting order with more extensive variations; and fixed melodies containing contrasting motives or phrases played in an unchanging order with minimal variation.

KAYAN MENDALAM

Tracks 1–3 come from a group of Kayan who live on the Mendalam river in West Kalimantan, east of Putussibau. A branch of the prominent Kayan group of Central Borneo, whose origin is in the Apau Kayan region (that is, the upper reaches of the Kayan river) in East Kalimantan near the border with Sarawak, they migrated to the Mendalam probably sometime in the eighteenth century. They say that they are the same people as the Kayan in the Apau Kayan and elsewhere, but more purely Kayan, having been less influenced by the other principal group of the Apau Kayan region, the Kenyah. The anthropologist Jérôme Rousseau agrees (1990) that the Kayan Mendalam are “the same people” as the Kayan of the Balui, Baram, and Kayan rivers and the Busang of the Mahakam river; he gives an estimate of

25,000 total population for all of these groups, including 1,000 for the Kayan Mendalam. Victor King notes that, compared to the highly fragmented Kenyah, the various Kayan groups are relatively homogeneous in language and culture.

Music and dance

Among the Kayan Mendalam, music is performed in two main contexts: to accompany dance as part of ritual observance or as recreation at communal and domestic festivals (which are often held in conjunction with rituals); and without dance, in informal or intimate settings. In the latter context, the music may serve to entertain the performer and perhaps a small audience, or—as in the case of laments sung after bereavement—to express the performer's sorrow. (A third context, church services, will not be discussed here.)

In a 1969 article, Joan Seeler observed that Kayan dance for ritual observance tends to be simpler, both in dance-form and in costume, than recreational dance, and that there is more spontaneity, and more display of individual skill and artistry, in the recreational dance. There is a musical difference as well, that is evident in those dances that are performed with instrumental accompaniment: for ritual performance, dances are accompanied by an ensemble of gongs and drums, while the recreational dances are accompanied by one or two melodic instruments or a very small ensemble. (Certain dances, in both the ritual and the recreational contexts, are accompanied by group singing alone, with-

out instruments. We are not able to comment on similarities or differences in the singing.) The most common accompaniment for recreational dance is one or two lutes; in the past the now-rare *kaldii*, a mouth organ resembling the *khaen* of Laos and Thailand, was also common. In the recreational context, a solo singer or chorus, or both, may join the instruments.

Recreational dances include group line dances and solo displays. Men's solos are, Seeler writes, typically “a stylized pantomime of combat”; they are usually performed in the warrior dress of old. In contrast, “the women's [solo] dance seems to portray the womanly ideals of grace and beauty.” Although these dances are classed as recreational, their mood is often (for the women) serene and inward, or (for the men) taut and dangerous. Other dances may be comic, parodic, or bawdy.

Among the Kayan Mendalam (and other Kayan groups as well), recreational dance and the instrumental music for it (with or without dance) seem to be the performance genres that stimulate the greatest amount of cultural and artistic interest. These genres have developed extensive repertoires, offer wide scope for personal expression, and, accordingly, receive enthusiastic attention from spectators and performers. In comparison, the gong-ensemble music, which is tied to rituals now discountenanced by the government and by Christians, seems to arouse less energy or commitment from Kayan.

As for instruments: the gong ensemble includes hanging gongs and a set of five smaller

gongs placed horizontally, along with a drum and, optionally, a “slit drum” (more accurately termed a clapperless wooden bell). The instruments played for recreational dance are plucked lutes (in two varieties, discussed below) and, formerly, the mouth organ. These same instruments are (or, for the mouth organ, were) the most common in informal settings, where they play the same tunes used for dance. Singers may join them, just as they may in accompanying dance. Other instruments played (usually solo) in informal settings are the jew's harp, two kinds of flute (oblique and horizontal), a leg xylophone, and the standard guitar. Nose flutes used to be played in these contexts but are now obsolete.

Regarding vocal music, we have already mentioned solo and choral singing for dance and for dance-tunes played informally without dance. In addition, long stories in verse (*takna*) are sung (or narrated, in which case they are called *lung*), without instrumental accompaniment.

Lutes: sape' Kayan and sape' Kenyah

Among the Kayan Mendalam, the plucked boat lute is called *sape'*. Two varieties are played: one is called *sape' Kayan*, “the *sape'* of the Kayan,” and the other is *sape' Kenyah*, “the *sape'* of the Kenyah.” The *sape' Kayan*, broader than the *sape' Kenyah*, looks more like a short-necked shovel than a boat. It has two strings and three fixed frets that are scalloped out of the instrument's neck. One string is used for melody, the other for drone. The back of the *sape' Kayan* is open, or else partially closed with a board. The instrument

is very rare outside the Kayan Mendalam group.

What the Kayan Mendalam call the *sape'* Kenyah is indeed the characteristic plucked lute of the Kenyah people of East Kalimantan (who call it *sampeq*; the *q* in Kenyah orthography and the apostrophe in Kayan orthography represent the same sound, a glottal stop). It may have anywhere from three to eight strings, though three or four is the common number. Again, one string is used for melody and the others for drone; under the melody string, on the soundboard of the instrument (not on the neck), from ten to sixteen movable frets are held in place with wax. (Virtually every tune requires repositioning of these frets, a time-consuming business.) Again, the back may be open or partially closed. The *sape'* Kenyah is slightly longer and considerably narrower than the *sape'* Kayan. (Bear in mind that these are Kayan versions of the Kenyah instrument. Among the Kenyah, *sampeq* have the same width and depth as the Kayan *sape'* Kenyah but are markedly longer.)

Kayan Mendalam consider the *sape'* Kayan to be older than the *sape'* Kenyah, and there is evidence to support this. An instrument of this type was known among the Kenyah in the past but has now almost vanished; it was apparently associated with both shamanic ritual and recreational dance. (As a taste of the joys of Bornean ethnomusicology, we must pass on to you a report by Virginia Gorlinski, who has written expertly on the *sape'/sampeq*, that among a group of Kenyah in Sarawak, the instrument that the Kayan Mendalam call *sape'* Kayan is called *sampeq* Kenyah.)

The movable-fret *sape'* Kenyah may have developed from the scalloped-fret *sape'* Kayan, or there may have been another prototype. In any case, early forms of the *sampeq* or *sape'* Kenyah had only two strings, with movable frets under one. The third string, Gorlinski writes, was not widely accepted until the late 1920s or mid-1930s; the fourth string (and beyond) must have appeared still later.

Not only do the Kayan Mendalam consider the *sape'* Kayan an older instrument, they consider its music old-fashioned. The splendid elderly singer and dancer Tipung Jawe' (track 3; and see rear photograph) says she knows how to dance to *sape'* Kayan, but does not understand *sape'* Kenyah; younger musicians and dancers, conversely, tend to prefer *sape'* Kenyah.

Musically, *sape'* Kayan and *sape'* Kenyah have very different idioms: compare track 1 with tracks 2 or 3. *Sape'* Kayan plays short phrases over and over, with slight variations, whereas *sape'* Kenyah is played in pairs, with one instrument holding a repeating pattern while the other plays a more elaborate melody or string of motives, with more extensive variations. This idiom, and many items of repertoire, are shared with Kenyah musicians, though Kenyah *sampeq* players (as in tracks 11–13) seem to be more virtuosic. There is one respect, however, in which music for *sampeq* among the Kenyah and for *sape'* Kenyah among the Kayan Mendalam are quite distinct. In the Mendalam, performers may sing with *sape'* Kenyah (as in track 1) and also with *sape'* Kayan (track 3). Singing with *sape'*

never occurs among Kenyah—not, at least, among the groups we visited, or those Gorlinski studied. For those groups, vocal and instrumental music are opposed categories.

Our recordings from the Kayan Mendalam present a pair of *sape'* Kenyah along with a male singer (track 1), three dance tunes played on *sape'* Kayan (track 2), and another *sape'* Kayan dance tune, with singing by a female soloist and chorus (track 3).

OT DANUM AND NGAJU

The Ot Danum (as they are known in the literature; according to the anthropologist Pascal Couderc, who guided us in our recordings, a more accurate representation is *Uut Danum*) are the second largest Dayak group in Central Kalimantan. The largest are the Ngaju, who are said to believe they stem from the Ot Danum. According to ethnologists, both groups belong to the large category of Barito Dayak. Their two languages, though related, are not mutually intelligible; but, as Ngaju is the lingua franca for the whole region, communication between the groups is easy.

The name of the Ot Danum describes their territory: *ot* (or *uut*) means, in this context, "headwaters"; *danum* means "river"; and they live primarily in the uppermost navigable regions of rivers starting in the Schwaner mountains, the range that separates Central from West Kalimantan. Most Ot Danum live in Central Kalimantan, while some thirteen or fourteen thousand live across the border in West Kalimantan, in the upper

Melawi river basin. Tracks 4 and 5 here come from one of these upper Melawi communities.

The Ngaju (tracks 6 and 7) live south of the mountains, in the wide lowland area between the Barito river in the east and the Sampit in the west. Politically, numerically, and linguistically, the Ngaju dominate Central Kalimantan. Their traditional homeland is the Kahayan river, on which Palangkaraya, the capital of Kalimantan Tengah, is located.

