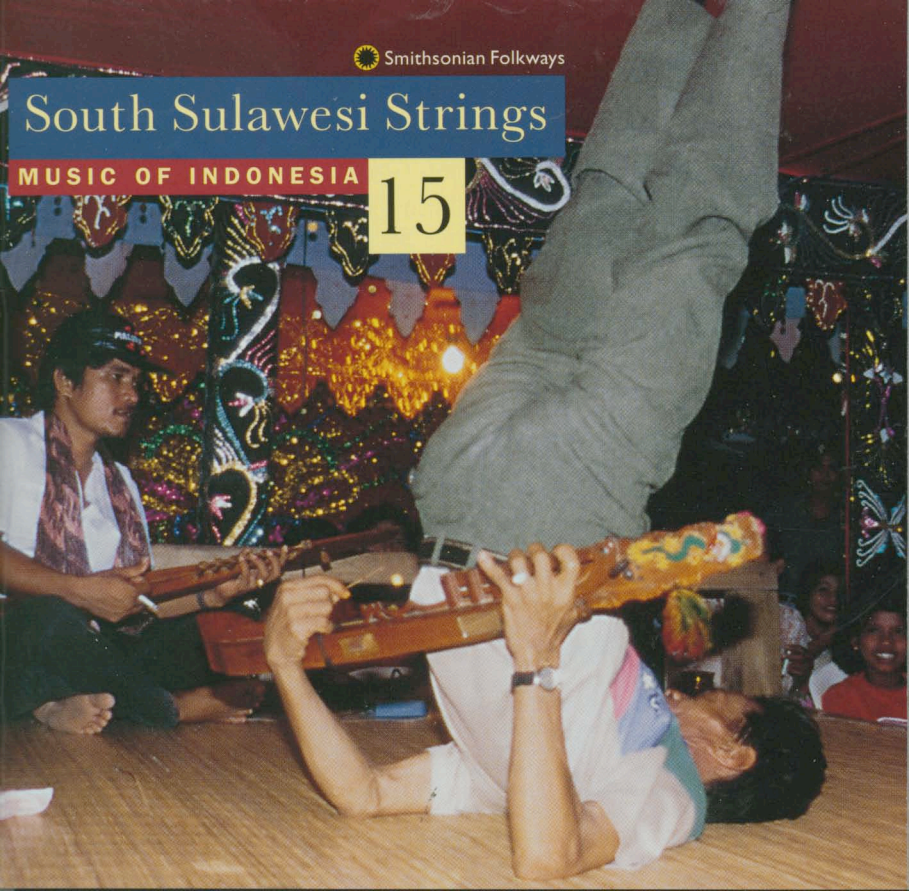
 Smithsonian Folkways

South Sulawesi Strings

MUSIC OF INDONESIA

15



MUSIC OF INDONESIA 15
South Sulawesi Strings

South Sulawesi is remarkably rich in string music. Among the instruments are the *kacapi* (a two-stringed, plucked lute), *gambus* (a plucked lute probably originating in Arabia), *mandaliong* (a keyed zither), and the violin. This album presents professional narrative and lyric singing with *kacapi* from the Bugis, Makasar, and Mandar peoples, along with informal, private singing with *kacapi* from the Toraja and driving Bugis and Kajang instrumental tunes. Also from the Kajang comes the quite different music of the *gambus*. And as contrast to the plucked lutes, the album offers, from the Bugis, mysterious violin duets, a violin trio with singers, and a lively ensemble of violins, *mandaliong*, flute, *kacapi*, and singers.

1. (Bugis) **Getti' Lampa** *Kacapi* trio 5:00
2. (Bugis) **La Tinulu La Kasiasi** (excerpt) *Kacapi* trio, male singer 9:08
3. (Kajang) **Four tunes** *Kacapi* solo 8:19
4. (Kajang) **Ati-ati Raja** (excerpt) *Gambus* solo, female singer 3:24
5. (Bugis) **Dendang Sia** Violin duo 4:59
6. (Bugis) **Lambang Sari Seddi'** Violin trio, male & female singers 9:37
7. (Mandar) **Tipalayo** (excerpt) *Kacapi* solo, male singer 4:25
8. (Mandar) **Sai Malayo** (excerpt) *Kacapi* solo, female singer 3:47
9. (Toraja) **Three songs** *Katapi* solo, male singer 4:07
10. (Makasar) **Paambi' Bulu'** *Kacaping* duo, male singers 9:50
11. (Bugis) **Gandung Sia** Violin duo 5:06
12. (Bugis) **Pajalenje'na** 2 violins, *mandaliong*, flute, *kacapi*, male singers 6:51

Recorded, compiled, and annotated by Philip Yampolsky.

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

All selections recorded in South Sulawesi in 1996.



Smithsonian
Folkways

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MUSIC OF INDONESIA

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

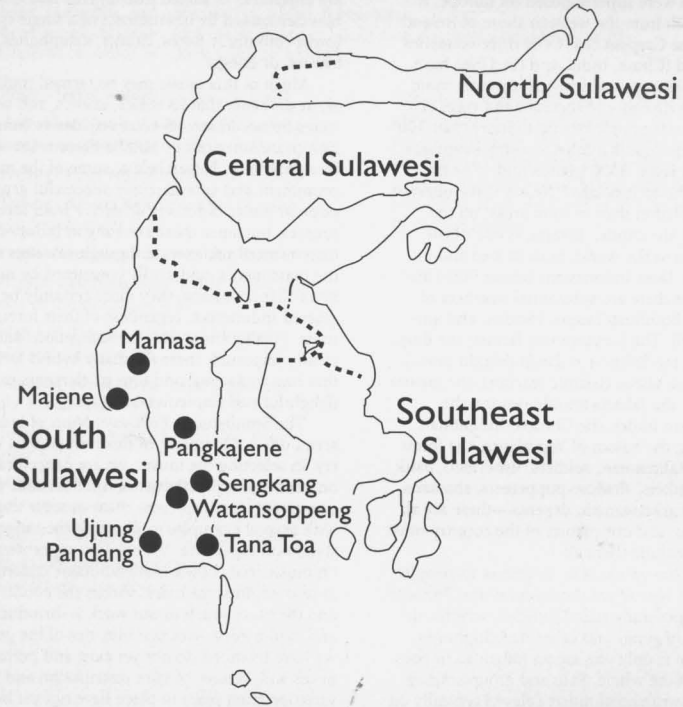
Indonesia's music is as diverse as its people. Best known abroad are the Javanese and Balinese orchestras generally called *gamelan*, which consist largely of gongs and other metallophones, but *gamelan* is only one aspect (albeit an impressive one) of the whole. Solo and group singing and solo instrumental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

flute, shawm, plucked or bowed lute, plucked zither, or xylophone) are found everywhere, 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 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

Island of Sulawesi, Indonesia



done. So our presentations and commentaries cannot presume to be definitive; instead they should be taken as initial forays into uncharted territory.

SOUTH SULAWESI

Sulawesi, formerly known as "Celebes," lies between Borneo to the west and the islands of Maluku ("the Moluccas") to the east. Sulawesi consists of four peninsulas extending from a mountainous central hub. (On the map it resembles, in the anthropologist Toby Alice Volkman's

vivid phrase, "a wind-blown orchid," with the peninsulas as petals.) Administratively, the island is divided into four provinces: Sulawesi Utara (North), Sulawesi Tengah (Central), Sulawesi Tenggara (Southeast), and Sulawesi Selatan (South). Of the four, South Sulawesi, which covers the southwestern peninsula and a part of the central mountain region, has the largest population and the highest population density.

Most of the population of South Sulawesi is concentrated in the plains and cities of the peninsula's southern half. In this part of the province, there is little left of a once-extensive

forest. Instead one finds rice-fields: wet rice in the lowland interior, dry rice in the arid far south and the mountains near the west coast. The people are for the most part farmers, but groups living along the coasts tend also to work at fishing and maritime trades, and South Sulawesi is famous for its traditions of navigation, shipbuilding, and piracy.

The largest ethnic group in the province is the Bugis, currently thought to number between three and four million (Pelras 1996). The Bugis live mainly in the central region of the peninsula and in the northeast all the way up to the border with Central Sulawesi. The second largest group (about two million) is the Makasar people (frequently spelled with two *s*s), whose homeland is the far south of the peninsula, including Ujung Pandang (formerly Makassar), the port city that is now the capital of the province. Many Bugis also live in Ujung Pandang.

Both the Bugis and the Makasar are fervently Muslim. A third, smaller Muslim group (about 400,000) is the Mandar, living on the west coast north of the Bugis region. Other Muslim groups, smaller still, also inhabit the province, among them the Duri, the Massenrempulu, and the highly conservative Kajang, who live in an enclave in the extreme southeast, surrounded by Makasar.

There are many resemblances in language and culture among the various Muslim peoples of South Sulawesi. In the case of the Bugis and Makasar, the similarities have led some scholars, including some native to South Sulawesi, to suggest that the two peoples and cultures are now practically indistinguishable; some of these writers use the term "Bugis-Makasar," or even "Bugis"

alone, to designate the modern culture. Our own experiences in South Sulawesi do not support this conflation: the two languages are mutually unintelligible, and musically the groups have distinct idioms and culturally specific traditions. It does seem to be true that Indonesians outside Sulawesi often lump all the South Sulawesi Muslims together as Bugis, and Christian Pelras observes (1996) that some non-Bugis will identify themselves as Bugis if they are living or traveling in other parts of Indonesia or abroad. Presumably they feel it's not worth the effort to specify their own smaller group since few people will have heard of it.

The Toraja, who live in the mountains in the northern part of the peninsula and number around 500,000, now stand somewhat apart from the lowland groups. According to 1976 figures (Crystal and Yamashita 1987), about 60% of the Toraja are Christian, 10% are Muslim, and 30% follow *aluk to dolo*, a form of traditional Toraja religion that in 1969 was recognized by the Indonesian government as a sect of Hinduism. The term "Toraja" was used by the Bugis, and later by Dutch administrators and ethnographers, for most inhabitants of the mountains of northern South Sulawesi and the Central Sulawesi hub, but the Central Sulawesi groups are now known by their own ethnonyms (Pamona, Kulawi, etc.), while "Toraja" is typically used only for (and by) the people in South Sulawesi. The traditional villages of the Toraja and their impressive mortuary rites today draw many tourists, particularly to the area of the Sa'dan river around Rantepao and Makale. The Toraja whose music is heard here are a distinct

but related group, living in the Mamasa region to the west of the Sa'dan.

MUSIC IN SOUTH SULAWESI

In South Sulawesi, as in many parts of Indonesia today, young people are in general more interested in urban popular music than in the sorts of "traditional" music (in the sense we gave the term above) that are heard in this album. Among the young of the province, *dangdut* recordings, sung in Indonesian and produced mainly in Jakarta, are popular everywhere, particularly with Muslim youth, regardless of their ethnic group. *Dangdut* produced in Ujung Pandang and sung in the Bugis or Makasar languages is popular in those ethnic groups only. Indonesian-language *pop* and *rock* (specific styles of popular music with Western instrumentation and, unlike *dangdut*, no Middle-Eastern or Indian flavor) cross ethnic lines, but they have somewhat narrower and often more upscale appeal than *dangdut*, while the audience for English-language popular music tends to be affluent, with cosmopolitan aspirations. At weddings, where families try to put on as impressive a display as they can manage, some form of *dangdut* or other popular music, be it only a karaoke setup or a single electric organ, is virtually obligatory in cities and, more and more, in villages as well.

But this is not to say that traditional music has died out. It is true that some of the kinds of music-making described in older ethnographies are no longer encountered, but others are still strong, and some of these may in fact be new developments over the past century. Large wed-

dings or ones mounted by traditionalist or aristocratic families typically have some form of traditional performance along with a *dangdut* or *pop* band. Some young people study traditional dances in private or group classes and perform them at weddings and national holidays. Middle-aged and elderly listeners continue to love the older forms, and at occasions where their taste dominates (for example, at circumcisions, community festivals, rituals, and holiday celebrations) it is usually traditional music that is heard. To reach this audience, some local radio stations now include traditional music in their programming, though typically for only an hour or two in the week. (Three of the groups heard in this album—in tracks 1, 2, 5, 10, and 11—have regular radio slots.) Moreover, while there are few areas where no one has heard popular music on radio or cassette or seen it on TV, there are many where traditional genres still prevail, in some cases because of local conservatism, in others perhaps because the inhabitants cannot afford either to buy the instruments and amplifiers of popular music themselves or to import musicians from elsewhere to play at their celebrations.

Much of the traditional music that is strongest today ("strongest" here meaning that it commands frequent performances and an appreciative audience in many localities) is the province of professional or semi-professional musicians and is performed at village domestic occasions such as weddings, circumcisions, and celebrations held to fulfill a vow. (People will often vow that if some hoped-for event occurs—if my wife conceives; if my child passes the test—they will hold a celebration and invite

musicians to entertain.) Within this category of professional music fall many genres of vocal music accompanied by stringed instruments.

Professional performance using stringed instruments is most extensive—that is, it exhibits the greatest variety of ensembles and genres, and the largest repertoire of compositions—among the Bugis. A common entertainment at village events is a group of two or more singers, accompanying themselves on the plucked lutes called *kacapi*; another is the same sort of group using violins (*baola*) instead of *kacapi*. Typically, *kacapi* ensembles accompany narrative songs—accounts of historical events, heroic legends, edifying tales (as in track 2 here), comic or bawdy stories—while violin ensembles accompany non-narrative verses of lament, advice, proverbs, or romantic longing (track 6). Not all of the string music is vocal accompaniment: instrumental sections may occur within a narrative, and pieces without singing may introduce or alternate with songs (tracks 1, 5, 11). In addition to their songs and instrumental pieces, *kacapi* groups may also insert comic and acrobatic routines, called *atraksi* (“attractions”), into their performances.

Violin may accompany narratives as well as non-narrative verses, but narratives are sung and accompanied by a single performer only, not by an ensemble. (Narratives may also be sung without any accompaniment.) Another plucked lute, *gambus*, is normally played solo, with or without singing by the player; a few small frame drums may be added to provide a rhythmic framework. *Kacapi* is also played solo: itinerant bards, beggars, and medicine salesmen at markets and on

streetcorners sing narratives and non-narrative verses to their own *kacapi* accompaniment. (These uses of *kacapi* and *gambus* are found among other South Sulawesi peoples as well, not only Bugis.)

The Bugis ensembles mentioned above are homogeneous: only one variety of instrument is used (plus singers, and leaving aside the drums that may support *gambus*). Mixed ensembles also occur. Often a flute or keyed zither (*mandaliong*) joins (or joined: both instruments are rarely heard these days) with one or two violins and singers. The most heterogeneous Bugis ensemble we know of consists of singers, two violins, flute, *kacapi*, keyed zither, and *gambus*. (This instrumentation, minus only the *gambus*, is heard in track 12 here.) For mixed ensembles, the song-texts are typically non-narrative verses.

In a separate category is the mixed ensemble known as *simfoni* (or *orkes*) *kacapi*, a creation of the 1970s designed to make Bugis traditional music more impressive and thus more acceptable to modern urban audiences. The instrumentation is multiple *kacapi* and multiple flutes, together with drums, other percussion, and singers. The traditional quality of *simfoni kacapi* rests more in the instruments and the costumes than in the music itself: most of its repertoire consists of songs arranged in the Western idiom and sung in the Bugis language (or in Indonesian). *Simfoni kacapi* is popular with affluent audiences in the cities of the Bugis heartland; it is nonexistent in rural areas.

