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from the
East: Sumbawa,
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MUSIC CD OF INDONESIA

MUSIC OF INDONESIA 16

Music from the Southeast: Sumbawa, Sumba, Timor

SUMBAWA

1. **Tambora** *Violin with male & female vocals, from Bima* 13:58
2. **Lopi Penge** (excerpt) *As track 1* 5:51

SUMBA

3. **Two tunes** (excerpt) *Jungga (two-stringed lute) from Umalulu* 2:54
4. **Hali Ana Wini** *As track 3, with male vocal* 5:42
5. **Tabung** (excerpt) *Funeral gongs from Anakalang* 4:16
6. **Kanakang** (excerpt) *As track 5* 4:16

TIMOR

7. **Kikot** (excerpt) *Gong ensemble from Oelolok (Meto group)* 2:11
8. **Liliba** (excerpt) *Mixed-chorus dance song from Fahiluka (Tetun group)* 4:27
9. **Saero** (excerpt) *As track 8* 4:31
10. **Berelesu** (excerpt) *As track 8, from Ekin (Bunaq group)* 2:20
11. **Soge** (excerpt) *As track 10* 0:55
12. **Helang** (excerpt) *As track 10* 1:31
13. **Heo Banamas** *String band with male vocal, from Oelolok (Meto group)* 12:36
14. **We Oe** (excerpt) *As track 13, from Fahiluka (Tetun group)* 3:05
15. **Naikam Tiup** *As track 13, from Noepesu (Meto group)* 4:51

The parched "southeastern islands" running east from Lombok to Timor form one of the poorest regions in Indonesia, but artistically one of the richest, most traditional, and least explored.

This album offers a sampling across the region, from Sumbawa to the western half of Timor. In Sumbawa, the genres and instruments are largely those familiar all over Muslim Indonesia. East of Sumbawa, things change: the Muslim genres give way to ensembles of interlocking gongs (quite different from the famous *gamelan* of Java and Bali), communal singing for circle dances, and local forms of string music. In this album we hear: a professional duo of singers with violin from Bima in eastern Sumbawa; gongs for funerals in Sumba and for dancing in Timor; dance choruses, some boisterous, some mysterious and elusive, from Timor; a lute from east Sumba that sounds like a bottleneck guitar; and down-home music from Timor, played on home-made guitars and violins.

Recorded, compiled, and annotated by Philip Yampolsky. Produced in collaboration with the Indonesian Society for the Performing Arts (MSPI). All selections recorded in Nusa Tenggara Barat and Nusa Tenggara Timur in 1997.



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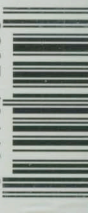
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Music from the Southeast: Sumbawa, Sumba, Timor

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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 U.S.A.) have larger populations, and few encompass a more bewildering diversity of societies and ways of life. Indonesia's people belong to more than 300 ethnic groups, speak almost as many languages, and inhabit some 3,000 islands (out of nearly 13,700 in the archipelago). Nearly three-quarters of the population lives in rural areas; at the same time 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.

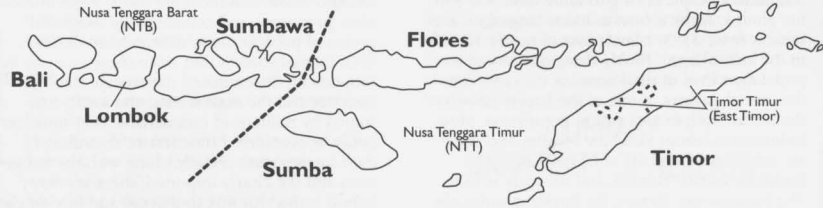
Indonesia's music is as diverse as its people. Best known abroad are the Javanese and Balinese orchestras generally called *gamelan*, which consist largely of gongs and other metallophones, but *gamelan* is only one aspect (albeit an impressive one) of the whole. Solo and group singing and solo instrumental music (played typically on flute, shawm, plucked or bowed lute, plucked zither, jew's harp, or xylophone) are found every-

where, 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. On the other hand, some of the most prominent and commercially successful genres of popular music definitely do derive from foreign sources; but since these are sung in Indonesian, disseminated nationwide through cassettes and the mass media, and avidly consumed by millions of Indonesians, they must certainly be considered Indonesian, regardless of their foreign roots. Finally, along with the indigenous and the clearly imported, there are many hybrid forms that mix traditional and foreign elements in delightful and unpredictable ways.

The Smithsonian Folkways *Music of Indonesia* series offers a sampling of this tremendous variety. In selecting the music, we are concentrating on genres of especial musical interest and, wherever possible, will present them in some depth, with several examples to illustrate the range of styles and repertoire. We are also concentrating on music that is little known outside Indonesia (and even, in some cases, within the country), and therefore much of our work is introductory and exploratory. Accurate histories of the genres we have recorded do not yet exist and perhaps never will; studies of their distribution and their variation from place to place have not yet been done. So our presentations and commentaries cannot presume to be definitive; instead they should be taken as initial forays into uncharted territory.