We remarked earlier that among Kayan Mendalam, the music that arouses the greatest interest in the community seems to be that played for recreational dance. Among Ot Danum of the Melawi region, it is rather the gong-ensemble music that is primary. Funerals, weddings, and other ritual feasts are incomplete without this music and the group dancing that goes with it. Recreational lute music, in contrast, is a minor form of entertainment, enjoyed but not emphasized.

Ot Danum lutes are played by men, not women. Many men can play a tune or two on the plucked lute or the bowed one. They play casually, for their own amusement and that of others nearby; there is no serious dancing to the music. (Indeed, the solo display dancing characteristic of Central Borneo is not found among Ot Danum and Ngaju.) Lute music may be played during breaks in a long ritual, but it has no ritual function, except in one specific circumstance. During shamanic ritual, if (as may well happen) a shaman is possessed by a spirit from the upper Mahakam region, that spirit is likely to want to

dance to the tune *Kinyah Uut*. Since, in approximation of music from Central Borneo, *Kinyah Uut* must be played on one or more lutes—while what is typically set up for the ritual is a gong ensemble—people may have to scramble to locate the instruments.

Ot Danum and Ngaju use similar instruments and have a common musical idiom. For recreational music, Ot Danum musicians freely borrow tunes from Ngaju, learning them from other performers or picking them up from cassette or radio. The musicians heard here are frankly envious of one genre of Ngaju music, the form of sung poetry (with lute accompaniment) called *karungut*: they say they have *karungut* in the Melawi, but they have no stars (*bintang*). The star of *karungut*, they admit, is the Ngaju singer Syaer Sua in Palangkaraya (track 6). When Ot Danum sing *karungut*, they use the Ngaju language.

The most common instruments of Ot Danum and Ngaju recreational music are plucked lutes (called *konyahpi* by Ot Danum in the Melawi, and reportedly called *kanjapi* by Ngaju, though Syaer Sua calls them *kacapi*), round-faced fiddles (*rabap*), and an end-blown flute (*suling*). The plucked lutes are much smaller than the *sape* and *sampeq* of Central Borneo; they have two or three strings and no frets. Unlike the Kayan and Kenyah lutes, these are fully closed at the back; the front of the resonating cavity is closed by a face-panel. (This may possibly be a relatively recent form: Pascal Couderc has alerted us to a 1905 report by F. Grabowsky of a two-stringed, open-backed Ot Danum lute, *kanyapi*, from the

Kapuas-Murung region.) The *rabap* has two strings. The instruments we saw in the Ot Danum village were plainly made, without decoration, while the Ngaju instruments, belonging to a star with a reputation to keep up, were attractively carved and painted.

Aside from *karungut*, recreational lute music among the Ngaju seems again to be of secondary cultural importance, compared to gong music for rituals and festivals. *Karungut*, however, does generate interest, perhaps because it is an entertainment form well suited (*better suited* than gong music) to professionalized performance and cassette recording.

Karungut is the name of a verse-form, a quatrain with a normative AAAA rhyme-scheme (but many variants in practice). According to Pascal Couderc, the term is defined in an 1859 dictionary as shamanistic incantations; this same usage is also reported in a recent study (Kuhnt-Sap-todewo 1993), which additionally specifies that the incantations are unaccompanied by instruments. A different, apparently non-ritual function for *karungut* is described in an Indonesian-language book on Ngaju literature (Andianto, Mihing, and Uan 1987), which states that *karungut* were in past times sung, without instrumental accompaniment, in two forms of storytelling, one called *sansana* and featuring mythological or legendary heroes, and the other called simply *karungut* and involving ordinary, non-mythological figures. *Sansana* is still occasionally performed today, but the unaccompanied narrative *karungut* has apparently been superseded by

the accompanied form heard here. The presence of mythological figures in the *karungut* we recorded suggests that modern *karungut* may have taken over some of the stories of *sansana* as well.

We cannot establish a date for the emergence of secular, professional *karungut* accompanied by instruments. Commercial cassettes of accompanied *karungut* have been available since the late 1970s, and at least forty such titles were on sale at cassette stands in Palangkaraya in 1995. Most of these are sung by Syaer Sua, using texts of his own composition. Syaer Sua's near-monopoly on *karungut* recording reflects the timidity of local cassette producers, not a dearth of *karungut* singers. There are, in fact, many singers, and the genre is much in demand. But Syaer Sua is everywhere acknowledged to be the preeminent singer.

The original instrumentation of *karungut* was a single *kacapi*, but, according to Syaer Sua, audiences now find that sound too thin. (Syaer Sua agrees.) Nowadays *karungut* is performed with various instrumentations: two *kacapi* is the minimum, to which may be added either *rabap* and optional *suling* (flute), or drum with optional gong (punctuating, not melodic). The largest ensemble Syaer Sua knew of is two *kacapi*, *rabap*, drum, and gong. (On cassette one also hears guitar and *kacapi* playing together.) Urban audiences like the additional gong and drum, but villagers are apt to think it too busy. The ensemble of two *kacapi* and *rabap* that Syaer Sua recommended for our recording "would not be rejected," he told us, in either town or village.

In this album we offer two instrumental

tunes played by Ot Danum from the Melawi (tracks 4 and 5), a third played by Syaer Sua's group in Palangkaraya (track 7), and an excerpt from an accompanied *karungut* sung by Syaer Sua (track 6).

KUTAI

In our commentary for Volume 11, we suggested that it can be useful to think of the Melayu culture area as consisting of a "primary" sector and an "extended" one. The primary sector is the territory ruled at one time or another by kings or sultans who claimed a legitimating connection, through kinship or charter, to the great historical Melayu kingdoms of Melaka and Johore/Riau. Geographically, the primary sector includes the Malay Peninsula, Patani in southern Thailand, much of the east coast of Sumatra, Singapore and the Riau Islands, and parts of the north and west coasts of Borneo.

To the south and east of the primary sector—along the north coast of Java, in the chain of islands running east from Lombok to Timor, along the south and east coasts of Kalimantan, and in the Maluku islands—lies the "extended" sector. Melayu cultural influence was felt here, but rulers were autonomous or derived authority from states in Sulawesi or Maluku, not from Melaka or Johore to the west. The sultanate of Kutai, for example, situated along the lower Mahakam River in East Kalimantan, adopted elements of Melayu culture but was in no way subordinate to the western Melayu kingdoms.

Victor King (1993) states that the people

now considered the Kutai people (*orang Kutai*) or Kutai Melayu are descendants of Dayak converts to Islam. A different view is taken by Kutai writers such as Zailani Idris ([1977]), and also by the Kutai musicians we recorded, who say they are *orang pesisir*, "coastal people," the product of intermarriage between ethnic Melayu, Bugis, and Banjar. No doubt each statement is true for some Kutai.

Sanskrit inscriptions from ca. 400 A.D. mention a Hindu kingdom in Kutai. After its rulers' conversion to Islam, Kutai became a sultanate that eventually controlled trade between the Dayak groups of the lower Mahakam river and outside markets. At the Sultan's palace, at least in the twentieth century, performing arts were modelled largely on those of Java, with masked-dance (*topeng*) and Javanese-style *gamelan*; in the 1930s the palace was also famous for a jazz band led by the Sultan himself.

Among the ordinary people of Kutai, the principal form of secular music and dance—aside from the national popular music *dangdut*—is the genre known as *jepen* in Kalimantan (*zapin* in Sumatra and Riau). Although this genre is used for entertainment and has no explicit religious content, it is widely believed throughout the Melayu culture area to originate in the Middle East and thus to be inherently Islamic. This association makes it acceptable to Muslims who might otherwise be hostile to such a secular art.

The music for *jepen/zapin* is typically played on the skin-faced lute called *gambus* (described earlier), together with two or three small frame

drums. Several examples of *zapin* music from western Indonesia are given in volume 11 of this series; here we provide comparable examples from Kutai. In instrumentation, basic dance form, and performance context, *jepen* in Kutai is the same genre as *zapin* in western Indonesia; but in Kutai, the musical ensemble bears a different name, *tingkilan*, and has developed its own repertoire with a distinct melodic idiom that would not be confused with that of Sumatra and Riau. Nor does this idiom resemble that of the Dayak groups heard here. The Kutai tunes use seven-tone scales; they may move freely over the whole range within a single phrase; and there is often marked contrast between phrases. Some of the Dayak melodies here have a restricted range of movement and only subtle contrast between phrases; others, while wider in range, move only gradually from one region or register to another.

Tingkilan or *jepen* (the terms are functionally interchangeable, though one refers to the music and the other to the dance) is performed at weddings, before rice planting, and for domestic celebrations of birth and circumcisions. Today, for such festivities, a *band* or *ben*—a small ensemble modelled on a rock band, ideally with guitars, keyboard, and drums, playing *dangdut* and pop tunes—has more cachet, but *tingkilan* groups are still hired.

Excerpts from three tunes for *jepen*, played by a *tingkilan* group from Tenggara, are heard in tracks 8–10.