The Makasar have professional ensembles of two singers (rarely more) accompanying themselves on plucked lutes (*kacaping*, track 10); they

do not include the clowning and contortions of Bugis *kacapi* groups. The songs are usually comic stories or, less frequently, historical narratives. There is, as well, a now-rare Makasar genre called *sinrilli*, in which a performer plays a two-stringed fiddle (resembling a Javanese *rebab*) while singing extended narratives on historical or heroic themes. Among the Kajang, musicians play plucked lutes (*kacapi*, track 3; *gambus*, track 4) singly or in pairs; they sing with the *gambus* (non-narrative verses) but rarely with the *kacapi*. The Makasar also have *gambus*, played solo or in pairs, with vocal and frame drums.

Mandar *kacapi* performances (tracks 7, 8), like the Makasar ones, involve singers accompanying themselves, without the Bugis *atraksi*; but the texts may be non-narrative as well as narrative, and the Mandar sound, both vocally and instrumentally, is like nothing in Makasar. (Listeners to track 7 may feel it is like nothing on earth.) In the Mandar genre called *sayang-sayang*, male and female singers trade teasing or flirtatious verses, to guitar accompaniment. (An example of *sayang-sayang* will be included in volume 20.) This latter genre is probably one source, along with the national popular music *kroncong* (see volume 2 of this series), of the professional urban *los quin* ensemble, which is essentially a string band (violin, guitar, ukulele, plus optional additions such as a string bass) that plays songs in the modern *kroncong* idiom sung in Makasar, Bugis, or other South Sulawesi languages.

There are, additionally, traditions of non-professionalized recreational string music. The modern professional Makasar genre of sung narratives accompanied by plucked lute (*kacaping*) is

thought to grow out of an earlier practice of playing the lute simply to fill up a period of solitude out in the rice fields or in a quiet house. The Kajang and Toraja forms of this lute are still used in this way (tracks 3, 9), and the Makasar *kacaping* (and corresponding instruments in other groups) may be as well, though this was not reported to us.

And, finally, there is string music for ritual purposes. A two-stringed bar zither was in earlier times used by the Toraja for shamanic curing, but it is now rare. The Toraja spike fiddle *geso'-geso'* was formerly played at funerals; this practice is now extinct, but the instrument is still played for curing usually in groups of two or three, without singing.

The proliferation and prominence of string music in South Sulawesi is not matched elsewhere in the island. The instruments do exist in the other provinces: the guitar is ubiquitous, *gambus* is common in Muslim areas, and other plucked lutes, bowed lutes, and the bar zither are or were found in scattered locations throughout Sulawesi. But only in South Sulawesi have these instruments come to figure in so many genres and ensembles and to play such a dominant role in recreational music. (Or perhaps—though this seems much less likely—it is only in South Sulawesi that the instruments retain a prominence that they formerly enjoyed everywhere.)

String music is not, however, the only important form of music in South Sulawesi. Islamic devotional music, with male unison or heterophonic singing accompanied by frame drums, is widespread in Muslim groups. The Makasar dance *pakarena*, performed at weddings

and other celebrations, is well known, even outside South Sulawesi; it alternates passages sung by a unison female chorus and a male song-leader with periods of wild instrumental music dominated by a pair of drums and a shawm (*puwi'-puwi*). The dance this frantic drumming accompanies is remarkably slow and languid. The same Makasar ensemble, without dancers, plays on and off around the clock for the many days of a big wedding. Percussion ensembles also play for dance among the Bugis, Mandar, and Toraja. (The shawm that plays for *pakarena* is not found outside the Makasar group and those Bugis who live very close to the Makasar region.)

Twenty-five years ago, in a brief, pioneering survey, Sumaryo L.E. wrote that the most prominent instrument in South Sulawesi was the bamboo flute. Whether or not this was true at the time, it is certainly not true now. The flute today has a comparatively restricted role. Ensembles of long flutes and singers play for funerals and memorial services among the Kajang and the Toraja; the Toraja also use these flute ensembles for curing rituals (in alternation with the *geso'-geso'* groups mentioned above). Shorter flutes may play together with stringed instruments in Bugis music. Aside from these instances, the flute in South Sulawesi is a solo instrument, played in solitary or private contexts. Single and double clarinets are also solo instruments of this sort.

Single gongs or a pair of them occur in some ensembles, but melodic gong-rows such as one finds in Java, Bali, and Kalimantan are very rare in the South. Xylophones are also rare.

To conclude this sketchy overview, we should mention two other types of music in

South Sulawesi. In contrast to the unison and heterophonic choruses mentioned earlier, Toraja sing in a polyphonic style, with a melodic soloist weaving around a choral drone. And, probably in the 1930s, in Makassar (as Ujung Pandang was then known), a type of popular orchestra developed that overlaid Western melodic instruments such as violin and clarinet on an Indonesian/Islamic percussive base of frame drums, bamboo clappers, and rhythmic (non-melodic) gongs. This ensemble, now called *orkes toriolo* ("old-time orchestra"; this presumably was not its name in the 1930s), still survives, very tenuously, in Ujung Pandang.

The strings

The plucked lute called variously in South Sulawesi *kacapi* (Bugis, Mandar, Kajang), *kacaping* (Makassar), and *katapi* (Toraja) belongs to a family of lutes widely distributed in Indonesia. In its typical South Sulawesi form, the neck and body of the instrument are carved from a single piece of wood. In the carving, the resonating cavity is left open at the back (the side away from the strings); the cavity is then closed with a separate wooden panel in which several holes have been made. In South Sulawesi, these instruments always have two strings.

The dimensions of these South Sulawesi lutes vary from group to group. The Bugis and Makassar models have become more or less standardized at a body length of roughly 85–95 cm, a string length of ca. 45–47 cm, and a width (at the widest point) of 7–9 cm. The Kajang instrument we saw was about this size; the Toraja instrument was slightly smaller, and the Mandar

instruments were quite a bit bigger. (See the "Commentary on the Selections" for more precise measurements of some of these instruments.)

Similar lutes are found in what may be called the "northern tier" of Indonesia, from Sumatra across Kalimantan to Sulawesi. Their shallow, wood-topped, flat-bottomed or open resonators, with sides rounded but not voluptuously curved like those of a guitar or violin, have given rise in organology to the descriptive term "boat lutes." It is striking that many of these boat lutes have similar or identical names, both in Indonesia (*hasapi* and *kulcapi* in North Sumatra; *sape'*, *sampeq*, *sapi*, *konyahpi* in Kalimantan; *kacapi*, *kacaping*, *katapi* in South Sulawesi) and elsewhere in Southeast Asia (*kudyapi* in the Philippines; *chapei* in Thailand and Cambodia). (Recordings of Kalimantan lutes can be heard on volume 13 in this series; recordings of the Toba Batak *hasapi* are on volume 4.) The name is also 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 *kecapi* is not a lute at all, but a board zither.

A distinctive feature of the South Sulawesi boat lutes is that the strings are not stopped against the neck of the instrument, but instead against a row of five or six round finger-posts carved integrally from the neck and soundboard. The row of posts resembles jetty piles extending out from the neck onto the soundboard. These posts are much taller than the frets on, say, a guitar. The tallest we saw (on the Mandar *kacapi* heard in track 7) was 7.7 cm, and we saw none shorter than 3 cm. The strings run above the

tops of the posts to an equally tall bridge and fastening-post, also of a piece with the soundboard. This system of finger-posts is not found in the other Indonesian boat lutes, in all of which the strings are stopped directly against the neck and run 0.5–1 cm above the soundboard. Interestingly, though, the *kudyapi* of the Philippines does have finger-posts.

The *gambus*, while still a plucked lute, is not a boat lute; in shape its resonator is often said to resemble a split pear. (But see the commentary on track 4.) The instrument is found in Muslim communities throughout Indonesia (indeed, throughout Southeast Asia). It is strongly associated with Islam, and 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 violin and guitar in South Sulawesi are the ordinary European instruments. Often these are made in Indonesia, Singapore, or elsewhere in Asia. (But not always: according to a label affixed inside, the violin played by the leader of the group heard in track 6 is a copy of a 1721 Stradivarius, "made in Germany specially for T.M.A. Ltd.")

The keyed zither known in Bugis as *mandaliong* (also *mandolion*) has two, three, or four strings which are stopped by key-bars like those on manual typewriters. Typically, a player strums

the strings with the right hand and depresses the keys with the left. One cannot play chords on it: the strings are tuned identically and the bars stop all strings at once. The *mandaliong* heard in track 12 is missing four keys in the upper octave; if those were restored the total would be twenty-four keys, producing a chromatic scale across two octaves. Another instrument we saw had sixteen keys and produced a complete chromatic scale through one octave and up to the perfect fourth above. The *mandaliong* originated in Japan, where it is now obsolete. It was invented during the early years of the Taisho period (1912–1926), and in Japan it is accordingly called the *taisho-goto* (“Taisho stringed instrument”). It is still played in Pakistan, with the names *banjo*, *benjo*, or *mandolin*, and in South India, with the names *bulbultala* or *bulbultarang*. (This information comes from the articles on *taisho-goto* in the *New Grove Dictionary of Musical Instruments* and on Pakistan in the *New Grove Dictionary of Music and Musicians*.) Presumably, Japanese shopkeepers and traders spread the *taisho-goto* to other parts of Asia in the years before World War Two. In Indonesia it is known not only in Sulawesi but also among the Minangkabau in West Sumatra. It is now relatively rare in Sulawesi but not extinct; until ten or fifteen years ago new instruments were still being made locally. (The *mandaliong* in track 12 was made in Patojo, near Watansoppeng.)

For information on other stringed instruments of South Sulawesi not heard in this album—the Toraja spike fiddle *geso'-geso'* and its vanished Bugis counterpart, *keso'-keso'*; the *rebab*-type fiddle used in Makasar *sinrilli'*; and the bar

zithers—we refer the reader to Walter Kaudern's standard work on Sulawesi instruments.

Sulawesi in our series

When we arrived in Sulawesi, we did not know what we would record. There were only a few genres on our must-get list: Makasar *kacaping* (track 10), *pakarena* drumming, some form of Sulawesi guitar, and a Bugis mixed ensemble of the sort that appears in track 12 here. Beyond that, we didn't know what we might find; having read Sumaryo, we were expecting flutes. What we found, as you will have gathered, was strings in spades, and what we wound up producing is one album on the string music of South Sulawesi alone and another (volume 16) on other instruments and ensembles from various parts of the island. In the final album of the series (volume 20), devoted to guitars all over Indonesia, South Sulawesi will make another appearance.

This arrangement causes music from several ethnic groups (Kajang, Makasar, Mandar, Toraja) to be spread across two albums. We decided to organize the selections in this way—sorting by 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. (Incidentally, we have followed the same principle in our treatment of Kalimantan in

volumes 13 and 17, and again, responding to the prominence of strings in certain parts of Kalimantan, we have ended up with one album for strings and another for everything else.)

Our *South Sulawesi Strings* album presents music from five ethnic groups: the Bugis, Makasar, Toraja of the Mamasa region, Kajang, and Mandar. Our focus is the “unity and diversity” of approaches to the stringed instruments and the string-and-voice combination and the variety of scales and melodic and rhythmic ideas that may be found in a comparatively small geographical compass. Professional narrative and lyric singing to *kacapi*-type lutes is heard from the Bugis, Makasar, and Mandar, along with informal, private singing to the same instrument from the Toraja and driving instrumental tunes on *kacapi* from Bugis and Kajang. Again from the Kajang we hear the quite different music of the *gambus*. And, as contrast to the plucked lutes, we offer three violin-led Bugis ensembles, one of them including *mandaliong*. The melodic and rhythmic character of this bowed-lute music seems to us markedly different from that of most of the music for plucked lutes.

The majority of our selections come from the Bugis. This in part reflects the great importance of strings in Bugis music. It also reflects the circumstances and contingencies of our recording trip (where we happened to go, what information we managed to gather, how much time we had, and what musicians happened to be available) and our assessments of which genres and instruments (among those that we could record) would work most successfully for our album. For example, if we had had more time or better luck we

might have been able to record two other genres and instruments that clearly fall within the scope of the album: *sinrilli'* from Makasar, and some form of the rare bar zither. But as it is we did not succeed in locating strong performers of these traditions who were still active in the rural context. (A third genre that is equally appropriate, music for the Toraja one-stringed fiddle *geso'-geso'*, can be heard on two other published albums, so we don't feel quite so remiss in omitting it here; see below under “References.”) As always, then, we must remind the listener that there is more music out there—more instruments, more groups, more genres, more local variants and styles—than we could hope to represent on one or two CDs.

REFERENCES, FURTHER READING, AND OTHER RECORDINGS

Listeners who want the texts (without translations) of the songs heard in this album 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 15, Smithsonian Folkways Recordings, Center for Folklife Programs & Cultural Studies, 955 L'Enfant Plaza, Suite 2600, Smithsonian Institution, Washington, DC 20560, USA. The texts will also be posted on our website: www.si.edu/folkways/40453.htm

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Recordings. Dana Rappoport has produced (1995) an exemplary CD on music of the Toraja: *Indonésie, Toraja: funérailles et fêtes de fécondité* (Chant du Monde CNR 274 1004). The CD includes some music of the *geso'-geso'* (one-stringed fiddle). So far there is nothing else from South Sulawesi on CD. A 1973 Folkways LP by Eric Crystal, *Musik of Sulawesi, Celebes, Indonesia* (Folkways FE 4351), also features music of the Toraja, including *geso'-geso'*; the album is still available (on cassette and CD) from Smithsonian Folkways. Finally, a good album from the Société Française de Productions Phonographiques, *Les musiques de Célèbes, Indonésie: musiques toradjâ et bugis* (SFPP AMP 7 2906) was issued in the mid-1970s and is now out of print. It features Toraja music and music of several Muslim groups in South Sulawesi. The string music on the album includes the *simfoni kacapi*, a song with violin, and an excerpt from a narrative sung by Yusuf Landong, whom we heard twenty years later playing *kacapi* and selling medicine in a market in Pangkajene (Sidrap).

COMMENTARY ON THE SELECTIONS

1. Getti' Lampa — 2. La Tinulu La Kasiasi (excerpt)

Bugis *kacapi* ensemble with vocal (track 2), from near Pangkajene (Kab. [Kabupaten] Sidenreng–Rappang). Abdul Halim (*kacapi* [center] and vocal); La Podding [right] and La Mamma (*kacapi*).

The group. This is the typical music one would hear today at a village or small-town wedding or celebration in the Bugis heartland. The performing group here is led by Abdul Halim, the most popular *kacapi* player and singer in the region known as Sidrap. In his home territory, Abdul Halim is a star; he performs regularly on local radio and has recorded several cassettes for a local (Pangkajene) producer. His group normally consists of three *kacapi*-playing singers (including himself) and another performer who makes a show of playing and singing but whose real function is clowning and contortions. There is also a sound man (one of Abdul Halim's sons) who sets up the amplifying equipment. The personnel of the group is variable: substitutes fill in if one of the regular players is unavailable, and others may simply show up at an event and attach themselves to the group for the night. Other *kacapi* groups may have fewer members, or perhaps more (though we have not heard of groups larger than four). Two musicians is probably the minimum if the host wants to impress his guests—just one would seem like a medicine pitch.