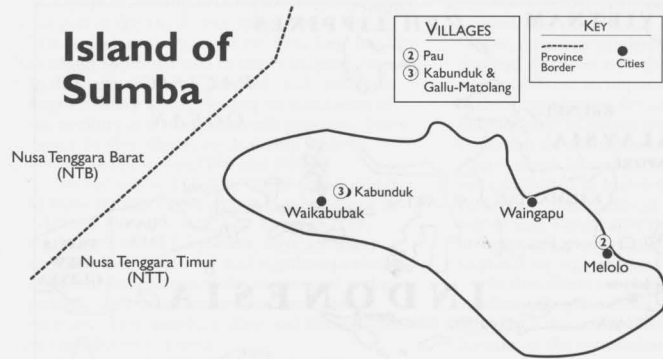
Nusa Tenggara Island Chain



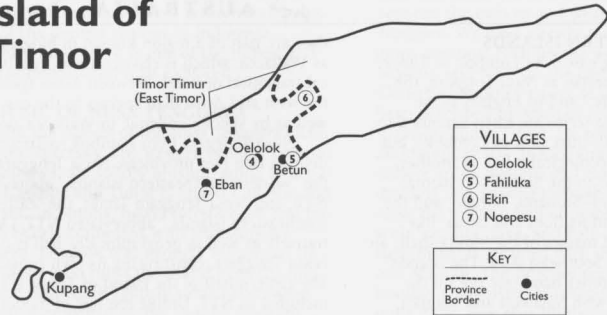
Island of Sumbawa



Island of Sumba



Island of Timor





THE SOUTHEASTERN ISLANDS

The islands running east from Lombok to Timor are known in Indonesian as *Nusa Tenggara*, the "southeastern islands," and in English as the "Lesser Sundas." The terms are often extended to one more island, Bali (just west of Lombok), but geographically and ecologically Bali is another matter: it is attached to the Sunda continental shelf, along with Java, Sumatra, Borneo, and the Malay peninsula, and its flora and fauna, like those of all the land masses of the Sunda shelf, are typical of mainland Southeast Asia. The islands east of Bali, on the other hand, are not on the Sunda shelf. Along with Sulawesi and Maluku,

they are part of a region known in biogeography as Wallacea, which is characterized by a biological transition or break between Asian species to the west and Australian species to the east, as well as by species endemic to Wallacea alone.

Nusa Tenggara from Lombok to Timor is divided into two provinces: Nusa Tenggara Barat, the "western southeastern islands," abbreviated NTB, and Nusa Tenggara Timur, the "eastern southeastern islands," abbreviated NTT. (Administratively as well as geographically, Bali is outside Nusa Tenggara, constituting its own province.) The eastern half of the island of Timor is not included in NTT. Unlike the rest of modern

Indonesia (including west Timor), East Timor was not part of the Dutch East Indies before World War II; instead it was until 1975 the lone remnant in island Southeast Asia of the Portuguese empire. In that year, the Portuguese left, and Indonesia began military actions leading to annexation of the territory as a twenty-seventh province, Timor Timur. In this album, we deal only with the Indonesian provinces NTB and NTT.

In size and population, the principal islands of Nusa Tenggara are Lombok and Sumbawa in NTB and Flores, Sumba, and Timor in NTT. Particularly in NTT, however, there are many smaller islands that have had significant cultural impact or have attracted the attention of anthropologists and other researchers: Savu, Roti, Adonara, Solor, Lembata, Alor, and Komodo are the best-known of these.

Except for Lombok, the islands of Nusa Tenggara are hot and arid. A comparatively brief season of heavy rainfall gives way to a long dry season. Much of the terrain is hilly; the soil is loose and often badly eroded. Economically, this is one of the poorest regions in Indonesia. Artistically, however, it is one of the richest and most traditional—and least explored.

THE MUSIC OF NUSA TENGGARA

Culturally, the islands of the Nusa Tenggara chain show great diversity. The western islands, Lombok and Sumbawa, are solidly Muslim, while Flores is largely Catholic and Timor is mixed Catholic and Protestant. In Sumba, both Protestantism and traditional beliefs connected with ancestors are prominent. Lombok was strongly influenced by the Balinese, who ruled the island from the middle of the eighteenth century until 1894 (when they were supplanted by the Dutch). Western

Sumbawa has been influenced by the Sasak of Lombok and the Makasar of southwestern Sulawesi; eastern Sumbawa (known as Bima) also had close ties with the Makasar, and there was in addition an important Melayu community there. Sumba was for a time claimed by Bima, but Bimanese influence is minimal; it is more evident in the Manggarai region of western Flores, which is now partly Muslim. Catholicism was established in Flores and Timor by the Portuguese; their political authority waned (outside of East Timor) after the early 1600s, but there are still many traces of their presence in local culture and religion.