KENYAH LEPOQ TAU AND KENYAH UMAQ JALAN

Like the Kayan, the Kenyah are a Central Bornean people whose homeland was for centuries the upper reaches of the Kayan river (Apau Kayan). From the mid-1950s until the early 1970s, Kenyah (and Kayan also) left the Apau Kayan in great numbers, migrating mainly to lower reaches of the Kayan and Mahakam rivers in East Kalimantan and to Sarawak. Jérôme Rousseau estimates (1990) that there are about 40,000 Kenyah (whose name, by the way, is pronounced with a schwa or neutral *e* and no *h* sound) who can trace their history back to the Apau Kayan; they are divided into some forty named subgroups, exhibiting much diversity in language and custom. Our recordings (tracks 11–13) present music from two subgroups, the Lepoq Tau and Umaq Jalan, living in communities established in the lower Mahakam after the great outmigration of mid-century.

Among the Kenyah we visited, as among the Kayan Mendalam, the instrumental music associated with recreational dance is central to musical life, far more so than the now-rare ritual musics. Another vital genre is unaccompanied group singing at festivals and gatherings. In former times, it seems gong ensembles were equally important among some Kenyah groups (including the Umaq Jalan): a writer in 1904 observed that they were "played at ceremonies and festivals of every description." Today, after a century of religious and social change, gongs are barely present. (For the citation and an analysis of this

shift, see Gorlinski 1994.)

The brief comments on Kayan dance that we gave earlier (drawing on Joan Seeler) apply (more or less) to Kenyah as well. The characteristic instrument for dance accompaniment, or for dance tunes played without dance, is the *sampeq*. This is the same lute that the Kayan Mendalam call *sape'* Kenyah, though, as we noted above, the Kenyah instruments we saw were longer than their Kayan counterparts. *Sampeq* are usually played in pairs, but the lute may be played solo, or three or even four instruments may play together. There are also alternative instrumentations: jew's harps in duet; an ensemble called *jatung utang*, featuring a xylophone and any of several other instruments (*sampeq*, guitar or imitation guitar, single-string imitation bass); and the now nearly extinct mouth organ (*kedireq*). Unlike the Kayan Mendalam, the Kenyah (or at least these Kenyah) traditionally do not combine singing with instrumental music.

In an unpublished paper, Gorlinski reports that in the past the Kenyah she studied used the *sampeq* not only at dance events and for amusement, but also as a tool in courtship—young men played it to impress young women and to convey the message that they were interested; the women took the opportunity to dance privately for the men playing; and so on. We did not hear of this use of *sape'* among the Kayan Mendalam, but it is quite likely that there, too, the lute's romantic possibilities were exploited.

According to the Kenyah musicians we met, *sampeq* playing is essentially the same throughout

Kenyah culture. Particular tunes may be identified with specific regions or subgroups, we were told, but there are no recognized regional styles. You cannot listen to a recording of *sampeq* and identify which group or region the player comes from.

The Lepoq Tau and Umaq Jalan *sampeq* duets heard here show a division of responsibility between a melodic lead and a simpler accompaniment. In track 11, the accompanying *sampeq* plays a simple repeating figure; in tracks 12 and 13, it plays somewhat more complex melodies, but these are restricted in register in comparison to the lead *sampeq*, which ranges through one and a half or two octaves. A third style of duet playing, which we did not have the chance to record, is heard in track 2 of Gorlinski's Musicaphon CD. In this style, the two *sampeq* have reciprocal, melodically equal roles: when one player goes into the upper register the other goes down, and vice versa. In general, Kenyah tunes are more ornamented and melodically and rhythmically freer and more varied than the Kayan Mendalam piece heard in track 1. Gorlinski was told that this "highly ornamented, virtuosic playing style" of Kenyah *sampeq* developed only since about 1940. For an introduction to some of the technical aspects of *sampeq* playing, see Gorlinski 1988.

REFERENCES AND OTHER RECORDINGS

Listeners who want the texts (without translations) of the songs heard in this album (including the full ninety-three verses of the *karungut* excerpted in track 6), together with a more extensive bibliography than we give here, can get them by sending their name and address, along with a check for \$2.00 (for postage and handling) payable to the Smithsonian Institution, to: Indonesian Texts 13, Smithsonian Folkways Recordings, Center for Folklife Programs & Cultural Studies, 955 L'Enfant Plaza, Suite 2600, Smithsonian Institution MRC 914, Washington, DC 20560, USA.

The texts will also be posted on Smithsonian Folkways' website: www.si.edu/folkways/40451.htm

Andianto, M. Rus; Mihing, Samuel; Uan, Sinar. *Sastra lisan Dayak Ngaju*. Jakarta: Pusat Pembinaan dan Pengembangan Bahasa, 1987.

Avé, Jan B., and Victor T. King. *Borneo: the people of the weeping forest: tradition and change in Borneo*. Leiden: Rijksmuseum voor Volkenkunde, 1986.

Gorlinski, Virginia K. "Some insights into the art of *sape* playing." *Sarawak Museum Journal* 39(60 n.s.):77-104, 1988.

—. "Pangpagaq: religious and social significance of a traditional Kenyah music-dance form." *Sarawak Museum Journal* 40(61 n.s.):279-301, 1989.

—. "Gongs among the Kenyah Uma' Jalan: past and present position of an instrumental tradition." *Yearbook for Traditional Music* 26:81-99, 1994.

Grabowsky, F. "Musikinstrumente der Dajaken Südost-Borneos," *Globus* 87(7), 1905.

Idris, Zailani. *Kutai: obyek perkembangan kesenian tradisional di Kalimantan Timur*. [N.p., 1977?]

King, Victor T. *The peoples of Borneo*. Oxford: Blackwell, 1993.

Kuhnt-Saptodewo, Sri. *Zum Seelengeleit bei der Ngaju am Kahayan*. München: Akademischer Verlag, 1993.

Rousseau, Jérôme. *Central Borneo: ethnic identity and social life in a stratified society*. Oxford: Clarendon Press, 1990.

Seeler, Joan. "Some notes on traditional dances of Sarawak." *Sarawak Museum Journal* 17(34/35 n.s.):163-201, 1969.

Sellato, Bernard. *Hornbill and dragon / Naga dan burung enggang: Kalimantan, Sarawak, Sabah, Brunei*. Jakarta & Kuala Lumpur: Elf Aquitaine, 1989.

Sukanda, Al. Yan. "Tradisi musik dalam kebudayaan Dayak." In: *Kebudayaan Dayak: aktualisasi dan transformasi*, ed. Paulus Florus et al., pp. 133-146. Jakarta: Grasindo, 1994.

Recordings. Virginia Gorlinski has produced (1995) a fine CD of Kenyah music (recorded in 1986-1988, mainly among Umaq Jalan and Lepoq Tau), with excellent annotations: *The Kenyah of Kalimantan (Indonesia)*, Musicaphon M 52576. Nothing else is currently available on CD.

COMMENTARY ON THE SELECTIONS

KAYAN MENDALAM

Musicians based in Desa Datah Diaan (old name: Umaa' Pagung), a community on the Mendalam river east of Putussibau, in West Kalimantan.

I. Paron (excerpt)

Vocal (*talimaa'*): Dullah Uvat. *Sape' Kenyah*: Angalung (lead; on right) and Haraan Ajaang.

Paron is a dance tune, to which a type of singing called *talimaa'* may be added. It is normally played for a male dancer, or it may be performed as here simply for the pleasure of the musicians. It is believed to be a Kenyah tune, named for its composer. When singing is added, the text usually relates the story of Paron's expedition into the forest to kill birds: they were so beautiful to see and hear that he could not bear to kill them, so he returned home empty-handed but happy and composed this tune. (There is a small inconsistency here: since Kenyah do not normally sing with instruments, why did a Kenyah man compose a song to go with *sampeq*? Gorlinski has suggested to us that this may be an example of what she calls "cognitive textual counterparts," texts or stories that are associated with many Kenyah *sampeq* tunes but are not usually sung together with the instrumental rendition.)

In this performance, Dullah Uvat, a master singer of tales (*takna'*), does not sing Paron's story but instead creates his own text, singing first about raising children, then recalling his youth, and finally lamenting the passing of old friends.

The instruments here are a pair of *sape'* Kenyah, each with four strings. Their measurements are: (a) 118.5 cm long, 23.5 cm wide, 9 cm deep, and (b) 114.5 cm long, 20 cm wide, 9 cm deep. The *sape'* melody stays primarily within the compass of a ninth above the drone pitch, which is also the tonal center. If (following convention, as we will throughout these commentaries) we call that drone pitch C, the pitches of the melody are, in ascending order, C E F G B C D, with a high E occurring in one brief passage. The scale is thus hexatonic with two semitones. It often happens in Kenyah melodies that different sets of pitches are found in different octaves. The *talimaa'* or vocal melody here uses only four pitches. These are, in descending order: G F E (in an unstable form) and C.

The *sape'* melody consists of several similar motives with variations; each stresses or leads to a different pitch level. They do not appear to be played in a fixed sequence, nor to be coordinated with the vocal melody: the singer does not wait for a specific *sape'* motive before beginning a new verse.

2. Three dance tunes

Sape' Kayan: Abo' Igaang.

Tunes (*daak*) for solo dancing, played on the two-stringed, scalloped-fret *sape' Kayan*. Open at the back, the instrument heard here has a harsher sound than the one in track 3, whose back is partially closed by a board. Abo' Igaang played a string of five tunes without break. From his suite, we have abstracted three tunes, which are,

in order, *Daak Kayang*, *Daak Langiling*, and *Daak Dale' Pavitang*, and we have shortened the first one, a two-pitch vamp repeated with slight variations, by four repetitions. The tunes use restricted scales (presented here in descending order): in *Daak Kayang*, E and C (if C is drone); in *Daak Langiling*, G F E C; in *Daak Dale' Pavitang*, G F E, with C occurring only as drone, not in the melody itself. Each tune contains one or two short motives, repeated ad lib with slight variations.