The show. Performances by Abdul Halim's group

begin around 8:00 at night and end around 3:00 in the morning. Usually they take place outdoors, with the performers seated on a makeshift stage. A plastic sheet or tarpaulin is spread out as a roof in case of rain. The audience—men and women, adults and children—crowds around the front and sides of the stage. One or two public-address horns are set up on trees or posts and connected to an amplifier run off a car battery. Two microphones are plugged into the amp: one is an ordinary microphone for the singer, and one is a small car-radio speaker, called a *spul* (i.e., spool) that is strapped onto the lead *kacapi* and functions as a microphone. Both microphones move from musician to musician in the course of the performance. The sound system blares out the sounds of the singer and the lead *kacapi* in tooth-loosening low-fidelity and renders the other musicians inaudible.

The essential material of a *kacapi* performance is narrative songs, *curita*, but the group intersperses these with a variety of other material to keep the audience interested. Instrumental pieces (track 1), called *getti' lampa* (*getti'* means "plucking" [Indonesian: *petikan*], and *lampa* means "unattached" [Indonesian: *lepas*], that is, not tied to a particular story), may be played independently or inserted into a narrative as an interlude. Non-narrative songs, *elong lalo* (*elong* refers to the stanza form; *lalo*, in this context, means, again, "unattached"), often comic, are performed at the start of a program, before the *curita* begin, and may appear again later. During the *elong lalo*, or in an instrumental interlude in a narrative, the musicians may play with comically exaggerated movements, or the musician-clown

may do one of his *atraksi* routines.

La Oddi, a thin, morose-looking man in his fifties who was the group's regular clown in 1996, specializes in contortions. He begins with squirming, writhing movements. (A spectator commented that he moved like an eel. Another clown we saw was known for twitching like a catfish.) Eventually he puts one foot up behind his neck and wags it in time, then he takes his cap off with his foot and, holding it in his toes, wipes his brow and smooths his hair with it. He strums his *kacapi* all the while. His most complicated routine involves several other players. He starts by playing the *kacapi* behind his back; then he lies on his back, still playing; then he folds himself in half and locks his legs behind his neck. Another player steps up and spins him around on his back. The other players pretend to think La Oddi is dead (he has stopped playing his *kacapi*) and try to revive him. Eventually Abdul Halim sits on La Oddi's doubled-over body, and another player (La Podding) climbs onto Abdul Halim's shoulders; both continue to play. The lack of dramatic motivation for this tableau seems to bother no one. (Abdul Halim, who was born during the Japanese occupation of 1942–1945, says he is embarrassed to be doing such things on stage at his age, but it's what the public wants.) After a while the music stops and they dismount and unscramble La Oddi, who then lies inert on the stage. The players converse. Call a doctor. No, call a *dukun* [a specialist in magical cures]. What happens if I poke him *here*? Oops, guess he isn't dead after all. And so on, for fifteen or twenty minutes. The audience is in heaven.

For all his importance to the show, and despite his persona as a *kacapi* player, La Oddi's role in Abdul Halim's group is not musical. When we arranged to make our recordings, which were to be sound recordings only, without video, Abdul Halim saw no reason to include La Oddi in the session.

Besides the clowning, there are still other items on the program, apart from the sung narratives that are the heart of the genre. Abdul Halim has a ribald story, featuring animal noises, that he tells without music, and another comic one that he sings without *kacapi*, in the style of Muslim devotional singing (*barzanji*), but in the Bugis language, not Arabic. La Podding has perfected a technique for making his *kacapi* sound like an electric guitar. Half in homage and half in parody, he performs songs associated with national *dangdut* stars (Rhoma Irama, Mansyur S.) as well as local Bugis-language *dangdut*. (An example of this *kacapi-dangdut* will be included in volume 20.)

As for the *curita* themselves: the most popular categories of story are ones concerning the events of the Indonesian Revolution (1945–1949) or the long period of separatist rebellion in South Sulawesi (1950–1965), and tales of love. Legends and stories with an instructive moral (as in track 2) are also sung. The stories are typically not comic, though jokes and clowning may be interpolated. By and large, we were told, it's "old people" who like the historical tales; the young want to hear about love. Indeed, Abdul Halim told us of a performance where he sang many tales of the revolution and rebellion, to the delight of the older audience;

but the younger people were disappointed, so they hired him to come back again another night and sing love stories.

History. Based on interviews with several musicians, we can offer a tentative account of the emergence of the professional Bugis *kacapi* ensemble. It seems to be a relatively recent phenomenon, dating only from the 1950s or 1960s. (Lammu', one of the violinists heard in tracks 5 and 11, who lives, like Abdul Halim, in the Sidrap region, told us that it was Abdul Halim himself who made *kacapi* popular there.) Before that time, the *kacapi* was played mainly for private amusement in idle moments, or as a solo instrument accompanying narrative.

According to La Sakka Side', the director of the mixed ensemble heard in track 12, when he began playing (probably around 1950 or a few years before), the standard entertainment at weddings and other celebrations was an ensemble of four violins and singers, with possibly a flute added. The *kacapi* did not play in this ensemble, but it might be played in intervals, when the violin group took a break. (La Sakka said that the *mandaliong*, like the *kacapi*, also played only in intervals, not with the violins; but others said the *mandaliong* could join the violin ensemble.) In those days, La Sakka told us, there was only one piece, called *Kandope*, in which violin and *kacapi* played together. The melody string of the *kacapi* was tuned to the same pitch as the second violin string, counting the highest-pitched string (in the West, the E string) as the first. (Nowadays the *kacapi* melody string is tuned to the violin's third string, and the *kacapi* drone string to the

violin's fourth or lowest-pitched string.)

Abdul Halim began playing *kacapi* in the mid or late 1960s. He recalled that at that time—perhaps fifteen years after the period described by La Sakka—there were ensembles of violin, singers, *mandaliong*, flute, and *kacapi*. This is precisely the instrumentation of La Sakka's group in track 12, where the *kacapi* plays a back-up, rhythm-section role. It seems plausible that when the *kacapi* was first incorporated into ensembles it took just this sort of secondary role, developing into the leader of its own ensemble only later.

Today, the large mixed ensembles are rather rare; the smaller ones are slightly more common. Groups of violins and singers still perform frequently, but *kacapi* ensembles have succeeded in establishing themselves as a strong alternative. If you ask a violinist, he will say violins are more in demand than *kacapi*, but others say the *kacapi* is winning out. "Violinists are all old," we were told at a radio station in Sidrap. "Young people play *kacapi*."

The music. Abdul Halim told us that Bugis violinists have to study with a teacher to master their repertoire. (This seems generally to be true, though the leader of the group in track 6 claims to have had no teacher.) *Kacapi* players and singers don't, he said: they pick up their art by ear. At one of Abdul Halim's performances we saw something that supported this: while the group was playing, a man seated in the audience brought out his own *kacapi* and began to play along as though working out the tune.

An intriguing piece of information that we

were unable to confirm from observation (but other researchers should explore!) also came from Abdul Halim. When we asked about tunings for *kacapi*, he said (in effect) that there are a number of tuning classes, depending on the relation of the melody string to the drone string. He gave four possibilities: the melody string can be tuned so that its pitch matches that of the unstopped drone string when the melody string is stopped on the first, second, third, or fourth finger-post (counting as the first post the one closest to the pegs, at the far left of the row of finger-posts if the player strums with the right hand). He ruled out tuning the melody string to match the drone at the fifth or sixth posts. Tuning them so that both have the same open, unstopped pitch is only done in the Bone region, he said, where they don't use a drone at all and the melody is played with both up- and down-strokes.

These tuning classes are also repertoire classes. If we name the tunings after the finger-post that produces the drone pitch on the melody string, Tunings One and Two are used for narratives (*curita*) and the instrumental tunes that are inserted into them, Tuning Three is used for *dangdut* songs (like those La Podding plays) and "new songs," and Tuning Four is for *elong lalo* and other "old songs."

Abdul Halim's favorite *kacapi* is 84.5 cm long from end to end, and 7.5 cm wide at its widest point; the string length is 46 cm. These are typical measurements for modern instruments. Older instruments, we were told, were much larger for men, but smaller for women, and they had only five finger-posts. Modern *kacapi* among the Bugis (and Makasar) have six finger-posts.

The selections.

1. Getti' Lampa

Track 1 presents two instrumental tunes (*getti' lampa*), which can be played on their own or inserted into a narrative. The first is *Derek-derek*; the title of the second was given as both *Sereang* and *Belawa*. These are in Tuning Two: if we call the drone pitch C, then the open tone of the melody string is the A below C, and the stops or finger-post pitches are (in ascending order from the open tone) B C D E F# G#. All seven tones are used.

The first tune is really a simple succession of sustained tones (C D E D C) played by the left and right *kacapi* and melodically and rhythmically decorated by Abdul Halim (center). We can describe its construction as modular: the same musical event (more or less) occurs first on one pitch, then on another, then on another. The second tune is also modular: a set of distinctive melodic motives is played at different pitch levels. In between statements of these motives is connecting tissue played with considerable variation. The sequence of pitch levels for the main motives appears to be determined spontaneously by Abdul Halim. The relation between the three players is heterophonic: it does not seem to matter if they do not play precisely the same motive or figure at the same time. But Abdul Halim is clearly the leader. The others may jump the gun and start to move to the next motive, but if Abdul Halim is not yet ready to shift they must rein themselves in and wait for him.

2. La Tinula La Kasiasi (excerpt)

Track 2 is an excerpt from a moral tale about two brothers, La Tinulu and La Kasiasi. One has achieved an education and is a diligent worker; the other is too lazy to work and has never learned to read and write. Hoping to lead an easy life, the lazy one asks for the hand of a rich man's daughter, but he fails in his suit because in order to marry he has to be able to sign his name. The story is told in a succession of (mostly) eight-syllable lines, without a fixed rhyme scheme or stanza pattern. The performance opens with an introductory melody called *Getti' Ma'kenre'*; when the story begins the players change to the melody *Amba' Belawa*. The *kacapi* tuning is the same as in track 1. The vocal scale diverges somewhat from the instrumental in the upper pitches: in ascending order it is (roughly) B C D E F G A.

The melodies in track 2 do not have the modular construction we heard in track 1. *Getti' Ma'kenre'* is a fixed melody, made up of an unvarying sequence of distinct phrases or motives, without substantial variation from one statement to the next; each phrase appears at only one pitch level. *Amba' Belawa* is a loose sequence of accompanied vocal phrases, extensively varied to accommodate the changing text, and some more stable phrases for instrumental interludes.

3. Four tunes

Kajang *kacapi* solo with brief vocal, from Ds. [Desa] Tana Toa (Kab. Bulukumba). Laling (*kacapi* and vocal).

The Kajang are a small Muslim group living in the southeastern corner of the South Sulawesi peninsula. They speak Konjo, which the linguist

J. Noorduyn considered a dialect of Makasar. The spiritual center of Kajang culture is in Desa Tana Toa, a village of some 3800 inhabitants, 2800 of whom live in a special restricted area (*kawasan*) under the authority of the Kajang spiritual leader, the Amma Toa. In the *kawasan* there is a deliberate withdrawal from the temptations of modern life, reminiscent of the Amish in the United States. Some perhaps trivial examples (though they are ones that Kajang themselves cite to outsiders) are that everyone must wear black clothing, and electricity and bright lights (including flash attachments for cameras) are forbidden.

We recorded a few types of Kajang music. Most striking is the music called *basing*, featuring two long flutes and two female singers, which is played at funerals and memorial services; two immensely sad *basing* pieces will be found in volume 16 of this series. For entertainment, Kajang play *kacapi* (as here) and *gambus* (track 4). Neither the *kacapi* nor the *gambus* player we recorded lives in the *kawasan*, and we do not know whether this entertainment music may be played there or is only heard outside.

We were told that the *kacapi* is played to "unburden one's spirit," as private entertainment to fill up empty time; but the drive and virtuosity of the music in this track, plus the couplet sung at the very end, suggest clearly that at least this player performs for an audience. (The couplet is actually the first half of a standard Bugis quatrain recited on parting. Loosely, the whole quatrain says: "When we part, don't remember bad things. Think of me as sugar, and I will think of you as coconut" [that is, two tastes that are delicious together].)

The four tunes here are: *Kadopi'*, *Kobbi' Langkara*, *Kobbi' Tari-tarian*, and *Kobbi' Malehang*. (During the second one, the listener is treated to thirty seconds of canine commotion, one of the joys of field recording.) The first is a fixed sequence of motives played with ad lib repetition and minor variation. If the drone is C, the scale (ascending) is B C D E. The other three tunes, which add two more pitches (G at the bottom and F# at the top), consist of freely-ordered short figures without much melodic definition. The propulsive rhythm of the playing brings an individual pitch, interval, or scale-segment briefly into focus, then rushes on to another.

The instrument here has six finger-posts. The length of the body is 86 cm, the width is 9 cm, and the string length is 47 cm. The two strings are made of fishing line (*tasi*).

4. Ati-ati Raja (excerpt)

Kajang *gambus* with vocal, from Ds. Tana Toa. Caku Daeng Baji (*gambus* and vocal).

Widespread throughout Indonesia, *gambus* is everywhere associated with Islam. Although it is played for entertainment, not for religious devotion, and its songs typically have no explicit religious content, the instrument is generally seen as Muslim by nature, because of its probable origin in the Middle East. In the *Music of Indonesia* series, we have already presented *gambus* from Sumatra and the Riau islands and from East Kalimantan. In Sumatra and Riau (volume 11), *gambus* is considered a characteristic element of Melayu culture and thus largely (though not exclusively) the cultural property of the Melayu ethnic group. Further east, in East Kalimantan, it

is played by the Kutai (volume 13), who speak a Melayu dialect and are for that reason often called Melayu, though their actual ethnic connection to the Melayu of Western Indonesia and Malaysia is much attenuated. Still further to the east, in Sulawesi, *gambus* is not perceived as a Melayu culture element but simply a Muslim one, and it is played by groups that do not speak Melayu (e.g. Kajang, Bugis, Makasar).

Musically, *gambus* in Kajang and other parts of South Sulawesi shows clear affinities with *gambus* further west. Everywhere, melodies are heptatonic and wholly fixed, without significant variation from one cycle to another and without spontaneous internal repetition or reordering of phrases. Though they are not played in this Kajang recording, small frame drums often join the *gambus*, in South Sulawesi and elsewhere (volumes 11 and 13), marking the rhythmic cycle.

In track 4, a Kajang woman sings and plays the *gambus*. She had many other songs in her repertoire, and many memorized verses. The verses in this performance—which are sung in Konjo and consist of proverbs and advice—are in the Makasar (and Konjo) verse-form called *kelong*, whose most common pattern is four lines of eight, eight, five, and eight syllables, respectively. These lines are extended by full and partial repetitions and by the insertion of stock words and phrases such as *sayang* (“sweetheart”) or *andi* (“sir,” sort of). The title of the present song is one of these stock phrases, *ati-ati raja* (“the king’s heart”), which is regularly inserted at a certain point in the melody but which has no bearing on the content of the verse. (There is no evident connection, by the way, between this Kajang *gambus*

song and the Makasar popular song *Ati Raja*.)

If, according to convention, we call the apparent tonal center of the song C, the scale is (in ascending order) G Ab Bb C D Eb F (and on to G and Ab).

The instrument seems very rustic: unlike the ordinary *gambus*, whose resonator has a rounded, “split pear” shape, this one has a box resonator (25 cm long by 14.5 cm wide) with a flat back panel. The length from end to end is 72 cm. There is a soundhole in the neck rather than in the rear panel. As in most *gambus*, the front or string side of the resonator is closed with a skin, and the pegbox is bent back from the plane of the neck. There are seven strings: one bass string and three double courses. And, unique in our experience, the lower bridge (furthest from the pegbox) is a piece of dried corncob, split lengthwise.