3. Lupaak Avun (excerpt)

Vocal: Tipung Jawe' (*talimaa'*) with female chorus (*saloi*). *Sape' Kayan*: Abo' Igaang.

Another tune for solo dance, played on *sape' Kayan*. A solo singer (*talimaa'*) and a chorus (*saloi*) join in. The *sape'* here is 113 cm long, 35 cm wide, and 8 cm deep, and it is partially closed at the back. Closing the back is a new practice among Kayan Mendalam, and Abo' Igaang told us he prefers the harsher sound of the open back.

The title *Lupaak Avun* means "waves of fog." Tipung Jawe's vocal recounts the traditional meaning and function of the dance. In the old days, when the Kayan lived at high elevations in order to guard against attack and danger, they could easily see fog gathering; this was a bad sign, since it could mean thunderstorms and flooding. To avert the storm, women would dance *Lupaak Avun*, with a swaying motion of the arms to disperse the fog. (See photograph on the rear of the CD booklet.)

The instrumental and vocal melody are again restricted to only four tones (descending: G F E

C) in the compass of a fifth. The melody has three closely related phrases played in a fixed order; the first and last phrases may be repeated several times, but the middle phrase is played only once each cycle. As with *Paron* (track 1), the vocal is not tied to the melodic cycle.

OT DANUM

Musicians based in Nanga Sangkai, a community on the middle course of the Ambalau river, a left tributary of the Melawi river, in West Kalimantan.

4. Tingang Kuai (excerpt)

Konyahpi': Herkulanus. *Kasa'*: Nilon.

A solo played on a three-stringed lute (*konyahpi'*), while a second player taps out the beat on a bottle (*kasa'*). The Ot Danum *konyahpi'* is fully closed at the back; an added soundboard closes the resonator at the front. The instrument heard here is 94 cm long, 13 cm wide, and 7 cm deep. Tingang Kuai is the name of a Penihing (=Aoheng) chief who took part in a great battle on the Mahakam in 1885 against Iban invaders. The melody uses four pitches: (descending) G F Eb and the drone C. It consists of two related phrases, one answering the other, repeated with little variation; in this it resembles some of the Kayan Mendalam dance tunes in track 2.

5. Tumbang Gaya'

Rabap: Dimun. *Konyahpi'*: Herkulanus and B. Kolen. *Kasa'*: Nilon.

Two three-stringed *konyahpi'*, a *rabap* (a fiddle with two wire strings), and a bottle. The

length of the *rabap* is 62 cm, and the diameter of the resonator 15 cm. According to the musicians, Tumbang Gaya' is the name of a Ngaju village, but we could not determine where it is located. The *rabap* player learned the tune from a man on the Serawai river. Here the melody uses a pentatonic scale without semitones. The scale (ascending) is: C (drone) D F G A. The two *konyahpi'* play a short repeating figure over and over; the *rabap* uses this as the framework for extensive variations.

NGAJU

The musicians, based in Palangkaraya, Central Kalimantan, are members of Sanggar Seni Budaya Bukit Raya, directed by Syaer Sua.

6. Karungut Saritan Nampui Kambang (excerpt)

Vocal (*karungut*) and second *kacapi*: Syaer Sua. Lead *kacapi*: Dinal Lasri. *Rabap*: Mampung Lasri.

This excerpt presents the first eleven verses of ninety-three in a *karungut* text prepared by the singer in December 1979. (For access to the full text, see "References" above.) The story (*saritan*; cf. Indonesian *cerita*) concerns a beautiful high-born girl, Nampui Kambang, who marries a handsome young man who is actually a creature from the underworld (a dragon, or perhaps a crocodile). Her husband takes her back to the underworld where she becomes a divinity whose help can be solicited with offerings and prayers.

The instruments here are two *kacapi* and an unusual *rabap* whose resonator is covered not

with wood or skin but a thin brass plate. Syaer Sua had this plate fitted to the instrument after a trip to Europe, when the original skin face got too cold and damp. The *rabap* has the usual two strings. The melody *kacapi* has two strings, while the second, accompanying *kacapi* has three. The melody here uses a pentatonic scale without semitones, but not the one heard in track 5; here it is (ascending) C D F G Bb, with the melody ranging from Bb above the drone (C) to G below it. The instruments repeat a basic melody with variations; the singer, whose part is, as in the Kayan Mendalam selection, free of the instrumental cycle, sings a melody with contrasting high and low phrases. (This contrast is not matched in the instrumental parts.) The vocal melody is continually varied to suit the demands of the text.

Syaer Sua, considered the best active *kariangut* singer, was born in 1952. He learned music from his father, whose name (Sua) he has added to his own since his father's death. The Sanggar Seni Budaya Bukit Raya, an artists' and musicians' workshop which Syaer Sua directs, is closely affiliated with the governing body of Hindu Kaharingan, the only officially recognized Dayak religion.

7. Cak-cakun

Suling: Syaer Sua. Lead *kacapi*: Dinal Lasri. Second *kacapi*: Effendi. *Rabap*: Mampung Lasri.

A popular instrumental tune with a fixed melodic cycle lasting 24 beats (counting at moderate tempo). Here Syaer Sua switches to an end-

blown flute (*suling*), which he plays in a swirling, rhythmically free manner that we did not hear in any other music in Kalimantan. The scale is the same as for track 6, but the melody goes only to G above the drone, not to Bb.

KUTAI

Tingkilan musicians based in Tenggarrong, East Kalimantan.

8. Jauh Di Mata (excerpt)

Gambus: Sawiyah. *Ketipung*: Sidik and Herman.

A *jepen* tune played by a small *tingkilan* ensemble. The title translates literally as "far in the eye"; it is conventionally paired with another phrase meaning "but close in the heart." The *gambus* here has seven strings (three double courses and a single bass string), and, exceptionally, it is here played by a woman. The two small drums, which look like small bongo halves, bear the Javanese name *ketipung*. The scale of the melody is heptatonic: (ascending) C D Eb F G Ab, with an infrequent Bb below the C. The Eb and the Bb are tuned off the Western norm. The melody is fixed, but the turnaround between cycles can be extended at the player's whim.

9. Ayun Anak (excerpt)

Gambus: Herman. *Ketipung*: Sidik & Nordin.

Another *jepen* tune; a different *gambus* (still seven strings) and a male player. Here the tonal center of the melody makes an odd shift down a whole step, then back up again. In effect there are two scales (both given here in ascending order):

B C D E F G A, with C as the tonal center, and F G A Bb C, centered on Bb. The melody is fixed. The title means "rocking [or swinging] a child."

10. Pahampangan (excerpt)

Vocal: Abdurrahim. *Gambus*: Herman. *Ketipung*: Zaman & Nordin.

A third *jepen* tune, this one with a singer. Again, the melody is fixed, as is the singer's relation to the accompaniment. The scale is basically heptatonic (ascending: B C D E F G A, with C as tonal center), but the *gambus* adds a Bb above the vocal's highest pitch (A). The singer's verses are in the *pantun* form known throughout the Malayu culture area. They are traditional stanzas of lament, in which the singer presents himself as an orphan, a poor man, and an unrequited lover.

KENYAH LEPOQ TAU AND KENYAH UMAQ JALAN

11. Sampeq Penihing

Sampeq duet: Lunda Luhut (lead; on left) and PeLimbu.

This track and the next two present Kenyah solo dance tunes played not for dance but for enjoyment just as music. A dancer will cut off the *sampeq* players as soon as he or she is tired—three minutes is a normal length, five is already rather long. Eight- or nine-minute lengths, as in these tracks, are too long for dancers, but they give the musicians time to stretch out and delve deeply into the tunes and their variations.

Penihing is the name of a Dayak group living in the upper Mahakam. Their name for themselves is Aoheng. (Tingang Kuai, the chief whose name is used as the title of the tune in track 4, was a Penihing.) The *sampeq* players here said that the tune was associated with a peace mission from the Kenyah Umaq Tau to the Penihing. It is sad but strong, we were told; it strengthens a dancer's spirit. Typically, men rather than women would dance to this tune.

If we consider the tonal center and drone pitch to be C in the middle range, the melody uses a pentatonic scale without semitones (ascending: C D E G A) in the register above that C, and a different pentatonic scale, with a semitone (descending: C A G F E), in the register below it. The presence of the semitone is important in creating the tune's feeling of sadness. One *sampeq* is clearly the melodic leader: his playing covers ten pitches in two octaves, while the other's is restricted to a simple three-pitch figure repeated over and over. The musicians referred to the leader's part as *sekudeq*, and the repeating part as *tajaq*. The melody is made up of a number of motives that are varied and ordered ad lib.

The *sekudeq* instrument is 133.5 cm long, 24 cm wide, and 12 cm deep. The *tajaq* is 128.5 cm long, 19 cm wide, and 10 cm deep.