5. Dendang Sia

Bugis violin duo from Pangkajene (Sidrap). Lammu' [left] and La Dahung (*baola*).

Among the Bugis, two different kinds of music are sung to *baola* (violin) accompaniment: narratives (*curita*), accompanied only by a single violinist, and *elong*, non-narrative songs, which presumably may be accompanied by one violinist but are usually accompanied by two (or three, or four), perhaps with additional instruments (*suling* [flute], *mandaliong*, *kacapi*) as well. *Elong* may also be sung unaccompanied.

Elong is the name of a stanza form; the word suggests the Makasar/Konjo *kelong* (see the commentary on track 4), but the form itself is different, typically consisting of three lines of eight, seven, and six syllables, respectively (Pelras

1975). *Elong* stanzas are typically self-contained; in performance they are strung together in extemporized order by the singer. The texts, which are usually fixed rather than improvised, may be drawn from written sources, or from a common stock of oral verses, or they may be the singer's own compositions, worked out in advance. The *elong* melodies have an associated repertoire of instrumental pieces, called *gesok lampa*. (*Gesok* means bowing, *lampa* means unattached; cf. *getti' lampa* for *kacapi*.)

Musically there is a marked difference between *curita* on the one hand and *elong* and *gesok lampa* on the other. *Elong* and *gesok lampa* have fixed melodies consisting of strings of phrases that are repeated as a sequence, without spontaneous repetition or reordering, and without particular emphasis on variation. (Variation may occur from one cycle to the next, but it is not the principal focus of musical interest.) The melodies of *gesok lampa*, in particular, are remarkably long and meandering, and a violinist could easily take a wrong turn. Yet listen to the unanimity of the players in tracks 5 and 11 here. They make few of the fumbles and false moves one might find in a more spontaneous music—there is no jumping the gun, for instance, such as we hear in the *kacapi* ensemble of track 1. Such precision may be peculiar to this particular duo. In any case, *elong* performance is considerably freer and more heterophonic than what is heard in track 5: the violinists and other musicians add much individual ornamentation and elaboration to the basic melody. But still, the ordering of phrases and number of statements of each is fixed and not subject to change by the performers.

In *curita*, by contrast, there is a high degree of unpredictability in the performance. The steady outpouring of the partially improvised (or at least spontaneously assembled) text is paramount, and the melody must continually accommodate to it. Typically, the melodic cycle is unstable, and phrases expand and contract; variation (though again not the main focus) is constant.

It is plausible, as Pelras suggests (1988), that the narratives that today are accompanied on violin were formerly accompanied by the spike fiddle *keso'-keso'* (also *gesong-gesong* or *geso'-geso'*). The Bugis spike fiddle is now extinct, but a similar instrument is still used to accompany the Makasar sung-narrative genre *sinrilli'*. If indeed the violin took over *curita* from the *keso'-keso'*, does this mean that the violin also took over the rest of its current repertoire, *elong* and *gesok lampa*, from that source?

Although we cannot prove that it did not, we find the notion unlikely, given the characteristic sound and idiom of spike fiddles in Indonesia generally. We are inclined instead to propose that *elong* were originally unaccompanied (or perhaps recited rather than sung) and that their accompanied performance, together with the *gesok lampa* instrumental repertoire, developed after the violin was introduced into Bugis music. This could have been virtually any time from the sixteenth century on. The violin could have been brought by Portuguese or Dutch; it could have been picked up from the British in the Malay Peninsula during the eighteenth or early nineteenth centuries, when the Bugis had de facto political control of the Johore-Riau kingdom; or from the British in Bengkulu (West Sumatra), where for over a hun-

dred years (ending in 1825) a corps of Bugis soldiers was maintained by the East India Company (Bastin 1965); or it could have come to Bugis through the Melayu, who themselves got it from European sources. Conceivably the idiom of *elong* and *gesok lampa* melody and accompaniment grew out of a foreign idiom that was introduced along with the violin. (Irish? English? We wouldn't dare make such an impressionistic comment outside parentheses. But we keep thinking about those Bugis in Riau and Bengkulu. And no violins in the music of other South Sulawesi groups.)

As we said earlier, violinists usually learn their repertoire through formal study. Lammu' and La Dahung, the players in this track and track 11, studied with Ambo' Beddu Laima (who died in 1971). Ambo' Beddu always started students on the instrumental piece *Dendang Sia* (this track), and followed this with the *elong Lambang Sari* (cf. track 6). Next came the *elong Saya Kulu*; after the student had learned these three, a ritual would be performed before studies continued. In honor of their teacher, Ambo' Beddu's students always open their performances with *Dendang Sia* and *Lambang Sari*.

Lammu' and La Dahung broadcast regularly on local radio in Pangkajene (beginning every broadcast with *Dendang Sia*), and they perform often at village weddings and celebrations. A performance usually goes from 8:00 or 9:00 at night to 3:00 or 4:00 in the morning. Violinists may be interested to know that Lammu' and La Dahung play sitting on the floor, with the base of the instrument against their collarbone and the scroll resting on the floor. (Other players we saw

point the instrument out horizontally.)

It is convenient to describe the scale of a melody by identifying some easily recognized pitch—the drone, or the lowest tone, or the tonal center—as C. Here there is no drone, and the lowest tone is not particularly noticeable when it arrives. As for the tonal center: it would take more research than we had time for to determine how the Bugis musicians conceive the tonality of this and other melodies. Lacking a Bugis analysis, we impose here, with apologies, our own sense of where the tonic is. We hear the opening tone of the recording as a major third above the tonal center; if, by convention, the tonal center is C, the opening tone is then E, and the scale is C D E F/F# G A B. Both forms of F occur infrequently. The range extends to D below C and to B above it. In this performance, the melody is stated once, then repeated; the players begin a second repetition but then quickly cut it off to end the piece. The first repeat of the melody begins at 2:24, and the second, incomplete repetition begins at 4:39.

6. Lambang Sari Seddi'

Bugis violin trio with vocal, from Sengkang (Kab. Wajo). Grup Tiga Sekawan, directed by La Tuwo: La Pallo, I Kurdia, La Tuwo (*baola* and vocals; the performers are listed in the order in which they sing here).

This is a well-known *elong* melody—we recorded it in three regions of the Bugis heartland—here performed by a trio from Sengkang in the Wajo area. All three musicians play violins and sing in this performance, but the group can also perform as a mixed ensemble: La Pallo, who

is blind, plays *kacapi* as well as violin, and I Kurdia, one of the rare female violinists and singers, also plays *mandaliang*. La Tuwo, individually the best known of the three and the group's nominal leader, plays only violin (and sings). Like the other Bugis groups in this album, they perform at weddings, circumcisions, thanksgivings (e.g., for the birth of a child), housewarmings, and the like. Another violinist or a flute-player may join them, and the members of the trio may also play with other groups.

La Tuwo was born in 1941. He began his career as a singer, and started playing violin around 1957 or 1958. Unlike Lammu' and La Dahung (tracks 5 and 11) or La Sakka (track 12), he did not study with a teacher. He knows a great many songs, and is proud of being able to perform all night without repeating one. He is noted for performing *curita* (narratives) as well as *elong*. *Curita*, he says, require a special violin tuning and must be performed by a single violinist, not the whole group. He has made cassette recordings of *curita* and *elong* (with an ensemble) for a producer in Ujung Pandang.

In performing *elong*, as we remarked earlier, all of the musicians decorate and vary the melodic line freely (though not so much as to alter its character as a "fixed melody" rather than a "motivic" or "modular" one). A striking technique used by these players is for one of the violinists to leap up an octave and play an animated variation on the melody while the others play calmer, simpler versions down below.

The melody of *Lambang Sari Seddi'* consists of four segments (AABC), each preceded by the same instrumental phrase. One segment coin-

cides with one *elong* stanza. In this performance, each singer sings the full melody (four *elong*) once. Some of the verses deal with love; others contain proverbs on general topics. If we call the singer's first pitch C (in which case the violin's opening is A falling to G), the scale of the song is C D E F G A B, with F# occurring in one spot in the violin's introductory phrase; the melody ranges from G below to B above C.

7. Tipalayo (excerpt)

Mandar *kacapi* with vocal, from Majene. Sa'be (*kacapi* and vocal).

This extraordinary sound belongs to Sa'be, a blind musician who was described by several people as one of the best and most sought-after Mandar performers. Their assessment was corroborated once when we were visiting Sa'be to arrange our recording session. A visitor arrived. His son had gone to South Kalimantan to work, he said, but now he was homesick. A few days ago, the son had sent money to his father and asked him to make a cassette of Sa'be's music to be sent to him in Kalimantan. We were present in Sa'be's house later, when he recorded the son's cassette. The music was every bit as soothing as that heard here.

Among the Mandar, *kacapi* may accompany non-narrative *kalindaqdaq* stanzas (the Mandar equivalent of *elong* and *kelong*, but with yet another structure: four lines of eight, seven, five, and seven, respectively) or narratives (whose verse is called *toluq*). *Kacapi* singers perform alone or in pairs at weddings and the like; at big functions there may be several pairs of singers, performing successively. Male and female singers

may perform in alternation, but they do not accompany each other, because their *kacapi* are of different sizes and are pitched differently. Sa'be's own *kacapi* (he had two at his house) were 122 and 118 cm long from end to end, with string lengths of 58.5 and 57 cm and body widths of 10 and 8.2 cm, respectively. They had five high finger-posts, and, like all Sulawesi *kacapi*, two strings.

Sa'be said he was 68 years old, which would mean he was born in 1927 or 1928. To learn *kacapi* he studied with a performer named La Uwi, from Galung Lombok. At first he played only *kacapi*, backing La Uwi in performances; later he learned to sing as well. After five years, Sa'be began taking his own engagements, but he continued to perform with La Uwi. Today, Sa'be himself has a similar arrangement with a few pupils.

Tipalayo, we were told, is a sad song that is only performed late at night. The *kalindaqdaq* Sa'be sings here are ones of lost or unrequited love. Citing an Indonesian BA thesis that we have not seen (Dahlan 1979), Noorduy suggests (1991) that *tipalayo* is not a single title but a whole genre of love songs.

If we take the constant drone pitch of the *kacapi* as C, the pitches of the accompaniment are (in ascending order) roughly Bb C Db Eb, with an intermittent drone on the G below C. The vocal uses all of these pitches and adds F and G above. The melodic phrase is essentially the same throughout, with many changes of detail according to changing text and line length.

8. Sai Malayo (excerpt)

Mandar *kacapi* with vocal, from Kab. Polewali-Mamasa. Satuni (*kacapi* and vocal).

Female *kacapi* players and singers are more common in Mandar than in Bugis or Makasar (though there are some there as well). They appear professionally at the same events as men. (We learned of Satuni from Sa'be, who had performed with her at a number of weddings. She is, incidentally, sighted.)

The women's *kacapi* is somewhat smaller than the men's; the one here is 112 cm long, 8 cm wide, and has a string length of 51 cm. Satuni's verses here (they are presumably *kalindaqdaq*) deal with love. Some express eternal devotion despite rejection, but some are more concerned with immediate rewards: "Forgive me, but I am going to turn my attention to that one who looks like a film star, manly, with a symmetrical smile, who seems to be looking at me"; or, later, "Forgive me, but I am going to turn my attention to that one with his shirt open...."

If we again take the drone as C, the *kacapi* pitches are (ascending) G B C Db E, with the Db sounding like D-natural at the start. The vocal uses these pitches (but with Eb instead of E), and adds F and G above. The melody is more variable than Sa'be's, and should perhaps be thought of as a group of recitative phrases.

9. Three songs

Toraja *katapi* with vocal, from the Mamasa region. Tau Langi' (vocal); Parui' (*katapi*).

The Toraja plucked lute *katapi* is borrowed from the Bugis. To play and sing with the *katapi* is called *ma'anduru*. (This same root, *anduru*,

appears in the titles of songs sung by both of our Mandar musicians.) *Katapi* may be played for private amusement, as here, or it may accompany professional narrative singing. It was also used, we were told, to signal a girl that she should open the door for her sweetheart. The three little songs here are called, in order, *Taning-taning*, *Singgi'-singgi'*, and *Tomangngewa*. Their texts are allusions to local places and customs. If the drone is C, the pitches of both *katapi* and vocal are (ascending) G Bb C D E. The melodies are fixed. The *katapi* in this track has five finger-posts and is about the size of an ordinary Bugis/Makasar *kacapi* (82 cm long, 8.2 cm wide at the widest point), but the string length is shorter (39 cm). The pounding you hear is workers building a house nearby.

10. Paambi' Bulu'

Makasar *kacaping* duo with vocals, from Kab. Gowa. Ahmad Daeng Mile [right] and Idrus Daeng Buang (*kacaping* and vocals).

Daeng Mile (born 1960) is known to Makasar audiences through regular broadcasts on Radio Gamasi, an Ujung Pandang station; he also recently won a contest for the best *kacaping* player in the region. (There should be a contest for best handlebar mustache; he would win that too.) He performs frequently at weddings and celebrations in the villages and towns around Ujung Pandang, often with his regular partner Daeng Buang. They play from 8:00 at night until 1:00 in the morning, usually in half-hour sets, each containing two songs. The song texts, Daeng Mile says, are memorized; most, but not all, are comic. The *kacaping* melodies are called

kobbi (plucking). Song texts are not fixed to *kobbi*: it is possible to sing one text to different *kobbi*, though there are limits, and not every text may be sung to every *kobbi*.

Paambi' Bulu' ("The Mountain Climber") has some narrative elements, but basically it is an extended exploration of the comic (and ribald) potential of a single image: a flower called the "shy girl flower," which closes up if its petals are touched. The flower is compared to a cat that refuses a morsel if it is offered directly but pounces on it when no one is looking. People also may have strong desires but be unwilling to admit them frankly....

The singers follow a clearly defined sequence of melodic figures in every stanza, though Daeng Buang (on the left) regularly inserts a figure that Daeng Mile does not use. Some of the figures may be repeated and varied at will, to suit the text. The *kacaping* here maintain a heterophonic relation to each other, as in the Bugis *kacapi* ensemble of track 1 or the Bugis violin trio of track 6. If the drone is C, the instruments and singers use the (ascending) scale G B C D E F#. The *kacaping* have six finger-posts. Daeng Mile's instrument is 86 cm long from end to end, and its string length is 47 cm.

11. Gandung Sia

Bugis violin duo from Pangkajene (Sidrap). Same performers as in track 5.

Another of the long, wandering *gesok lampa*, like *Dendang Sia* (track 5). This one uses the same scale, though with only one form of F: C D E F G A B. (We hear the tonal center as a whole step below the opening pitch, which we therefore call

D.) The melody runs from G below to G above the tonal center (C). The players follow the same plan as for *Dendang Sia*, stating the melody once, repeating it, and ending near the start of the next repetition. The first repeat begins at 2:40; the second begins at 4:54 and ends almost immediately.

12. Pajalenje'na

Bugis mixed ensemble with vocals, from near Watansoppeng. Group Tradisional Anreguru-e Lacombong, directed by La Sakka Side': La Tenteng [left] and La Sakka Side' (vocals); La Paita and La Sakka Side' (*baola*); La Tuwo (*sol* [flute]); La Biding (*mandaliong*); Abdul Azis Side' (*kacapi*).

The mixed Bugis ensembles share some of the *elong* repertoire with the violin duos and trios, but in our experience the mixed groups did not play the *gesok lampa* or certain of the *elong* (such as *Lambang Sari* or *Ongkona Arumpon*). As we said earlier, the large mixed ensembles are today rather rare. This one has the instrumentation Abdul Halim reported as common in the mid or late 1960s, when he began playing *kacapi*. Sometimes the group incorporates yet another instrument, a *gambus*. It is somewhat surprising to think of the *gambus* in this group, since it usually plays a unique repertoire that is not shared by the violin-led ensembles. But perhaps it is no more surprising than the *kacapi* was—that instrument of rice-fields and medicine-salesmen—when it began to appear with violins forty or fifty years ago.

The leader of this group, La Sakka, began playing violin at age ten, but he did not get good, he told us, until he was fifteen. (He did not know his age, but we figure that he was born no later than 1940.) He studied violin for three years with

a teacher named La Japa in Bila (Soppeng).

In *Pajalenje'na* ("Girls Who Roam Around"), the singers string together verses on the themes of longing and romance. In its melodic idiom and its texture of heterophonic variation, this piece resembles the trio of violins and singers in track 6. Taking the *kacapi*'s drone pitch as C, the scale is C D E F G A B.

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. All recordings were made in Propinsi Sulawesi Selatan.

Track 1. Three *kacapi*: Abdul Halim, La Podding, La Mamma. Recorded outdoors in [Kota] Pangkajene, Kab. [Kabupaten] Sidenreng Rappang, on 16/17 October 1996. The group, directed by Abdul Halim, is based in Kel. [Kelurahan] Ponrangae, Kec. [Kecamatan] Pitu Riawa, Kab. Sidenreng Rappang.

Track 2. Performers as for track 1, except Abdul Halim vocal as well as *kacapi*. Recorded as for track 1.

Track 3. *Kacapi* and vocal: Laling. Recorded in a private home in Ds. [Desa] Tana Toa, Kec. Kajang, Kab. Bulukumba, on 27 September 1996. The performer lives in Ds. Tana Toa.

Track 4. *Gambus* and vocal: Caku Daeng Baji. Recorded in a private home in the same village as track 3, on 28 September 1996. The performer lives in Dus. [Dusun] Luraya, Ds. Tana Toa.

Track 5. Two *baola* [=violin]: Lammu' and La Dahung. Recorded in a private home in [Kota] Pangkajene, Kab. Sidenreng Rappang, on 2/3 November 1996. The performers live in Ds. Rejapittu, Kec. Mariotengngae, [Kota Pangkajene], Kab. Sidenreng Rappang.

Track 6. Grup Tiga Sekawan, directed by La Tuwo. Three *baola* and vocals (listed in order of vocals): La Pallo, I Kurdia, La Tuwo. Recorded in a private home in [Kota] Sengkang, Kab. Wajo, on 5/6 November 1996. The group is based in Kp. [Kampung] Baru Orai, Kelurahan Persiapan Lailo, Kec. Tempe, [Kota Sengkang], Kab. Wajo.

Track 7. *Kacapi* and vocal: Sa'be. Recorded indoors in [Kota] Majene, Kab. Majene, on 28/29 October 1996. The performer lives in Kp. Tanangan, Kel. Pangali-ali, Kec. Banggae, [Kota Majene], Kab. Majene.

Track 8. *Kacapi* and vocal: Satuni. Recorded as for track 7. The performer lives in Ds. Tandapura, Kec. Totallu, Kab. Polewali Mamasa.

Track 9. *Katapi*: Parui'. Vocal: Tau Langi'. Recorded outdoors in Kp. Batarirak, Ds. Balla Satanetean, Kec. Mamasa, Kab. Polewali Mamasa, on 23 October 1996. The performers live in or near Kp. Batarirak.

Track 10. Two *kacaping* and vocals: Ahmad Daeng Mile and Idrus Daeng Buang. Recorded outdoors in Dus. [Dusun] Bilonga, Ds. Bon-tolangkasa Selatan, Kec. Bontonombo, Kab. Gowa, on 25/26 September 1996. The performers live in Dus. Bilonga.

Track 11. As for track 5.

Track 12. Group Tradisional Anreguru-e Lacom-bong, directed by La Sakka Side'. *Baola* and vocal: La Sakka Side'. *Baola*: La Paita. Vocal: La Tenteng. *Soli*: La Tuwo [not the La Tuwo heard in track 6]. *Mandaliong*: La Biding. *Kacapi*: Abdul Azis Side'. Recorded in a private home in Dus. Enrekeng, Ds. Ganra, Kec. Liliriaja, Kab. Soppeng, on 15/16 October 1996. The group is based in Dus. Enrekeng.

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 Toba* SF 40420 (CD, CS) 1992

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Music of Indonesia, Vol 10: *Music of Biak, 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 (Bugis, Mandar, Toraja), Hanefi (Kajang, Makasar).

Photographs: Asep Nata (except where noted)

Front cover photograph: Bugis: the contortionist in a *kacapi* ensemble (tracks 1 and 2).

Back cover photographs (clockwise from upper right): Mandar: Satuni, with *kacapi* (track 8);

Makasar: Daeng Mile, with *kacapi* (track 10—photo by Hanefi); Bugis: *mandaliong* (track 12)

Research team: A. Halilintar Lathief, Hanefi, Asep Nata, Philip Yampolsky.

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 supervised by Pete Reiniger

Editorial advice by Peter Seitel

Design by Visual Dialogue, Boston, MA

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ACKNOWLEDGEMENTS

As always, the artists deserve our first thanks. Without them there would be no point, not to mention no album.

Next, with a paragraph all to himself, A. Halilintar Lathief, a walking encyclopedia of the arts of Sulawesi. He helped us plan our strategy for the whole island, and then left his work and his family for six weeks to help us carry it out. Afterwards, he prepared transcriptions and translations of many of the song texts, and answered many questions that arose during the writing of the commentary. He also helped immeasurably with the basics of finding us a cheap place to stay in Ujung Pandang and a reliable driver, the sweet-natured Faisal (Ical).

We thank A. Gamajaya Daeng Liwang for directing us to the wonderful Makasar *kacaping* player Ahmad Daeng Mile and preparing a transcription of his song texts. In Tana Toa we thank the family of the Kepala Desa, Abdul Kahar Muslim, for their unquestioning hospitality; most particularly we thank Caya Muslim. For help with the Kajang texts we thank Caya Muslim and Baharuddin Muslim, and for help with Mandar texts we thank Ahmad Hasan.

R. Anderson Sutton was very helpful when we were planning our Sulawesi work, and again afterwards when we were writing the commentary. A. Halilintar Lathief and Dana Rappoport also supplied us with important information during the writing. Mary Francis and L. Christopher Burns lent their intelligent ears to the process of selecting the pieces.

From this point on, the same people and institutions are acknowledged in every album,

The writing is pretty much the same each time, but it's heartfelt nevertheless: the whole project depends on the help of these individuals and offices, and so does each album. Year after year, 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 provide institutional, administrative, logistical, and clerical support without which the project would collapse in a heap. Over and over, Anthony Seeger and Richard Kennedy (CFPCS), Jennifer Lindsay (Ford), and Sal Murgiyanto (MSPI) give personal guidance and assistance. Vidha Denis (Ford) and Mary Monseur (CFPCS) just keep on smiling and helping, grinning and bearing. In the mastering process, album after album, Paul Blakemore keeps on clarifying the murky and smoothing out the rough. (And year in year out, the music is recorded using the equipment he selected for us in 1990.)

And finally: for PY, there are four people at the still center of the whirling work. Alan Feinstein and Jennifer Lindsay, between them, created the project and keep it afloat, and Tinuk and Arif Yampolsky, between them, are the star to the wandering bark.

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Smithsonian Folkways

Smithsonian Folkways Recordings
Center for Folklife Programs & Cultural Studies
955 L'Enfant Plaza, Suite 2600
Smithsonian Institution
Washington DC 20560
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MUSIC OF INDONESIA, VOL. 15: South Sulawesi Strings

Liner note supplement 07/04/2008

Recorded, edited, and annotated by Philip Yampolsky. 74 minutes. SWF 40442 (1997)

Track List

1. Getti' Lampa
2. La Tinulu La Kasiasi
3. Four tunes
4. Ati-ati Raja
5. Dendang Sia
6. Lambang Sari Seddi'
7. Tipalayo
8. Sai Malayo
9. Three songs
10. Paambi' Bulu'
11. Gandung Sia
12. Pajalenje'na

Updates and Corrections by Philip Yampolsky

In addition to song texts, we offer some corrections and additional comments, plus corrected or amplified analyses of the tonal material and range of five selections on the album.

For an expanded bibliography containing references relevant to both Sulawesi albums (volumes 15 and 18).

1. On page 17 of the printed booklet, left-hand column, the title of track 2 is misspelled: it should be La Tinulu..., not La Tinula....

2. On page 22 of the printed booklet, left-hand column, in the second paragraph of the comment on track 7, a word ("syllables") is omitted. The latter part of the first parenthesis in the first sentence should read: ...four lines of eight, seven, five, and seven syllables, respectively)....

3. Taisho-goto. In October 1997, after the commentary was in press, I visited Japan and happened to see a taisho-goto on display in a shop window in Kyoto. The shop sold new instruments, not antiques, and I was told that the taisho-goto is still played. So the remark (on page 10 of the printed booklet, in the left-hand column) that the instrument is now obsolete in Japan is not correct.

4. Dana Rappoport points out (personal communication) that our discussion of "Music in South Sulawesi" (pp. 5–8 of the published booklet) is accurate for the lowland areas of the province, where Bugis, Makasar, Mandar, and Kajang live, but not for the Toraja highlands. In the highlands it is not true that traditional music is made mainly by professional or semi-professional musicians, nor that string music is particularly important. Collective music-making, predominantly choral, is the norm in the highlands. (March 2000)



5. Violin. Another personal communication: R. Anderson Sutton remarks that it is not correct to say that in South Sulawesi only Bugis music uses the violin (p.20). He reminds us that violin is the key instrument in an urban popular music of the Makasar people, the orkes rambang-rambang or orkes toriolo (also spelled turiolo). (It is also important in los quin, another urban popular genre that is found among both Bugis and Makasar). The Bugis elong, however, seems to be neither urban nor popular—to be, in effect, "older" or more "traditional" than orkes toriolo or los quin—and in South Sulawesi it is only among the Bugis that the violin has a role in a music such as this. If we are correct, then the question remains essentially as we suggested in the commentary: why should the Bugis have been the only South Sulawesi group to adopt the violin before the modern era of urban popular music? One place to seek a possible answer is in the distinctive history of the Bugis, who had more extensive contacts with the British than the Makasar had. (March 2000)

Reanalyses -- Philip Yampolsky (March 2000)

The published commentary contains several incorrect or incomplete analyses of the melodic material or melodic range or both. We don't understand why we made so many mistakes in this particular album! Whatever the reason, we hope we have caught them all the second time around.

Bibliography

An expanded bibliography containing references relevant to both Sulawesi albums (volumes 15 and 18) can be found in the liner notes for volume 18.

MUSIC OF INDONESIA, VOL. 15: South Sulawesi Strings

Recorded, compiled, and annotated by Philip Yampolsky. 29-page booklet. 74 minutes. SFW 40442 (1997)

This file provides transcriptions and Indonesian translations of the texts sung in Volume 15 of the 20-volume *Music of Indonesia* series published by Smithsonian Folkways Recordings.

In addition to song texts, see end of file for a corrected and expanded analyses of the tonal material and range of five selections on the album.

An expanded bibliography containing references relevant to both Sulawesi albums (volumes 15 and 18) can be found in the file for volume 18 on this website.

SONG TEXTS

Note: Some of the Bugis and Makasar transcriptions and translations are rough and should be considered drafts rather than final offerings. This is particularly true for tracks 10 and 12, where the singers' words are hard to catch. We are hoping to be able to revise these transcriptions in Sulawesi sometime soon, and we will post improved versions (if we can achieve them) at this site sometime after that.

2. La Tinulu La Kasiasi

*—transcription (from Bahasa Bugis) &
translation by Andi Halilintar Lathief*

Awee eeee
Taro memengni andi mallangga
Langga'E pabbaju eja la
Taro memeng mallanggalang
Awee eeee
Taroma je'kasi ri simpolongmu ei

Awee eeee la
Tarona andi simpolonnu
Nariolo memeng selluk
Ilalengna makkokkowe
Ukkarangengngi curita na
Passalengna La Tinulu na
DuaE mappada oroane
Ditellae La Kasiasi

Siddi engka sikolana
Siddi dekga ga sikolana
Iya tellae La Tinulu
Matanre laddek sikolana
Pekko batena tenna matanre
Apa temme'na massambunna

Temme'na je' massambunna

Si Rajin dan Si Miskin

Awee eeee
Pastikanlah (andi) bertingkat
Tingkat wahai gadis
Pastikanlah bertingkat-tingkat
Awee eeee
Simpanlah daku (kasih) di sanggulmu ei

Awee eeee
Simpanlah (andi) di sanggulmu
Maka dia akan mendahului menyelam
Sekarang juga
Kukarangkan engkau cerita
Perihal La Tinulu
Dua bersaudara
Yang bernama La Kasiasi

Satu memiliki sekolah
Satu tak memiliki pendidikan
Yang bernama La Tinulu
Sangat tinggi sekolahnya
Bagaimana tak tinggi
Karena setiap tamat disambungna

Setiap dia tamat, maka disambungna

Matanre lanre' sikolana
Iyatosi pada roanena na
Itellae La Kasiasi
Natau dekga jamang-jamangna

Temmasikola toi je'
Temmangaji toi asenna
Agami bawang najama
Cakkaruddu' lao matinro
E kupurani matinro
Tokkonni je' lao manre
Na eku purani matu manre na
Mappangngui lao jambang

Awee engka maneng
Engka tempo amang na
Purani cemme mandi
Maddambangngi indokna tudang
We nakebbiwi indokna
Indokku pajajiengnga
Engka ya uaseng madeceng
Alai waju kabaja'nu na
Mullekkong tellui indokku
Muerrek cicengngi kaiknu

Mappangujuno makkukkuwe
Jokka lao maddutangnga'
Okko anakna To SugiE
Nappa iya ena indokna
Tanna seddingngi alena,
Nappa nalapa I sumpangna
Awe anakku La Kasiasi

Temppedingngi ukkareng timu
Pobenei je' To SugiE
Nabansana idi To PeddiE
Tulu ri pikkiriki
Mau maelona To SugiE
Macekkengngiki je' jambang
Agapi poala ri pobenei

Awe
Iya mi je' na poada
Indokku pajajiengnga
Appangngujuko ndok mulao
Iyato pappasengna toriolo E
Iyapa nari isseng gangka
Lamunna salo' e loangna
Rekkuwa pura ri attengngai

Sangat tinggi sekolahnya
Sedangkan saudaranya
Yang bernama La Kasiasi
Orang yang tidak memiliki pekerjaan

Tak bersekolah juga
Tak bekerja juga namanya
Apa saja pekerjaannya
Bila mengantuk pergi tidur
Bila sudah tidur
Bangkitlah dia untuk makan
Bila nanti telah makan
Bersiaplah dia untuk berak

Ae lengkap
Pada suatu waktu
Setelah dia mandi
Dia berdampingan duduk ibunya
We dia cuil ibunya
Ibuku yang melahirkanku
Ada yang kuanggap baik
Ambillah baju kebayamu
Lalu lipat tiga ibuku
Sekalian eratkan ikat sarungmu