We recorded this piece and track 13 among Kenyah Lepoq Tau in the village of Tanjung Manis, also known as Long Tesaq, on the Keliang river, north of Muara Ancalong, in the lower Mahakam basin, East Kalimantan. These Lepoq Tau were originally from Long Uroq in the Apau

Kayan; they emigrated from Long Uroq in 1971 and reached Tanjung Manis in 1972.

12. Sampeq Urau

Sampeq duet: Jusman (lead; on left) and PeLugin.

Recorded on a rainy night among Kenyah Umaq Jalan in Gemar Baru, a community on the Atan river, again in the lower Mahakam basin, East Kalimantan. This group left Long Ampung in the Apau Kayan in 1968, and after intermediate stops they settled in Gemar Baru in 1977. The Umaq Jalan musicians did not give us any background on this tune, but the Lepoq Tau musicians in Tanjung Manis, who also played it, did. They told us that during World War Two 750 Lepoq Tau were sent by the Japanese to Urau in West Irian. Only one survived; he returned and composed this sad piece. (This may be a Lepoq Tau-ized version of the tune's history.) The linguist James T. Collins suggested to Gorlinski that "Urau" might be the Aru islands west of the Irian mainland.

Here again, the melody has different scales above and below the drone pitch and tonal center (C). Ascending from the tonal center, the scale is C D E G A and is thus without semitones; descending from the center, it is C B G F E C, with two semitones. The melody contains two phrases, one in the upper register and one in the lower; both phrases are fixed rather than motivic. (If we count the simple accompaniment pattern mentioned below as a four-beat measure, then the upper phrase consists of seven such measures and the lower phrase of eleven.) Most of the melodic variation takes place in the upper phrase.

The musician playing the lead melody, which traverses the whole tonal range, is said by these Umaq Jalan to *uyan ngadan*, "to make the name." The other part, which stays in one octave only, corresponding to the lower octave on the lead instrument, is said to *indaq* or "accompany." When the lead is in the upper octave, the accompaniment plays variations on the melody; when the lead descends to the lower octave, the accompaniment repeats a simple four-beat pattern. This relationship is close to the reciprocal register-switching mentioned earlier (and heard in track 2 of the Musicaphon CD): when the lead is up, the accompaniment is down. But it is not quite the same thing, since here the accompaniment stays down when the lead descends. A solo version of this tune (in which the second, lower-register melodic phrase is treated motivically rather than as a fixed melody) is heard on Gorlinski's CD.

13. Sampeq Lepoq

Sampeq duet: Lunda Luhut (lead; on left) and PeLimbu.

A well-known and popular tune played by the Lepoq Tau musicians heard in track 11. The tonal center here is at the bottom of the range, not in the middle as in tracks 11 and 12. The melody covers one and a half octaves, and uses the same pentatonic scale without semitones (ascending: C D E G A) in both octaves. The secondary part (*tajaq*), which plays melodic variations rather than a simple repeating pattern, stays within the fifth at the bottom of the scale. The leading part (*sekudeq*) plays variations on a string of motives.

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-130s. All performances were commissioned for these recordings.

Track 1: Vocal: Dullah Uvat. *Sape' Kenyah*: Angalung (lead) and Haraan Ajaang. Recorded indoors in Dus. [Dusun] Long Lingeh Hatung, Ds. [Desa] Dajah Diaan, Kompleks Tanjung Durian, Kec. [Kecamatan] Putussibau, Kab. [Kabupaten] Kapuas Hulu, Prop. [Propinsi] Kalimantan Barat, on 17/18 September 1995. The performers live in or near Long Lingeh Hatung.

Track 2: *Sape' Kayan*: Abo' Igaang. Recorded as for track 1, on 14/15 September 1995. Performer's residence: as for track 1.

Track 3: Solo vocal: Tipung Jawe'. Female chorus: Hasung Savaang, Song Nyaring, Hangin Ajaang, Ijot Lenik. *Sape' Kayan*: Abo' Igaang. Recorded as for track 1. Performers' residence: as for track 1.

Track 4: *Konyahpi'*: Herkulanus. *Kasa'*: Nilon. Recorded in a church in Kp. [Kampung] Nanga Sangkai, Ds. Kesange, Kec. Ambalau, Kab. Sintang, Prop. Kalimantan Barat, on 22 September 1995. The performers live in Ds. Kesange.

Track 5: *Rabap*: Dimun. *Konyahpi'*: Herkulanus, B. Kolen. *Kasa'*: Nilon. Recorded as for track 4. Performers' residence: as for track 4.

Track 6: Members of Sanggar Seni Budaya Bukit Raya, directed by Syaer Sua. Vocal and second *kacapi*: Syaer Sua. Lead *kacapi*: Dinal Lasri. *Rabap*: Mampung Lasri. Recorded (using MSP1 equipment) in a studio at Radio Republik Indonesia in Kodya [Kotmadya] Palangkaraya, Prop. Kalimantan Tengah, on 30 October 1995. The performers live in Palangkaraya.

Track 7: Members of Sanggar Seni Budaya Bukit Raya (as track 6). *Suling*: Syaer Sua. Lead *kacapi*: Dinal Lasri. Second *kacapi*: Effendi. *Rabap*: Mampung Lasri. Recorded as for track 6. Performers' residence: as for track 6.

Track 8: *Gambus*: Sawiyah. *Ketipung*: Sidik, Herman. Recorded in a private home in [Kota] Tenggarong, Kec. Tenggarong, Kab. Kutai, Prop. Kalimantan Timur, on 21/22 October 1995. The performers live in or near Kota Tenggarong.

Track 9: *Gambus*: Herman. *Ketipung*: Sidik, Nordin. Recorded as for track 8. Performers' residence as for track 8.

Track 10: Vocal: Abdurrahim. *Gambus*: Herman. *Ketipung*: Zaman, Nordin. Recorded as for track 8. Performers' residence as for track 8.

Track 11: *Sampeq*: Lunda Luhut (lead), PeLimbu.

Recorded in a private home in Dus. Tanjung Manis, Ds. Long Tesaq, Kec. Muara Ancalong, Kab. Kutai, Prop. Kalimantan Timur, on 19 October 1995. The performers live in Tanjung Manis.

Track 12: *Sampeq*: Jusman (lead), PeLugin. Recorded in a private home in Ds. Gemar Baru, Kec. Muara Ancalong, Kab. Kutai, Prop. Kalimantan Timur, on 7 November 1995. The performers live in Gemar Baru.

Track 13: as for track 11.

Titles in the Music of Indonesia Series:

- Music of Indonesia, Vol. 1: *Songs Before Dawn: Gandrung Banyuwangi* SF 40055 (CD, CS) 1991
 Music of Indonesia, Vol 2: *Indonesian Popular Music: Kroncong, Dangdut, and Langgam Jawa* SF 40056 (CD, CS) 1991
 Music of Indonesia, Vol 3: *Music from the Outskirts of Jakarta: Gambang Kromong* SF 40057 (CD, CS) 1991
 Music of Indonesia, Vol 4: *Music of Nias and North Sumatra: Hoho, Gendang Karo, Gondang Toha* SF 40420 (CD, CS) 1992
 Music of Indonesia, Vol 5: *Betawi & Sundanese Music of the North Coast of Java: Topeng Betawi, Tanjidor, Ajeng* SF 40421 (CD, CS) 1994
 Music of Indonesia, Vol 6: *Night Music of West Sumatra: Saluang, Rabab Pariaman, Dendang Pauah* SF 40422 (CD, CS) 1994
 Music of Indonesia, Vol 7: *Music from the Forests of Riau and Mentawai* SF 40423 (CD) 1995

Music of Indonesia, Vol 8: *Vocal and Instrumental Music from East and Central Flores* SF 40424 (CD) 1995

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

Music of Indonesia, Vol 10: *Music of Blak, Irian Jaya: Wor, Church Songs, Yospan* SF 40426 1996

Music of Indonesia, Vol 11: *Melayu Music of Sumatra and the Riau Islands: Zapin, Mak Yong, Mendu, Ronggeng* SF 40427 (CD) 1996

Music of Indonesia, Vol 12: *Gongs and Vocal Music from Sumatra* SF 40428 (CD) 1996

Music of Indonesia, Vol 13: *Kalimantan Strings* SF 40429 (CD) 1997

Music of Indonesia, Vol 14: *Lombok, Kalimantan, Banyumas: Little-known Forms of Gamelan and Wayang* SF 40441 (CD) 1997

Music of Indonesia, Vol 15: *South Sulawesi Strings* SF 40442 (CD) 1997

CREDITS

Recorded, compiled, and annotated by Philip Yampolsky.

Recording assistant: Asep Nata.

Photographs: Asep Nata.

Front cover photograph: Jusman, the lead *sampeq* player in track 12 (Kenyah)

Back cover photographs (clockwise from upper left): From left *rabap*, *suling* (played by Syaer Sua), *kacapi* (Ngaju); Tipung Jawe' dancing Lupaak Avun while Abo' Igaang accompanies her on *sape'* Kayan at right (Kayan Mendalam); and Sawiyah, Kutai *Gambus* player (track 8)

Research team: Asep Nata, Philip Yampolsky. With: Petrus Lassah, Susana Hiroh, Stephanie Morgan (Kayan Mendalam); Pascal Couderc (Ot Danum).

Initial liaison with performers: Petrus Lassah, Susana Hiroh, Stephanie Morgan (Kayan Mendalam); Pascal Couderc (Ot Danum); H. Zailani Idris (Kutai, Kenyah).