Bergegaslah berangkat sekarang
Berangkat melamarkan daku
Ke anak orang kaya
Tiba-tiba ibunya
Tak sadarkan dirinya
Lalu ditutupnya pintunya
Awe anakku La Kasiasi

Tak boleh disebutkan itu
Memperistri orang kaya
Karena kita ini orang yang susah
Selalu dipikirkan
Biar apa maunya orang kaya
Menjungkoki kita bila ingin berak
Apalagi ingin mengawininya

Awe
Hanya yang diucapkannya
Ibuku yang melahirkanku
Berpakaianlah ibu lalu berangkat
Ada pesan leluhur
Nanti diketahui kedangkalan
Kedalaman sungai yang luas
Apabila telah diseberangi

Tarapasani indokna
La mappangngujuni na lao
Jalang kaki, jokka aje na
Sendiriang, ale-alena
Berdikari, cariddikna
Siagani ittana jokka na
Tiga hari tiga malam
Telumpenningi tellung esso
Tallu bongi tallung allo
Nappani lettü je' bolana
We bolana To SugiE

Awe
Iya lettuna bolana na To SugiE
Mabbereni selengna tama
Nibali-bali selengna
Tudang indokna La Kasiasi
Mette'ni la To SugiE
Engka kapang parelluta
Na mette'indokna La Kasiasi
Engka memeng battowa parelluku
Kuengka menrek ri bolata
Taparajanga ya addampengnga
Tappa je' La Kasiasi
Namillau ri a'deppe-deppereng
Ri cappa pale' ta ajena
We anatta makkunrai ye
Napassumpuki temmadapi
Surogi mabe-mabela
E lacce'ni To SugiE
Utangke' muwa tu anamu
Taniya doi parellu na
Assaleng menre'i matekeng
Kui lalengna kantoro E

*[track 2 fades out here; the recorded
performance continues:]*

Awe aga
Menre'ni matekeng kuwi
Ri lalengna kantoroE
Kupurani matekeng
Langsung tonni menre'kawingE
Kupurani matu kawing
Tatteppani undang-undangE
Pole maneng pamerentaE
Nigi-nigi le mappamula
Masussa' cai' mariolo
Ya tonna riala ata

Terpakasalah ibunya
Dia bersiap lalu berangkat
Jalan kaki, jalan kaki
Sendirian, sendirian
Berdikari, berlari kecil
Entah berapa lama berjalan
Tiga hari tiga malam [Bahasia Indonesia]
Tiga hari tiga malam [Bahasa Bugis]
Tiga hari tiga malam [Bahasa Toraja]
Barulah dia sampai di rumahnya
We rumahnya orang kaya

Awe
Ketika dia tiba di rumah orang kaya
Maka dia memberi salam
Dibalaslah salamnya
Duduklah ibunya La Kasiasi
Menyahutlah si kaya
Mungkin ada keperluan anda
Menyahutlah ibu La Kasiasi
Memang ada kepentingan besarku
(Hingga) ku ada di atas rumah anda
Mohonlah saya dimaafkan
Tiba-tiba saja La Kasiasi
Memohon didekat-dekatkan
Di ujung telapak kakinya
(We) putri anda
Bagai penyambung yang tak sampai
Suruhlah dia menjauh
Maka berkatalah orang kaya
Kuterima juga lamaran anakmu itu
Bukan uang yang perlu
Asal dia naik bertandatangan
Di dalam kantor

Awe kemudian
Dia naiklah bertandatangan
Di dalam kantor
Bila sudah bertandatangan
Langsunglah juga kawin
Bila sudah kawin
Maka berlakulah undang-undang
Yang semuanya dari pemerintah
Barang siapa yang memulai
Yang paling dahulu bersusah marah
Maka dialah akan dijadikan budak

Essoe marimunri
Samanna ko ri ahera'
Nariala curitana
Pallepe'to ri adangna
Tarapaksa mapparamisi
Indokna La Kasiasi

Hari kemudian
Bagaikan engkau di akhirat
Dan dijadikan cerita
Diselesaikan juga pembicaraannya
Terpaksa mohon pamit
Ibu La Kasiasi

Aga (na) lettuna bola na
Makkutani anana
Natangke' muga' To SugiE
Nappa metteni indokna
natangke' muko To SugiE
Taniya duik parellu

Dan ketika sampai di rumahnya
Bertanyalah anaknya
Apakah lamaranku di terima orang kaya
Kemudian menjawablah ibunya
Lamaranmu diterima orang kaya
Bukan uang yang perlu

[the recording ends here, in the middle of the story]

3. Four tunes for *kacapi Kajang*

—transcription (from *Bahasa Bugis*) & translation by Andi Halilintar Lathief

At the very end, the *kacapi* player sings the first two lines of a standard quatrain in Bahasa Bugis:

Punta sallang sibokoi
Teaki siram pe kodi
[not sung: Rampe'a golla
Nakurampeko kaluku]

Kalau kita berpisah
Jangan cerita yang tidak baik
[Anggaplah aku gula
Kuanggap kau kelapa]

4. *Ati-ati Raja*

—basic text transcribed (from *Bahasa Konjo*) by Baharuddin Muslim in consultation with the singer; amended by Philip Yampolsky. Translation by Caya Muslim.

Carammengku ntu erea-ere
(y)ati-ati raja andi
tontonganku samanna tu likua sayang
likua
Carammena ntu erea
tontonganna samanna tu likua
pammeneanna andi
rabanganna samparaya (y)andile

Coba-coba mako jammeng andile
ati-ati raja andi
(n)amminawang sammana [...]
Coba-coba me jammeng

Cerminku adalah nasib
Jendelaku bagaikan orang sekeliling

Wadahnya
Tempat rebahnya bendera kebesaran

Coba-cobalah engkau mengingat
Bagaikan mengikut [...]

moko [meko?] riembaraya
 (n)amminawanna sayang
 [? nana kine ikalinnæekaleinna?]
 Manna bella pada bori (ay)andile
 ati-ati raja sayang
 manna kamma pa'rasangeng andile
 Manna bella pada bori
 jauh kamma pa'rasangeng
 situlajjia sayang
 sura sipuranrangi(n)a [siparanrangi(n)a?]
 (y)andile

Teane malla sipela sipela
 ati-ati raja andi
 bata-bata sammanna sitappuki sayang
 sitappuki
 Teane malla sipela andi
 bata-bata sitappuki
 tattaja-taja sayang
 balakang pannyulleinna (y)andile

Manna kale anti gosok andile
 ati-ati raja andi
 tittorong sammanna pannyuleinna
 (y)andile
 Manna kale anti gosok
 tittorong pannyuleinna
 nikana tojja sayang
 tittorong napalateang (y)andile

*[track 4 fades out here; the recorded
 performance continues:]*

Nama kelong-kelong nganni andile
 ati-ati raja andi
 tena tau lana tuju na tuju
 tabe' pammoporang nama rimasalanna
 kelonna
 ana' biasa sayang
 takkaluppa risa'ranna sa'ranna

Takka luppa-luppa misse andile
 ati-ati raja andi
 battu misse nipainga painga
 Takka luppa-luppa misse
 battu misse nipainga
 singkamma misse sayang
 tuni ronrong rilabbana labbana

Besok atau lusa
 Bila ikut sayang
 [Dia akan lihat dirinya]
 Biar jauh bagai dusun

Biar bagaikan negeri [=kampung]

Jauh bagai kampung
 Saling menopang juga
 Nasib yang telah serasi [tertulis]

Tidak takut untuk saling membuang
 Ragu-ragu rupanya putus

Terbayang-bayang
 Pengganti di belakangnya

Biar badan anti gosok

Mungkin kain tetoron penggantinya

Disebut juga
 Tetoron jadi jembatannya

Saya bernyanyi-nyanyi ini

Tidak ada orang yang dituju
 Maafkan saya bila salah laguku

Sudah biasa
 Lalai pada suaranya-suaranya

Terlupa-lupa lagi

Datang lagi diingat-ingatkan

Sama lagi
 Orang yang dibangunkan pada
 kecewaannya

6. Lambang Sari Seddi'

–transcription (from Bahasa Bugis) & translation by Andi Halilintar Lathief

La Pallo:

[summary translation, not line-by-line]

Awe
Agangngare andi nagaukengi
Agangngare si nagaukengi
Sagala samanna tosi ri bolana
Sagala ri bolana
Na ta'bajo-wajo i

Apalagi yang ia rekayasakan
Sagala [penyakit] di rumahnya
Hingga dia terbayang-bayang

Awe
Na tega ngareni andi engka lettu
Tega ngare engka lettu
Matinro-matinro padasi manu-manu
Matinro manu-manu
Manippi tassisengngi

Entah di mana tibanya
Tidur bagaikan ayam
Bermimpi sesekali

Alla tu rajale indokku le
Manippi toneng ri wenniE
Manippina ri wenniE
Wajunna tassappeang
Ana tappeang ri Tana na Wajo
Wajunna tassappeang
Awe indokku le
Wasengngi pura tannang E

Ketika ia bermimpi semalam
Bajunya tersampir
Kukira yang telah dipasang

Watammu pappada ma watangkui
Watammu pada watanku
Mette' kasi I Yawaru
Ana tebbena je' punnaena pali
Mette' kasi I Yawaru
Aja' siya naselle pale

Dirimu bagaikan diriku
Janganlah berganti pengharapan
Nanti tengah malam dia datang

I Kurdia:

Ala tulu tengnga benni pi napolei
Tengnga benni pi napolei
Ala topaccapu
Paccapu paccampana
Alle laju na cawa ceddekna
Lalo tinronai
Alla tu matinroi
Matinro memengi ri wenniE
Matinrona memengngi ri wenni ahi

[this whole stanza omitted from translation]

Alla tawajona
Wajunna na memeng tassapeang

Alla ketika terbayang
Bajunya memang yang tersampir

Alle lajuna mecawa ceddekna
nasengsi watangna hi

Alla la lolongeng garek
Indokku le
To watang mupa
Watang mupa nawatangna hi
Raja la lambangsari
Mette' kasi I Yawaru
Bolong makerrana tappanajinna
Mette' kasi I Yawaru
Awi indokku le
Ajana suromui

Ala la la le je' bale
Indokku le
Naittakeng dek sarikna watannai
Raja la lambangsari
Mette' kasi I Yawaru
Bolong makerrana tappa najinna
Mette' kasi I Yawaru
Awi indokku le
Kenna silolongengi

La Tuwo:

Awe marennik-rennik
Marennik-rennik tongengE nyawaku
Marennik-rennik tongeng nyawaku
Awe aroku je' indokku le metta na ketta'
Aroku metta-ketta'
Takkuselleangngi

Awe
Dua memeng tempedding siseng ri
 selleang
Dua tempedding ri selleang
Awe siri'e je'
Siri'e je' na longkoE
Siri'e je' na longkoE
Anu tancajiE ngi

Aja memeng
Aja memengna tu ribati
Aja memengna tu ribati
PettuE je' pattolona
PettuE je' pattolona
Indokku le pattolona
PettuE pattolona

Dikiranya lagi dia

Konon akan mendapatkan
Hitam sejak lahirnya
Jangan disuruh saja

Ambillah ikan
Lebih lama mengemasnya
Tepat sudah serasi

Nyaliku ciut
Dadaku berdetak-detak
Tak 'kan kugantikan engkau

Dua yang tak boleh digantikan
Siri' [harkat; harga diri] dan kehampaan
Sesuatu yang batal

Janganlah diberi peluang
Yang putus penopangnya
Terhambur bumbunya

Natabbure bumbuna

Okkoni je' massekkani capeddinna
Kuwe okkoni massekkani pedde'na
E Purae je' siredeang
Purae je' siredeang
Indokku le siredeang
Purae siredeang
Alla siamatiang [?]

Sakitnya telah hilang
Yang sudah saling mendidih
Alla lalu dia saling menyayangi

7. Tipalayo

—transcription (from Bahasa Mandar) & translation by Ahmad Hasan

This transcription (by Ahmad Hasan) provides stanza breaks but not line breaks. The line breaks here are provided by Philip Yampolsky and match the occurrences of brief instrumental interludes between passages of sung text. The Indonesian translation (also by Ahmad Hasan) is presented in run-on fashion, without line breaks.

Eee, malayo la diponandia'
tallesarandara' sumobal ana' manis eee
sisarunga' le manggulingngi,
eee malaayo o la diponandia' rondoi toa'
tawe' puang a le mambeso baya-baya,
eee malayo le matanga sau sumobal ana'
manis, eeees diminggilimma dile'mai,
eee asi' burewe e nadiponandiang alle diang
dopena bandi.

Eee yang semampai kusampaikan bila
nampak kuberlayar anak manis saya berdiri
di samping kemudi, eee yang semampai
kusampaikan bantulah saya menarik tali
layar, eee yang semampai setelah jauh
kuberlayar anak manis e kumemandang ke
pantai, eee alangkah bahagianya bila masih
nampak adik berdiri di pantai.

Eee, malayo la usanga assukku saramu la ri
ana' manis iis di bulawang le'ba'
ummande
eee malayo la ri anu sandor dipalak koni
urara' sandor dipalandimalele tandi pake.

Eee yang semampai kusangka sempurna
keinginanmu anak manis tetapi ternyata
bagai sepuhan emas belaka, eee yang
semampai ternyata keinginanmu hanya
bagai rambut yang bergelombang bagai
sepuhan yang meleleh tanpa digunakan.

lii, malayo lacingcingga' apari mupake ana'
manis diianna pammaleleang
[track 7 fades out here; the recorded
performance continues.]
eee malayo cingga' bombai' tawendi pu
dimalele latandi pake
eee malayo la me'ita' dai' dibae' la
dikawendiku ulle di sandanna diarriang.

Si yang semampai apa gerangan yang
mewarnai dirimu anak manis

sehingga keinginanmu pada mulai meleleh
sebab ternyata sekarang engkau telah
berhati dua.

lii malayo tabe' puang, apinranna bandi indi
kandi' ulle mapiai la rape'inna,
iii malayo dinasumobalma' iyou indi kandi' i

Si yang semampai permisi tuan karena
keinginan yang berubah adik kemampuan
saya hanya memperbaiki hubungan, si yang

naliwang di Bali'papang.	semampai lalu kuberlayar adik keseberang dengan tujuan Balikpapan.
Eee malayo kaminangi kaccattungara tawendipu dimenanga' la nasumobal, menang malembong ana' manis e minang malembong indi kandi' riminanga' le nama' bayu.	E yang semampai meskipun banyak kendala yang akan kuhadapi dalam perjalanan tetap saya akan pergi karena kutahu akan banyak kendala maka saya telah mempersiapkan diri untuk mengatasi kendala itu.
Eeee malayo, indira' tori' tawe' puang meloa' lenra' la diatta alai turunanna, li malayo laurusoro'u mu tori' tawe' puang alla rilembale' turunanna.	E yang semampai inilah saya minta maaf tua saya ingin mencapai kampung halamannya, si yang semampai pertama kuundurkan diri karena kutahu aku tak diterima oleh orang kampungnya.
lii malayo le kakkar sobal le manya-manya tori' ponandian alla pelo'i dande-dande, eee malayo tawe' puang ikandi dio indi tori' dio ditappana la peloang.	Si yang semampai bertingkah laku sopanlah juga kusarankakn bertingkah laku yang lemah lembutlah jika ingin mengambil hati seorang gadis yang engkau idamkan.
E malayo la me'ita' dai dibulan indi kandi' leri bittoeng dimasara, eee malayo la diaya bandi indi kandi' i pi'di- pi'di le tappi'de toi.	E yang semampai kutujukan pandanganku ke bulan wahai adik tetapi hanya bintanglah yang nampak cemerlang dan nampaknya adik berperasaan tak menentu padaku.

8. Sai Malayo

—transcription (from Bahasa Mandar) & translation by Ahmad Hasan

Unlike the transcription for track 7, here Ahmad Hasan gives line-breaks, but it is not clear whether they mark syntactic units or are placed simply for the convenience of the typist. They are often at odds with the singer's musical phrasing. In any case, the transcriber's line-breaks are preserved here. The Indonesian translation is again given in run-on fashion.

Dialla ce sai ma ce malayo dialla ce allo bongi ma' tori' iyami' ce puangngu la iya nasanna.	Ada syair namanya Sai Malayo, siang malam kami menyanyikannya, wahai tuanku sekalian.
Adenda ce pada rarung la di lino kanandi.	[line omitted from translation]
Dialla ce tori' la mua' ce nateni ce tia mani mellao pangaya'i, ce ni ittang tongatta utingara cece u lao jamarro' sa' usobal rapanga' narakka alang bulam bongi di te'e.	Ada sesuatu jika memang demikian itu, barulah akan kunyanyikan kepada andalah bagai jamrut kulayani ibarat, terperangkap bulan purnama malam ini.

Na palekoi itang anu la mennassa tu'u
poleang mangada' diolomu
anu la wattuanna napeakke'u da'tia da
herang la di'e
tama banua di Tandang Sura andiang
kindo' kama'u
anu tada'ma' dini kindo' keamarama.

Anu la nasioroang ittal la ri tia anna
jamarro'
dota' jari ma'uang a'dappangana' dolo ce
namillelema' lao
anda' ce mibittang peleng i makappa'
potonganna dotama jari
ma'uang mecawa ma'andingngi ce ce lao
mikkini' mallewai
anu matonadiang nandingiang
pecawanna.

Anu la battuananna ana' ce minnassa
tomala'bi'u pole topa
i'o mie' ande nawa-nawammu mennassa
naiamo muanna la di atemu
namupallappeang lima muammung
tammuba'barang
anu battuanganna ce anna toi i'o tama di
ate mapaccingngu
mua'diang nana pau uru ande matammu.

Anu la hapahana iya nanna sannao
ilalang di atena anu ce
i'o pa tori' ma'pe'indang liwangang
menando' diting napalla
la saleo tassalopo menanga' tanggung
mating minnassa
minango' napalla damota bulakkarae'
menat toa' nasalopo.

Anu la hua usayangngi para la ritia loa
macoa nyawa mambarui tai
nyawa ce ugulilinni anu ra' udandang
mata pa'mai' satetenna
tenna inna tandona topole benganna to
malai bapa' e

*[track 8 fades out here; the recorded
performance continues:]*

anna da mie'rua sialuppei indi tandona

Akan kutujukan kepada anda yang jelas
kami datang di hadapan anda,
maksudnya keberangkatan kami ini
jangan diherankan, di negeri kami di
Tandang Sura saya tak punya ibu dan
bapak, tetapi setelah saya tiba di sini
maka terasa saya punya ibu dan bapak.

Satu pajangan intan dan jamrut, saya
akan berkata maafkan saya, saya akan
berpindah kepada anda bagaikan bintang
filem dan gagah senyumnya simetris,
kerling matanya serasi agaknya senyum
dan kerling matanya ditujukan kepada
seseorang.

*[this whole stanza omitted from the
translation]*

Ketahuilah engkau selalu di hatinya,
hanya engkau terpesona kepada yang
lain, tetapi meskipun engkau tak
mengharap cintaku, saya akan tetap
semakin mengharapkan dirimu yang jelas
meskipun hatimu tertutup untukku apa
lagi bila hanya engkau mata keranjang
aku akan tetap berupaya mendapatkan
cintamu.

Yang kusayangi adalah saling bertutur
sapa yang sopan, saya selalu mencari
orang yang tetap pada pendiriannya,
yang mana suguhananya pendarang,
pemberiannya orang yang akan
meninggalkan kami, bapak agar kita tidak
pernah saling melupakan bahwa inilah
suguhananya para pendarang.

topole.

Bengana la tomalai anumla mennassa
anna da tori' rua
sialuppei dota tea ari ma'uang allo bi'ar
tongandie
allo ra'da'i tiroa' romai pettule'i la
minnassa allo natambus
tinro'i pepasanni minnassa ra topura
melo' anna pole' namoka.

Anu la battuananna mua' sambare
memammo'o diting melo'
pepennassai moka anu la ingga'mu tori'
ce nasigengge-genggeang
anu la apa' tania ande nawa-nawammu
piranna-piranna topa
i'dapa makannyang bega minnassa mua'
nariang namianna di atena.

Anu la hapahan diang tanda butti ce
palakang katarangang
anu la battuananna bengammi
katarangammu tanda ce mata
ma'uang anu tanda ma'uang ce i'o
siasayanni anu
battuananna ottoniana' sarau lappe'iang
lao.

Anu la hanaha da' tori' bonde' ce
mennassa mattau laeng
anu la battuananna ubawa tama sarau di
buttu ce ra'ba tori'
anna' ubawa sau ce di sasi' matti tori' anu
ia dalle'u
tuli namate reso.

Anu la a'dappangamma namillelena
tongandi mai pakeang
dibaju didu' serang la dibuka' tenda dota'
jari ma'uang
ce ce la maumo tondo liwangna me'apa
karambona buttu a'bu-a'bungang.

Anu la naliwang toa' mapporayo-rayoi tori'
di'e
anu la uasayanni dipemanya-manyang ce
ce lao dipelumulumungu
anu battuananna sengali ajama' di lino

Berikan padaku wahai orang yang akan
pulang, ketetapan agar tidak pernah kita
saling melupakan, barangkali matahari
terbit, sebetulnya juga matahari
terbenam, yang membias cahayanya
tanyai dan kejelasannya matahari yang
akan terbenam buru dan titipi pesan agar
jelas orang yang pernah mau yang pada
akhirnya berbalik tidak mau.

Maksudnya jika separuh hatimu mau,
lebih baik engkau tetapkan sepenuhnya
tidak mau nampaknya kalian akan saling
menipu, sebab bukan orang yang
menawan hatimu kapan-kapan saja, saya
juga belum terlalu percaya jika akan ada
orang yang bersedia memperkenankan
kami di hatinya.

Ketahuilah bahwa ada tanda bukti juga
keterangan, maksudnya berikanlah
keteranganmu sebagai tanda mata,
maksudnya bahwa kalian sangat
menyayangi, atau kurangi beban
penderitaan kami.

Lebih baik saya pergi kepada orang lain,
maksudnya [...?], barangkali itu sudah
menjadi reski saya selalu bekerja tanpa
hasil.

Maafkan saya, saya akan beralih kepada
yang berbaju didu' yang nampaknya
terbuka, saya akan katakan biarlah dia di
seberang betapapun jauhnya.

Saya akan keseberang juga untuk
menyibuki dalam hal kesejahteraanku
sampai kepada kematianku dibungkus
dengan kain kapan.

dituyu' para tappa'na.

Lele ce lao diku'bur anu la mennassa
napa'dao di lalang di ate
anu tania apa ce pa'mai mapiammu dota
jari ma'uang
mua' naningarang boi di taum mendiolo.

Duru' ce marunna [warunna?] lino di
tammalatenapa tori' di'e anu la
tuppungi langi' arioanna nyawau ce ce la
uru-uru ce
mariou tuppungi langi' riou anu tappau
monge'
lino tannala tomi.

Monge'anna nyawau anu la mennassa
tumbiring lino uola
ce mallewai dota' jari ma'uang ce diolo
mala'bina
natiapama' iami'.

Ma'oro dunnia anu la mennassa mua' na
i'o namepallang
pa'mai' anu la takkala ita' nau hara' nu
rannuang
anu mau mammate mua' pa'eloranna.

Anu la dendenna bomo imakappa
tonganda ipoko ce
haja membittang peleng tenna rapango
bukkur jawa sangga' i'o
namaka dianna di ja'ba bassi nitoe'
liwang di ba'ba anu
namakkukui mua' diang tolundur.

Anu la dota ma'uang diolo la palakang
mala'bi'na landura
naita banda' dipiranga tu'u di'e ce
napettuleang banda
anu la tunau kapang nasurung maulili
mua' tuna nana calla
kasi-asi nanabire' anu upus tongammi
paccallammu diaunna.

Jika kupindah di alam kubur jelaslah baru
engkau tak di hatiku, sebab engkau
berhati mulia yang akan selalu
kuucapkan, tak akan kulupakan segala
jasa baik di masa lalu.

Pungutlah di awal zaman dunia sebelum
zaman akan berakhir nanti,
kebahagiaanku mencapai langit, cece
awal pertama rasa bahagiaku mencapai
langit tetapi setelah kujatuh sakit bumi
pun ini tak sanggup menampung
kebahagiaanku.

Bila kuimbangi sakit hatiku bumi ini akan
jadi miring, kutanya kepada Yang Mulia
bagaimana nasib kami ini?

Di dunia ini janganlah engkau membenci
kami, sebab hanya engkaulah yang kami
harapkan, tetapi bila sudah kehendakNya
biarlah kami mati.

Selanjutnya lagi yang sangat tampan
yang bagaikan bintang filem, andai
engkau bagai tekukur jawa hanya
engkaulah yang pantas dimasukkan ke
dalam sangkar besi digantungkan di luar
pintu untuk menyapa orang yang langgar.

Kukatakan kepada kemuliannya aku
dilihatnya berjalan baru-baru ini ia
menanyakan diriku, mungkin
penderitaanku sehingga ia lupa jika
penderitaanku yang ia cela dan
kemiskinan yang ia tidak suka betul-betul
sempurnalah kebencianmu kepada diriku.

9. Three songs for *katapi* Toraya

–transcription (from Bahasa Toraja) & translation by Andi Halilintar Lathief in consultation with the singer.

Taning-taning

Dau lamban Dio Salu le
Dau lamban Dio Salu le
Ketangkau kumua
Ole-ole le
Ketangkau kumua

Naalako mani lisuh le
Naalako mani lisuh le
Naperampan uwai
Ole-ole le
Naperampan uwai

Isopandan la Palopo le
Isopandan la Palopo le
Pandendaya kurewa
Ole-ole le
Pandendaya kurewe

Rekke'ko untungbak langi' le
Rekke'ko untungbak langi' le
Ummeranni Karuwa
Ole-ole le
Ummeranni Karuwa

Battula tonton piaole
Battula tonton piaole
Indok sadenna bulan
Randenggayale
To ditata bulawan

Jangan sekali-kali lewat di sungai
Jangan sekali-kali lewat di sungai
Kalau bukan saya yang mengatakan
Ole-ole le
Kalau saya mengatakan

Kamu akan ambil pusaran air
Kamu akan ambil pusaran air
Dihanyutkan air bah
Ole-ole le
dihanyutkan air bah

Lesung orang Palopo
Lesung orang Palopo
Menanti seorang wanita
Ole-ole le
Menanti seorang wanita

Kita kesana membuka pintu langit
Kita kesana membuka pintu langit
Menebang tangga [gunung] Karuwa
Ole-ole le
Menebang tangga Karuwa.

Apakah masih ada di atas
Apakah masih ada di atas
Seorang wanita cantik
[...]
Orang yang dihiasi emas

Singgiq-singgiq

Lalaokanlian Tambun
Dikan dendan ludek de ludek
Takpa lamban Limbolopi
Ana rondom molalek de ludek

Sibo-sibo baube
Aba ibi baiboi
Baube

Lalaokanlian Tambun
Dikan dendan ludek

Kamu ingin ke Tambun
Sebelum menyeberangi
Sungai Limbolopi
Burung molalek telah berbunyi [=subuh]

Kamu ingin ke Tambun
Sebelum menyeberangi

Takpa lamban Limbolopi
Ana rondom molalek e ludek

Sungai Limbolopi
Burung molalek telah berbunyi

Tomangngewa

Londok-londok demmatande'
Londok-londok demmatande'
Seppaga daeppalanna seppaga
daeppalanna
Londok-londok demmatande'

Ayam jantan Demmatande'
Ayam jantan Demmatande'
Ayam seppaga Daeppalanna

Ayam jantan Demmatande'

10. Paambi' Bulu'

*—transcription (from Bahasa
Makasar) & translation by Andi
Halilintar Lathief*

Daeng Mile':

Enjole Karaeng ele
Kammatomma'-kammatomma'
Kamma mantomma'
Matunna Jangang talloko

Kammatomma'-kammatomma'
Kammamatomma' ekodong
Tunakallong E
Eeee eeee

Le kana-kana le kana
Kana tassalai ji ja
Mallako kapang
A'lampa ta'kupinawang
Kayu ta'do'do' ko
Ta'do'do' danding ta'do'do'
Ritompo'na Bulukunyi
Ma'barra kunyi
Warakkannai Ca'kura
Malimbang Bungung (ko)
Timboranna Pattallasang
Ma'je'ne-je'ne' (ko)
Ri bawana binangayya
Masselang-selang (ko)
Naloritommo (ko)
I Balanda bunrang mata
Iba'leang minjo rai

Pendaki Gunung

Konon wahai Karaeng
Kubagaikan-kubagaikan
Ku bagaikan
Jatuhnya ayam yang kalah

Begitulah - kubagaikan
Kubagaikan oh kasihan
Orang yang muak kekenyangan
Eeee eeee

Cerita berkata
Perkataan masih bisa dilupakan
Mungkin engkau takut
Berangkat tak kutemani
Engkau bagai bunga putri malu
Mengantuk danding mengantuk
Di puncak Bulukunyi
Berbedak kuning
Di barat Ca'kura
Kau menyeberang sumur
Di selatan Pattallasang
Kau mandi-mandi
Di muara sungai
Kau menyelam-selam
Kau disenangi pula
Si Belanda putih mata
Sudah di sebelah timur dia

Iwarakkang pi kalau
Pallu'marana mairo
Panynyipi'na sikuyua
Mono doangaya' sedeng
Bulu ta'rassiya sedeng

Daeng Buang:

E Karaeng kobbika le
Kobbi-kobbi ko mangalle
Ala dendang-dendang dendang
Kobbi le kobbi
Kobbina mangalle Daeng

Tokko le tokko-tokkona
Mannyungke bongong
Ala dendang-dendang dendang
Tokko le tokko-tokkona
Mannyungke bongong
Lagu-laguna ri dendang
Laguna dendang ri dendang
Kayu ta'do'do'
Nabu-nabunomi sedeng

Le mappa-mappasiara
Mappasiara ta'do'do'
Lagu-laguna
Mappasiara ta'do'do'
Kayu ta'do'do' ta'do'do'
O danding mandinging-dinging
Katu'tannang katu' katu'
Ka tupore tannang gaya
Passitaba-taba tongi
Namangge' sara' pa'mai'
Kutang tenamo sambina
Na nicoba-coba inja
Manna memang ja riolo
Tala nia sangkammayya

Daeng Mile':

Ala bukku bukku mai
Ngaseng na kucini ko
Ala dinging ala dongang
Bukuna ele
Bukuna tena kucini

Tenamoko-tenamoko

Nanti di barat ke utara
Masakannya ikan teri
Sipit kepala kepiting
Lalu yang berjalan bagai udang
Lalu gunung yang kosong