Mastered by Paul Blakemore at Paul Blakemore Audio, Santa Fe, NM.

Smithsonian Folkways production:

Supervised by Anthony Seeger and Amy Horowitz

Coordinated by Mary Monseur and Michael Maloney

Sound supervision by Pete Reiniger

Editorial advice by Peter Seitel

Design by Visual Dialogue, Boston, MA

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*, and a newsletter, *Kalangan*, 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, or to apply for membership, write to: Sekretariat MSPI, Jl. Bukit Dago Selatan, No. 53-A, Bandung 40135, Jawa Barat, Indonesia. E-mail: <mspi@indo.net.id>.

ACKNOWLEDGEMENTS

We thank first, as always, the performers, for their art, their cooperation, and their patience. Next, we must record our gratitude to Bernard Sellato and Timothy Jessup, who helped us formulate our overall approach to Kalimantan. Our first base was in Pontianak, where we learned much from the staff of the Institute of Dayakology Research and Development, especially the incisive and unsentimental John Bamba. In Pontianak we also linked up with the Kayan Oral Literature Project, whose director, Stephanie Morgan, and whose excellent research staff (in particular Susana Hiroh and Petrus Lassah) helped us plan and carry out our Kayan Men-

dalam recordings. In so doing, they in fact had a decisive impact on the whole direction of our Kalimantan work, since we pursued in other places the genres and topics that we had encountered in the Mendalam.

Another reason for gratitude to Bernard Sellato is that he introduced us to Pascal Couderc, a French anthropologist specializing in the Ot Danum of the Melawi region. Pascal invited us to visit his village, and he set up a three-day ritual recordings. The purpose of the ritual was to refresh our souls, and yours would need it too, after five weeks in Pontianak waiting for the money to come through.

Another friend who steered us right is Rahayu Supanggah, who directed us to H. Zailani Idris in Tenggara for orientation in East Kalimantan. Pak Jais, as he is called, apparently knows every performer in Kalimantan Timur, Dayak or Melayu, and they all are delighted to help anyone he sends to them. Each of our recording locations in Kalimantan Timur was suggested to us by Zailani Idris.

In the Mendalam, we thank Tipung Jawe', a living cultural treasure for sure, for supervising the quality of the performances we recorded, and the families of Petrus Lassah and Susana Hiroh for their hospitality. In Palangkaraya, Sri Utami of the Museum Negeri helped us locate artists and others who could give us information. In Tanjung Manis, we thank Ngang Bilung for hospitality and assistance.

During the write-up period, Virginia Gorlinski, Pascal Couderc, and Stephanie Morgan

answered reams of questions and proposed careful refinements of wording. We owe our summary of Syaer Sua's *karungut* text to Pascal Couderc. Mary Francis and L. Christopher Burns helped in selecting the pieces.

The Center for Folklife Programs & Cultural Studies of the Smithsonian Institution, the Ford Foundation Office for Indonesia and the Philippines, and the Masyarakat Seni Pertunjukan Indonesia provided their usual excellent institutional, administrative, logistical, and clerical support. Anthony Seeger and Richard Kennedy (CFPCS), Jennifer Lindsay (Ford), and Sal Murgiyanto (MSPI) gave personal guidance and assistance. Vidha Denis (Ford) and Mary Monseur (CFPCS) never uttered a discouraging word, despite much provocation. In the mastering process, Paul Blakemore, who designed the recording equipment package in 1990 and has faithfully advised on recording matters since then, brilliantly solved every technical problem thrown at him.

Regular readers of this column know that these recordings—this entire series—would not exist were it not for the intellectual and emotional support and plain hard work of Alan Feinstein, Jennifer Lindsay, and—above all—Tinuk and Arif Yampolsky, who stay home while PY kites around eating mangoes.

ABOUT SMITHSONIAN FOLKWAYS

Folkways Records was founded by Moses Asch and Marian Distler in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums, which were always kept in print.

The Smithsonian Institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available on high-quality audio cassettes and CDs, each packed in a special box along with the original LP liner notes.

Smithsonian Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes and recordings to accompany published books, and other educational projects.

The Smithsonian Folkways, Folkways, Cook, Paredon, and Dyer-Bennet record labels are administered by the Smithsonian Institution's Center for Folklife Programs & Cultural Studies.

They are one of the means through which the Center supports the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.

You can find Smithsonian Folkways Recordings at your local record store. Smithsonian Folkways, Folkways, Cook, Paredon, and Dyer-Bennet recordings are all available through:

Smithsonian Folkways Mail Order

414 Hungerford Drive, Suite 444

Rockville, MD 20850

phone (301) 443-2314

fax (301) 443-1819

orders only 1 (800) 410-9815

(Discover, MasterCard, and Visa accepted)

For further information about all the labels distributed through the Center, please consult our internet site <http://www.si.edu/folkways> which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (*click on Database Search*).

Or request a printed catalogue by writing to: Catalogue, Smithsonian Folkways Recordings, 955 L'Enfant Plaza, SW, Suite 2600, Smithsonian Institution MRC 914, Washington, DC 20560, USA. Or use our catalogue request phone: (202) 287-3262, or e-mail folkways@aol.com



MUSIC OF INDONESIA, VOL. 13:

Kalimantan Strings

Liner note supplement 07/04/2008

Recorded, edited, and annotated by Philip Yampolsky. 74 minutes. SWF 40429 (1997)

Track List

1. Paron (excerpt)
2. Three dance tunes
3. Lupaak Avun (excerpt)
4. Tingang Kuai (excerpt)
5. Tumbang Gaya'
6. Karungut Saritan Nampui Kambang (excerpt)
7. Cak-cakun
8. Jauh Di Mata (excerpt)
9. Ayun Anak (excerpt)
10. Pahampangan (excerpt)
11. Sampeq Penihing
12. Sampeq Urau
13. Sampeq Lepoq

Updates & Corrections by Philip Yampolsky

1. Jauh di mata (track 8) – *Revised analysis of the scale*: The scale of the melody is heptatonic: (ascending) C D Eb F G Ab, with an infrequent Bb occurring only below the C. The range of the melody (excluding a C and G in the lower octave, which function more as pickups and fillers than as part of the melody) is from Ab (or a pitch in between Ab and A-natural) below the tonal center (C) to Ab above it. The Eb, Bb, and lower Ab/A-natural are tuned off the Western norm.

2. On p.17, left column, top, the Kenyah are said to have lived in the Apau Kayan "for centuries." We should be more precise about this. According to an unpublished paper by Bernard Sellato that is cited by Virginia Gorlinski in her dissertation, the Kenyah have lived in the Apau Kayan (the upper reaches of the Kayan) only since about 1850. For perhaps a century before that they lived in the headwaters of the Iwan, a tributary of the Kayan. Where they lived before 1750 is not clear.

Further Readings & Listening Suggestions

A selective listing of works on the ethnography, history, music, and dance of Borneo (with some comparative material on the Philippines) is found in the file for Volume 17 on this website. The list includes works relevant to both Volumes 13 and 17. Published recordings of music of Borneo (and of lute and gong music of the Philippines) are also listed there

See also: **MUSIC OF INDONESIA VOL. 17: Kalimantan: Dayak Ritual and Festival Music**

MUSIC OF INDONESIA, VOL. 13: Kalimantan Strings

Recorded and compiled by Philip Yampolsky. 29-page booklet. 74 minutes. SFW 40429 (1997)

This file provides transcriptions of the texts sung in Volume 13 of the 20-volume *Music of Indonesia* series published by Smithsonian Folkways Recordings.

In each case, the published recording is an excerpt from a longer performance. We give the full text of the performance here, including the passages omitted in the published recording.

SONG TEXTS

1. Paron

Language: Kayan. Transcribed by Susana Hiroh.

E...e...loi...e
e avin adaang hulung
nune' akui sang mejuu' usaang patung
e teguu' hengam malam henung

E lavin adaang tengaa'
dune kui sang mejuu' usaang
kui barik limaa' e teguu' e hengam malam navaa'
e... lawaan ani' te' lung Linge Hatung pataa'
ngene mam mayaan, oi...e...e

E...lavin adaang hulung dune kui
naa' kenap pekilung
e...teguu' hengam malam henung leding navaan
e...oi...e

Lavin adaang hulung dune-dune
layo' kui naa' kenap pekilung mate
teguu' lingah malam mure
lingeh na' adaang hulung dune
kui mejuu' usaang patung
man delo' adaang hulung
e...avin kui adaang duli'
e...telo' sang pahanii'
teguu' lingah malam gerii'
e...oi...e
lavin telo' mepe usaang kui jeline e...
geran di bahui nive
e...te palaa' pudung lung linge

Kurin bahi navaan
e...tenugung na tengaraan

telo' te napulo' lumaan
e...ha' ngayaan adaang duli' dune
kui mengi'ii', e...oi...

Nun java' na man adaang hulung
dune kui taharii' kui banlasung
buluu' kui alaa' iung
oi...oe...

Man aring tawaa'
maling ne ngito' buaa'
taharii' maling meting labe, e...

Oi...man aring taharii' adaang duli'
dune ne petsut bitii'
man usun kepaang pagaan apii'
ine hujun telan dayung na' de, e...

Oi...e...oe...
lavin adaang hulung dune
kui naa' kenap kidung
e...pide' t'alam la'ung

[track 1 fades out here; the recorded performance continues:]

E...oi...e...
avin pelo' ne lingah...ah...
leding ne petekulah man takul aur barah
e...oi...e...

E lavin lengio-lengio...o...
avin lengio...o...
e...na kalung mubung jungo...o...
e...e...avin henung ngavung tuaa'
e...na kalung kelo' mubung umaa'
e...te' lung linge hatung pataa'

Oi...avin pekesapaang hino'...o...
e...lim lutaang kui lulun jako'
e...hapa' te sapaang ine ka'
sang delo' lulun selaang, e...e...
Oi...e...e...
lavin lengio...o...o...

3. Lupaak Avun

Language: Kayan. Transcribed by Susana Hiroh.

An saloi...e...e...e...saloi...oi...

E...e...e...e...
Kui pekahalo bele pevi'ik lemo malam mure
avin kui sang pekato' usaang
bele...e...tugung kehiraang

An saloi...e...e...e...saloi...oi...
E...e...e...e...
avin kehiraang te naa' adaang nerit
man idaa' langit linge
bele...e...e... naa' adaang nerun
bele...e...e...e... p'iha' man pang avun mure...e...

An saloi...e...e...e...saloi...oi...
E...e...e...e...
Kehiraang te navvaa'
bele jii' idaa' langit linge

An saloi...e...e...e...saloi...oi...
E...e...e...e...
bele kehiraang te navaan
bele pedengah jayaa'...e...e...
pehengkung larung abaa'

An saloi...e...e...e...saloi...oi...
E...e...e...e...
delo' dalam lening dawing unyaa'
[track 3 fades out here; the recorded performance continues:]
he...eh...avin bahi navaan
layo'...o...delo' man lirin tebin malaan

An saloi...e...e...e...saloi...oi...
E...e...e...e...
An nang dune...e...e...
dale' balaan usaan mure...e...e...
hulung delo' ne kehiraang jaang kale...e...e...
dalam lening dawing ade...e...e...

An saloi...e...e...e...saloi...oi...
E...e...e...e...
Avin bahi ngua' dune...e...e...
delo' ne ngelisah ale
ngering dengah...ah..bele...e...e...
an di urah ure...e...e...

An saloi...e...e...e...saloi...oi...
E...e...e...e...
ha' ngayaan bahi navaan dune
delo' ne nejan...e...e...e...
man halo' lung jumaan

An saloi...e...e...e...saloi...oi...
 E...e...e...e...
 avin bahi manaa'
 dune delo' ne ilo dengah jayaa'...a...
 man aring lihaang navaa'...a...

An saloi...e...e...e...saloi...oi...
 E...e...e...e...
 avin mepaar...e...e... dune delo' ne urip
 man una'...e...e... man tanaa' ban dua'.
 An saloi...oi...e...e...saloi...oi...

6. Karungut Saritan Nampui Kambang

Syaer Sua's prepared text, a typescript dated 16 December 1979, has 93 verses, of which the first eleven are heard in our recording. The full text is reproduced here. Language: Ngaju.

1. Are ampun baribu ampun
 Dengan kula kakare ketun
 Bawi hatue sapire atun
 Awang mahining tuntang manuntun.
2. Mangarang mahi je dia tau
 Baya angkat paham taharu
 Taluh je jatun handak nahiu
 Saritan uluh je katika helu.
3. Nahiu taluh je katika huran
 Jadi usang bajaman-jaman
 Barang gaib je dia gitan
 Taluh je leteng ingalimpangan.
4. Sarita pandak je dia panjang
 Dia inapas tuntang ingurang
 Jete baterus tuntang batarang
 Inyusun awi tukang pangarang.
5. Sarita isut handak nampara
 mangat itah katawan rata
 akan itah bakas tabela
 Bara ngaju paluskan ngawa.
6. Maka sarita tuh salenga tege
 Manumun pansanan je tambi bue
 Tukang pangarang naladan jete
 Mangat ngatawan je uluh are.
7. Atun saritan je uluh huran

Bagantung benteng danum Kahayan
Narantang panatau pehuk Barahan
Bawin Balanga takuluk amban.

8. Bawin Balanga takuluk amban
Sampalak batang danum Kahayan
Jatun tanding tuntang tampengan
Bagantung lewu je lawang rahan.
9. Bawi bahalap ampie palalau
Mangantung nyahae je bungas Jagau
Bawi balanga turus panatau
Pantas eka tahaseng nihau.
10. Bawi bahalap tarang batantu
Paham batarung sahapus lewu
Indahangluh bawi puna bakuwu
Ingalindung awi je bapa indu.
11. Saritan balun intan Kamala
Nyai Nampui aran inampa
Intan singah lawang salaka
Utus pihit petak Balanga.

[the remainder of the text is omitted from the published recording:]

12. Metuh bawi ngaragan lawang
Saritae bilang ayun hakumbang
Bara ngaju manyampai tumbang
Nyamah maja pantai sangiang.
13. Katahin Nyai je Nampui Kambang
Ngaragan papan je karung lawang
Tatap dengan je jipen ayang
Akan irentah ndu tambing huang.
14. Kahatahanan tarung intan garinda
Ngaragan papan lawang salaka
Nambeleng kare Mantir kapala
Sampai maja labehun Jata.
15. Saritae bahalap je panjung-panjung
Kilau bukit jajalan gantung
Balasang riwut kambang panarung
Jete puna marusak itung.
16. Badai saritae ayun hakumbang
Sampai maja pantai Sangiang

- Intan singah lewu hamparang
Jete manjadi karusak huang.
17. Kahalap ampie je malabien
Kilau dia bawin kalunen
Amun ihitung tuntang ireken
Bilang angkat tau tarewen.
 18. Bilang tau itah salaya
Nampayah lalangan intan Kamala
Kameluh busun anak Hatalla
Putir tarantang je bawin Jata.
 19. Marayuh balau je kambang labehu
Nambeleng hampis je riwut garu
Balua papan je lawang Kuwu
Melai laut je Tumbang Nyatu.
 20. Halenyut balai paseban Jata
Babalai kalang labehu penda
Ngajang tarung intan garinda
Balua papan lawang salaka.
 21. Alem te bulan batarang pandang
Tiruh bakalis je Nampui Kambang
Salenga nupi habaruae layang
Hasundau dengan hatue bujang.
 22. Uluh hatue paham bakena
Hayak ampie paham nyalaya
Pandahal jete hatuen Jata
Bara kalang labehu penda.
 23. Hatuen Jata je jadi lampang
Bahapang bulau je pusun pinang
Palus narusan je karung lawang
Manyundau Nyai je Nampui Kambang.
 24. Hatue palus mambuka suara
lyuh andi itan Kamala
Kakam narusan Lawang salaka
Dengam handak pander sarita.
 25. Atun huang je aku kakam
Puna handak kahinje dengam
Amun atun angkat kasukam
Umba aku je beken alam.
 26. Palus Nampui munduk manure
Mahining pander uluh hatue

- Angat atei palus kapehe
Mitung taluh je kanih kate.
27. Nampui tumbah kakare auh
Matei lepah kariraman taluh
Nyamah ikau dumahan hetuh
Mangguang aku dia sanunuh.
28. Are bewei panderluh bawi
Tumbah auh ujau Maliti
Aku dia pintar harati
Dia pandeng kapala hai.
29. Kapala tumbah kakare auh
Lalehan andi lalau kalutuh
Jakai aku kakam belum sanunuh
Dia aku dumahan hetuh.
30. Nampui tumbah auh balemu
Manumbah pander je kayu lingu
Manukas dia atawae tau
Aku balaku tempu hanjulu.
31. Bukun aku balaku tempu
Mahining auh je bapa indu
Amun kuan je ewen tau
Harun tukas atun batantu.
32. Amun kalute je auh andi
Kakam handak paramisi buli
Ingat peteh je tuntang janji
Kauju kareh je aku haluli.
33. Nampui misik palus tarewen
Nampayah jatun kalunen
Ayang batiruh dia laluen
Nampui manangis je siden-siden.
34. Amun mitung kanyasal angkat
Metuh batiruh atun hapakat
Sana misik bereng kabuat
jete manjadi atei babehat.
35. Nampui nampayah sagitae-gitae
Kurus tawas je tanjang tangae
Sahining-hining pander saritae
Angat atun hapakat dengae.
36. Nampui mangantung kapehen atei
Gila kilau buah karuhei

Andau hanjewu nyangka halemei
Batang danum inggare sungei.