E Karaeng petikan ya
Engkau petik-petik mengambil
Ala dendang-dendang dendang
Petik ya petik
Petikannya mengambil Daeng

Larik ya larik puisinya
Membuka kerudung
Ala dendang-dendang dendang
Larik ya larik puisinya
Membuka kerudung
Lagu-lagunya ri dendang
Lagunya dendang ri dendang
Bunga putri malu
Dia bunuh-bunuh lagi

Meng-mengundang
Mengundang kantuk
Lagu-lagunya
Mengundang kantuk
Bunga putri malu mengantuk
O danding mandinging-dinging
Sebab orang pasang kartu-kartu
Sebab orang ahli bergaya
Sesuaikanlah juga
Agar menggugah sanubari
Kutang tak berpengait lagi
Masih dicoba-coba juga
Walaupun jaman lampau
Tak ada menyerupainya

Hai merunduklah kemari
Semuanya engkau kulihat
Ala dinging ala dongang
Tulang ele
Tulangnnya tak kulihat

Engkau telah tiada, engkau telah tiada

Kusalewangang kodong
 Antamma mako
 I bandang-bandang
 Tomma'ko ributtayyapa
 Pamaikku tuli' kobbik
 Kobbik-kobbikkang
 Kayu ta'do'do' ta'do'do'
 Di dendang dendang-dendang la
 Sombere'na ri battui
 Kayu ta'do'do' (ko)
 Bongong ta' anrimba'-rimba'

Engkau kukenang kasihan
 Engkau sudah lulus
 Dipukuli
 Engkau sekarang telah di tanah
 Ingatanku selalu mencuil
 Petik-petikan
 Bunga putri malu mengantuk
 Di dendang dendang-dendang la
 Layarnya di tuju
 Engkau bagai bunga putri malu
 Kudung anda berkibar-kibar

Daeng Buang:

Danggang le danggang
 Danggang nraikka' ji baji
 La dendang-dendang dendang
 Danggang nraikka
 Danggang nraikka ji baji

Dagang ya berdagang
 Dagang ke timur saja yang baik
 La dendang-dendang dendang
 Dagang ke timur
 Dagang ke timur saja yang baik

Danggang-danggang ri anrai'
 Danggang ri nrai' ji baji
 Danggang ri butta lompoa
 La dendang-dendang
 Danggang ri nrai' ji baji
 Gallang nite'te' dendangla
 Ridendang kayu ta'do'do'
 Ganna' ritetema sedeng

Berdagang ke timur
 Dagang ke timur saja baik
 Dagang di kota besar
 La dendang-dendang
 Dagang di timur saja baik
 Kuningan ditempa dendangla
 Ridendang bunga putri malu
 Cukup, kudibawa lagi

Bulaeng le bulaenga
 Ri pattaggalli
 Gallang nite'te' bulaeng
 Ri pattaggalli
 Kayu ta'do'do'
 Ta'do'do' danding
 Danding dingin-dingin
 To massenga-senga
 Danding ma'dinging-dinging
 Naku dinging Karaeng
 Ala ri kodong

Emas ya emas
 Digadaikan
 Kuningan di tempah emas
 Emas digadaikan
 Bunga putri malu
 Mengantuk danding
 Danding beristirahat
 Orang yang merindukan
 Danding bersenang-senang
 Dan kusenang Karaeng
 Ala dikasihani

Daeng Mile':

Ele ka'de'ka-ka'de'ka
 Inakke tau barani
 Ala dendang ala dendang
 Elle ka'de'ka'
 Kadde' nakke tu barani

Ele seandainya - apabila
 Aku orang berani
 Ala dendang ala dendang
 Elle seandainya
 Seandainya aku orang berani

Panja-panjallinganna ji
 Panjallinna ji ku jammeng
 Pappataunu
 Naku pela'mo kalengku
 Kayu ta'do'do' ta'do'do'
 O danding
 Tuing-tuingka epana
 Jaranga pa'koncikanna
 Punna tedongka konrona
 Punna tauka nyawana
 Punna kiti'ka kallonna
 O danding ma'dinging-dinging
 Tana Kara-karaeng ko
 E dendangla langania
 Nia ko tumate'neya
 Ngapa nakamma ko
 Kamma memangtongngi

Kerlingannya saja
 Kerlingannya saja kunantikan
 Perhatianmu
 Dan kubuanglah diriku
 Bunga putri malu mengantuk
 O danding
 si ikan terbang - ketiaknya
 Si kuda - loncatannya
 Bila kerbau -tulangnya
 Bila manusia - nyawaynya
 bila itik - lehernya
 O danding beristirahat
 Engkau bukan kara-Karaeng
 E dendangla langania
 Kau hadir orang yang matang
 Kenapa engkau begitu
 Memang sudah begitu

Daeng Buang:

Te'ne te'ne tonja punna golla
 Alla dendang-dendang te'ne
 Te'ne tonja punna golla

Memang manis bila gula
 alla dendang-dendang manis
 Memang manis bila gula

Janna janna janna ja punna kaluku
 Ala dendanga janna ja janna ja
 Punna kaluku
 A'cini tonja dendangla
 Ri dendang ala
 Kayu ta'do'do'
 A'cini tonja Karaeng

Memang gurih bila kelapa
 Ala dendang memang gurih
 Bila kelapa
 Kumelihat juga dendangla
 Ri dendang ala
 Bunga putri malu
 Kumelihat juga (Karaeng) terang

Singara' singara' punna kanjoli
 A'cini tonja singara'
 Punna kanjoli
 Kayu ta'do'do' ta'do'do'
 Dendang o danding-dendang
 Tu masenga'-senga' danding
 Ma'dinging-dinginga naku
 Ma'dinging-dinging Karaeng
 E Ala ri kodong

Terang bila pelita
 Kumelihat juga terang
 Bila pelita
 Bunga putri malu mengantuk
 Dendang o danding-dendang
 Orang yang merindu danding
 Kuberistirahat
 Kuberistirahat Karaeng
 E Ala dikasihani

Daeng Mile':

Punna lanu kapanrakkang
 Punna lanu kapanrakkang

Bila engkau bersusah hati
 Bila engkau bersusah hati

Pangaingku ri kalennu
 Bolikang mama

Permintaanku padamu
 Simpankanlah daku

Niapa' nakutambai
 Kayu ta'do'do' ta'do'do'
 Danding dendang ala nia
 Nia te'nena
 Tumate'nea
 Nakamma tojeng
 Iba'leang minjo rai'
 La'baka topi helenna
 Tindanga punna ta'mea
 Tinrowa ri pepe' awang
 Anjo appaka epana
 Kayu ta'do'do'
 Irawangganna ko Simporongang

Nanti kutiba baru kutambahkan
 Bunga putri malu mengantuk
 Danding dendang ala nia
 Ada kebaikan
 Orang yang baik
 Kenyataannya benar
 Dia telah di sebelah timur
 Yang lebar helm-nya
 Yang menendang bila kencing
 Yang tidur di api sekam
 Itu yang empat ketiak-nya
 Bunga putri malu
 Kau di bawah Simporongan

Daeng Buang:

Iba'leang je'ne inja
 Ala dendang-dendang dendang
 Iba'leang je'ne inja

Ku masih di seberang sungai
 Ala dendang-dendang dendang
 Ku masih di seberang sungai

Nakulang nakulangngere' tette'na
 Alla dendangla-dendangla dendang
 Nakulang nakulangngere' tette'na

Ketika kudengar pukulannya
 Dendangla-dendangla dendang
 Ketika kudengar pukulannya

Kubuang mami
 Dendangla-dendangla dendang
 Kayu ta'do'do'
 Kubuang mami isedeng

Sekonyong kulemparkan
 Dendangla-dendangla dendang
 Bunga putri malu
 Sekonyong kulemparkan lagi

Kacapingna kacapingna kumussara
 Kubuang mami
 Kacapingna kumussara
 Kayu ta'do'do' ta'do'do'
 O danding
 Dendangna nia te'ne'na
 O danding
 Ma'dinging-dinging ko
 Naku dinging Karaeng
 Ala ri kodong

Kecapinya-kecapinya kumengamuk
 Sekonyong kulemparkan
 Kecapinya kumengamuk
 Bunga puri malu mengantuk
 O danding
 Dendangnya ada manisnya
 O danding
 Engkau beristirahat
 Aku senang Karaeng
 Ala dikasihani

Daeng Mile':

Napadinging-dinging minjo
 Napadinging-dinging minjo

Bersenang-senanglah dia
 Bersenang-senanglah dia

Natu natu dinging-dinging memang
 Natete bayang
 Napa'mai' caddi-caddi

Kita memang telah senang
 Membawah khayalan
 Dan nyali yang kecil

Kayu ta'do'do' ta'
 Do'do' o dondang
 Alle nai' - alle naung
 Alle timboro uwara'
 Alle tulusu' lampa'na
 Battu tongiseng a'doja'
 Attowa ri pakkebbukka
 Ri tontonganna
 Lakemaeko ammale
 Teako njo kuta'nanngi
 Battu njorenga kammanjo
 Battua' a'boya leko'
 Passiboyai rapponna
 Pakeso'na ji kugappa

Bunga putri malu kita
 Anak o dondang
 Ke atas - ke bawah
 Ke selatan - barat
 Ambillah lurus perginya
 Dia datang lagi menjaga
 Melongok di pintu
 Di jendelanya
 Hendak ke mana kau ibuku
 Jangan kamu menanyakannya
 Datang dari sana begitulah
 Ku datang mencari daun
 Sekaligus mencari pohonnya
 Hanya capeknya aja kudapatkan

12. Pajalenge'na

—transcription (from Bahasa Bugis) &
 translation by Andi Halilintar Lathief

Teddeng tongengnga kasi
 Nawuno naolle
 Alla bolong makerra
 We sipuji-puji
 Uppe'na jandaE
 Nawunoi idimani
 Tedong tenna gerak
 Nawunoi maneng tenna gerak
 Tabek ndi nataro
 Doko' wiring pajeng

Awe
 Narekkuwa je' wajeng pajeng
 Narekeng ele le dendang
 Narekkuwa-narekkuwa maruddaniki
 Awe congekki mani
 Congeng ri ketengnge'
 Congekki mani
 Congeng ri ketengnge
 Tabek ndi ki siduppa matai

Malalengni ro'na wenniE
 Elele malalengni
 Malalengni pale ro penniE
 E nabaja namallaleng tonna'
 Awe dede ellele
 Canrikku mallaleng ni
 E nabajani nabaja'

Gadis Suka Keluyuran

Hilang sungguhlah daku
 Mungkin dibunuh
 Alla si hitam jelita
 Kusaling menyukai
 Janda yang beruntung
 Terserah anda membunuhnya
 (Bagai) kerbau tak disembelih
 Semua dibunuh tanpa disembelih
 Maaf andi dia titipkan
 Bekal batas fajar

Awe
 Apabila benderang tiba
 Sudah termasuk pagi dendang
 Bila-bila anda rindu
 Awe sisa mendongak
 Menengok ke bintang
 Awe sisa mendongak
 Menengok ke bintang
 Maaf andi—kita bertemu mata

Ternyata sudah larut malam
 Aduh sudah larut
 Ternyata sudah larut malam
 E dan besok ku berangkat juga
 Aduh kasihan
 Kekasihku sudah larut
 E dibersihkan dibersihkan

Manenni pattonaE
Laoni-laoni je'
Jokka to lari pasengE

To ripasengwe pale tea mette'

Elele to mappake aya'
To maribaca-bacai
To tajeng mai kasi pappaseng
To tajeng mai kasi pappaseng
Ita laleng andi makkutana
SagalaE je'
SagalaE makkutana dendangE
SagalaE makkutana
Makutana pale sagala E
Agapi pale tongeng ri mulanna
Agapi pale tongeng ri mulanna
Tabek ndi
Mancaji doja sengerengi

Sengerenge mage'munappa pole
Elele temma tamakko
Nakemme'ko to rudani
Adammu-adammu Becce silappaiE
Awi gampanna kasi
Lele bulu pusasi manengngi

BuluE pale kubali sitonangeng
Elle le kutonang je'
Dua tellu eppa lima enneng na pitu
Tanete mai yapole nalappatona
Tanete mai yapole nalappatona
Perri ndi pale nataro uddani

Awe
Uddanika pale takku lao
Uddanika pale takku lao
Ri lalengE pale je' ne mata
Ri lalengE pale je' ne mata
Tabek ndi
Kupalari manengi soloki

Semua tetamu
Berangkatlah-berangkatlah
Berangkat orang yang mengingkari janji

Orang yang dipesan (ternyata) tidak
menyahut

Elele orang yang memakai ayat
Orang yang memanterai
Di sini orang yang menanti pesan
Di sini orang yang menanti pesan
Mencari jalan (andi) bertanya
SagalaE
SagalaE bertanya (dendangE)
SagalaE bertanya
Ternyata SagalaE bertanya
Apalagi awal kebenaran
Apalagi awal kebenaran
(Tabek Andi)
Menjadi tagihan kerinduan

Kerinduan mengapa baru muncul
Elele kenapa tak mau masuk
Agar diresepai orang merindu
Perkataanmu (pesanmu Becce) sepatah
Awi sangat gampang kasihan
Pindah gunung lenyap semuanya

Ternyata gunung kutemani menumpang
Elle kutumpangi
Dua tiga empat lima enam dan tujuh
Lapangan yang datang datar juga
Lapangan yang datang datar juga
Ternyata susah bila rindu

Awe
Saya rindu (ternyata) tak berangkat
Saya rindu (ternyata) tak berangkat
Di jalanan (ternyata) air mata
Di jalanan (ternyata) air mata
Maaf andi
Kuhanyutkan semua di air bah

REANALYSES -- by Philip Yampolsky (March 2000)

The published commentary contains several incorrect or incomplete analyses of the melodic material or melodic range or both. We don't understand why we made so many mistakes in this particular album! Whatever the reason, we hope we have caught them all the second time around.

Lambang Sari (track 6). We say that the melody runs from G below the tonal center (conventionally labeled C) to B above it. No it doesn't: counting all melodic variations, it runs from E below to A above the tonal center. The main melodic activity (tones sung by all three singers) lies in the range from G below to F above the tonal center. The scale is as we describe it in the commentary: C D E F G A B, with F# occurring only in the violin's introductory phrase.

Sai Malayo (track 8). A more careful analysis shows that (if the drone pitch is taken as C) the ascending scale of the vocal part is B-natural (later becoming Bb) C Db Eb F G, with a one-time Ab ornament. The vocal range is from Bb up to G (Ab). The ascending instrumental scale is G B-natural (later vacillating between B-natural and Bb) C D-natural (at the start, later becoming Db) E-natural. The E-natural is played only at the start; later the instrument plays no form of E at all, though the vocal uses Eb.

Paambi' Bulu' (track 10). In addition to the ascending scale used by both singers and instruments, G B C D E F# (taking the drone as C), there are infrequent high ornaments in the vocal part near the start of a verse: Dg. Buang sings a high G and Dg. Mile sings high G and (once) high A.

Gandung Sia (track 11). The commentary says the melody runs from G below to G above the tonal center (conventional C). In fact it runs from C an octave below the tonal center to A above it. The scale is as described in the commentary: C D E F G A B.

Pajalenje'na (track 12). We neglected to note the range of the vocal melody in the commentary. The vocal melody runs clearly from C an octave below the tonal center to G above it, and there is some rumbling around the low C that one might want to call a low A and B.