37. Amun nantumba angkat kagiri
Tiruk itung je Nampui Nyai
Kelehmun palus je taluh masi
Dia layang kakare janji.
38. Amun janji hayang banaya
Sayang pander anak Kapala
Kelehku matei dia baramana
Sapala jatun sewut sarita.
39. Kapehen atei je sama sadang
Auh saritan je Nampui Kambang
Palus ie marentah ayang
Bapa dan indue cagar ingguang.
40. Sana andau jadi balawa
Nampui marentah Kambang Kananga
Manduan indue je tung bapa
Taharu handak pander sarita.
41. Ayang haguét dengan bahimat
Mimbit peteh ije babehat
Jalanan baliyas je tuntang capat
Nampui melai baya kabuat.
42. Ayang haguét manajung jalan
Akan tana tintun tujuan
Dengan bapae palus insanan
Jalanan ewen kilau manduan.
43. Kira-kira je pukul telu
Indu bapae bulikan lewu
Nampui mansanan je tutu-tutu
Ampin kare taluh pahuru.
44. Auh insanan terus batarang
Kuan saritan je nampui Kambang
Metuhku melai ngaragan lawang
Tiruh bakalis hambaruangku layang.
45. Kalunen puna atun manyupa
Nampayah ampie paham bekena
Nanggare arep hatuen Jata
Bara kalang labehu penda.
46. Sampai aku manyuhu buli
Hajamban ayang je due biti

Awie ie atun hajanji
Kauju andau ie haluli.

47. Bapae palus je tumbah kia
Manumbah auh intan garinda
Gawi kalute dia ngahana
Asal cukup adat dan cara.
48. Bapae mansanan je dengan sabar
Akan nyaha Nampui pandekar
Ewen tumbah je auh kasar
Hajamban auh je takir tampar.
49. Ikei apang dia satuju
Andiku Nampui je Kawi helu
Keleh amun jete je Jata tutu
Kana jete je ganan kayu.
50. Bapae palus je hingkat kia
Mahining auh anak kapala
Auh ayungku dia ihapa
Tiwas ketun amun bahaya.
51. Amun manumun auh pansanan
Uluh batiruk manuwe Puran
Melai kabuat bawi garagan
Kabantengan lewu je lawang Rahan.
52. Malum bewei katika jete
Kalunen mahin je dia are
Lepah lingis umba manuwe
Nampui melai je ayang due.
53. Jadi sampai kauju andau
Palus dumah je Bungas Jagau
Anak Jata balawang bulau
Lamapang hayak kaujan andau.
54. Balua ujan liman bahandang
Liu mandui itu laut batang
Tanda pandumah je Jata lampang
Balasang anak je Naga Uimbang.
55. Pahayak kilat puti bahenda
Nuruan papan lawang salaka
Tanda pandumah hatuen jata
Manuntut janji je usang naha.
56. Nampui mangkaian je hajanjala
Nambunan busun Ranying Hatalla

Nambang pandumah hatuen Jata
Manduan Nampui kan alam penda.

57. Balua huma paluskan batang
Andau ujan je liu lampang
Bahaya dumah sial mangumpang
Leteng saritan je Nampui Kambang.
58. Lilap saritan Intan garinda
Pahayak bisak je kayu raja
Manyelem kalang labehu penda
Ngaragan balai paseban Jata.
59. Sapala bulau je layang hendae
Beken alam jadi nangkenyae
Dia penda sewut saritae
Nyangkelang kare je tundah kulae.
60. Saritan Nampui tende hanjulu
Ngaragan penda kalang labehu
Nyarita ampin je uluh lewu
Geger gampar je ngawa-ngaju.
61. Dia gampang je indue bapae
Tuntang kare je tundah kulae
Palus ungkup babuhae
Uras kapehe je atei buae.
62. Nantumba angkat kapehen huang
Indue bapae baatei pusang
Halajur mingat je Nampui Kambang
Bawi kuwu eka kasayang.
63. Indu bapae je asi-asi
Hamalem batiruh je tau hanupi
Nupi hasundau je Nampui Nyai
Mampendeng rujin je lewu hai.
64. Kuan kutak je indu bapae
Narai bulan je kajariae
Nasib kalutuh jatun haranae
Mikeh rahian lampang saritae.
65. Angat kapusang je genep andau
Kapehen atei je dia layau
Lembut kagila lampang kanyanyau
Gila kilau kangumpang liau.
66. Umbet kia katahie jadi
Nyai Nampui jadi malihi

- Indue bapae je asi-asi
Dia sanunuh malan bagawi.
67. Kinjap manutung je garu manyan
Hayak behas kia naburan
Auh imeteh je sukup simpan
Nyai Nampui eka tujuan.
68. Awi behas puna kuasa
Pungkal bulan je bawin Jata
Selung busun Ranying Hatalla
Tau maja labehu penda.
69. Sukup sampai kauju andau
Liu lampang liman bahijau
Nyahu ngaruntung je bentuk andau
Lampang panatau Malambung bulau.
70. Pahayak auh garuntung nyahu
Malambung lampang bentuk labehu
Laut lewu je tumbang Nyatu
Nampui atun gitan hanjulu.
71. Baya ije bewei kasalae
Angat pangkeme je tundah kulae
Palus kia je indue bapae
Baya nampayah je bau matae.
72. Indu Nampui palus nantehau
Nduan aku anak itan panatau
Aku indum je umba ikau
Puna eka tahaseng nihau.
73. Nampui mahining kakare auh
Matei lepah kariraman taluh
Lalau kia taluh kalutuh
Angat atei bilang baduruh.
74. Aluh kilen je itung huang
Indu bapa je Nampui Kambang
Baya anagat ije mabatang
Basarah dengan Jata sangiang.
75. Indu bapae je magun mendeng
Magun nampayah kilau ngarendeng
Palus lilap Malambung leteng
nantali ulek je hatambeleng.
76. Katahin jadi je nyelu bulan
Indu palus nampa panginan

- Tuntang behas palus naburan
Sambil balaku je dengan Tuhan.
77. Panginan ingkes je hunjun meja
Ngarambang hapan amban Balanga
Awae kuman batarang nyata
Baya bitie jatun babala.
 78. Kalute ampie katahin jadi
Katahin Nampui Jadi malihi
Amun nampayah je jatun ati
Baya manyundau je huang nupi.
 79. Jete manjadi kan ampung huang
Indu bapae magun mangganang
Aluh saritae je kilau hayang
Awi lalakkun Jata sangiang.
 80. Aluh nampui utus kalunen
Lampang saritae intu alam beken
Tarung sewut je malabien
[line missing].
 81. Narai kia asal tamparae [r conjectural]
Kidam indue manak nyariae
Lalau kalute sewut saritae
Nyangkelang kare je tundah kulae.
 82. Kidam indurut Ranying Hatalla
Balasang panatau lambang Palangka
Karuhei panduh labehun Jata
Narantang Nampui intan Kamala.
 83. Kalute asal bawi bahara
Bawi laluan Ranying Hatalla
Pantas panduh hatuen Jata
Intan singah labehu penda.
 84. Leteng arae je Nampui Nyai
Lampang tinai arae baganti
Intan Kambang Kamala sari
Singah rujin je lewu hai.
 85. Belum nangkenya rujin panatau
Lewun Jata balawang bulau
Dia bahelang gagenep andau
Atei kapehe jadi mahalau.
 86. Aluh saritae je kilau hayang
Indue bapae magun ingganang

Puna eka gagelan huang
Sining andau dia bahelang.

87. Baya saritae kilau mametas
Dengan kalunen tarang hapatas
Amun bapander hapan kalias
Baya tau hajamban behas.
88. Mahi amun angkat taharu
Sangkum kanatek bulan katelu
Malambung lampang atun hanjulu
Tarang gitan je uluh lewu.
89. Alah mangantung je tarung leteng
Nantali ulek je hatabeleng
Manjadi Jata tuntung tahaseng
Lentar Hatalla je tipeng bereng.
90. Amun katika buah kasusah
Dengan Nampui bereng inyarah
Behas inawur balaku dumah
Jete manjadi sahur parapah.
91. Manumun auh katika helu
Nyamah tau kan sahur lewu
Kare kula sambil gantau
Bara ngawa manyampai ngaju.
92. Sarita pandak je dia panjang
Nyarita kesah je Nampui Kambang
Mudahan umur je sama panjang
Tau tinai saritae lampang.
93. Selamat hasundau tundah pahari
Bakas tabela hatue bawi
Jata Hatalla manuntung asi
Sampai tuh kesah je Nampui Nyai.

10. Pahampangan

Language: Melayu Kutai. Transcribed by Philip Yampolsky.

Anak lah itik kasihan anak angsaku
Anak itik ya anak lah angsaku
Mari memakan
Mari lah memakan ya si lumut batu.

Ya basah lah titik kasihan air mataku
Basah titik ya air lah mataku

Ya bila ku ingat
Bila lah ku ingat ya anak si piatu.

Anak lah kepiting kasihan di lobang batu
Anak kepiting ya di lobangnya batu
Ya sudah di batu
Sudah lah di batu ya merayap pulang.

Diriku miskin kasihan lagi piatu
Diriku miskin ya lagi lah piatu
Ya sudah piatu
Sudah lah piatu ya melarat pula.

[A]pa lah guna, apa lah guna kasihan pasang pelita
[track 10 fades out here; the recorded performance continues:]
'Pa guna ya pasang lah pelita
Ya jikalau tidak
Jikalau lah tidak ya bersumbu kain.

Apa lah guna kasihan kita bercinta
Apa guna ya kita lah bercinta
Jikalau akhirnya
Jikalau akhirnya ya sekedar main.

Buang lah batu kasihan timbul kelapa
Buang batu ya timbul lah kelapa
Ya banyak lah udang
Banyak lah udang ya di Pasir Mayang.

Buang lah aku kasihan tidak mengapa
Buang aku ya tidak lah mengapa
Ya tiada orang
Tiada lah orang ya berkata sayang.