In this album we present music from Sumbawa (Bima), Sumba, and west Timor. We will sketch the music cultures of those islands later on, in the commentaries on selections; here we try to provide an overview of the music of the entire region.

East and west. There is a clear cultural division between the eastern and western sectors of Nusa Tenggara. We have already mentioned the religious contrast: NTB (to the west) is thoroughly Muslim, and NTT (to the east) is predominantly Christian. Another aspect of the division has been described by Michael Hitchcock in a recent study on Bima (1996). He remarks that Dutch anthropology has divided Indonesia into two culture areas, western and eastern, with the dividing line passing through Sumbawa. In this view, the western half of Sumbawa is grouped with Sumatra, Java, and Bali, while the eastern half (Bima) is grouped with the islands of NTT and Maluku. The primary reason for this partitioning is linguistic: Hitchcock, citing the linguist Blust, says that "Bimanese is genetically

closer to...Fijian and the Polynesian languages than it is to neighbouring Sumbawane, "while "Sumbawane" (that is, the language of the Samawa of western Sumbawa) is affiliated with Sasak, the principal language of Lombok. In other cultural and political respects, however, Bima belongs with western Sumbawa and the islands further west, since like them it lies, as Hitchcock says, "within the sphere of both Indic and Islamic influence."

With regard to music, Sumbawa seems unitary, characterized mainly by genres, instruments, and idioms typical of Muslim peoples throughout Indonesia. Thus a musical dividing line would pass not between east and west Sumbawa but (like the provincial boundary) between Sumbawa on the west and Flores and Sumba on the east, for from Flores and Sumba eastward the "Muslim music complex" is much less pervasive (as is Islam itself).

Within NTB there is a further subdivision to be made. The music of Lombok, particularly in the northern and western portions of the island, has been strongly influenced by Bali (and, less directly or extensively, by Java). Varieties of *gamelan* and other instruments and ensembles known in Bali, including shadow-puppet theater with clear links to Java and Bali, are found in Lombok both among the Balinese minority, whose religion is a form of Hinduism, and the Sasak majority, who are Muslims. As one would expect, the influence of Islam is also strong in Lombok, both in attitudes towards music and in genres such as the *rebana* or *gamelan rebana* ensemble, which imitates the interlocking textures of Balinese music on the frame drums associated with Muslim devotional and secular music. The two influences sometimes conflict. According to David Harnish

(1998), in the central and eastern regions of Lombok, the Bali-influenced instrumentations and textures are less prevalent; their place is taken by ensembles with prominent vocals or with reed-aerophones and bowed or plucked lutes as melodic leaders—that is, ensembles typical of Muslim secular music. (For information on music in Lombok, see the works and recordings cited below. Specifically for the shadow-puppet theater, *wayang Sasak*, see volume 14 in our series. Recordings of both *wayang Sasak* and the *rebana* ensemble are given in Basile 1998b, Harnish 1997, and Seebass et al. 1977. For *rebana*, see also Hoshikawa 1995.)

Lombok marks the eastern terminus (in Nusa Tenggara) of the great Javanese/Balinese complex of *gamelan*, *wayang* (shadow-puppet theater), and *topeng* (masked dance with *gamelan* accompaniment): none of these exists at all in Sumbawa or NTT. The gongs (but not the keyed metallophones) of *gamelan* are found in Sumbawa, but singly or in pairs, not in sets, and with only a restricted, punctuating role, marking off melodic or rhythmic periods in the melodies of singers or other instruments. Sets of gongs emerge again to the east of Sumbawa, in NTT, but there (as we discuss below) the musical organization is unlike that of *gamelan*.

The music of the western sector of Nusa Tenggara, then, is characterized by *gamelan* and *wayang* in Lombok, and by the Muslim music complex in both Lombok and Sumbawa: heterophonic (rather than harmonic or polyphonic) relations between instruments and singers; the presence of single- and double-reed aerophones, bowed and plucked lutes (in particular the *gambus*), and frame drums; and specific genres, scales, timbres, and ornamentation associated

with Indonesian Muslim society or, in some cases, with the Middle East.

In contrast, the music of the eastern sector is characterized partly by certain widespread forms that are foreign to the Muslim music complex, and partly by sheer fragmentation. (It may be characterized negatively by the much weaker presence, in comparison to NTB, of the Muslim music complex.) Two types of music are found throughout NTT but not in NTB: choral singing for communal dance and group labor, and gong ensembles of the type described below as "non-melodic." On the other hand, the famous tub-zither best known by the name *sasandu*, while used for private, informal entertainment in several parts of the province (Basile and Hoskins 1998), is given musical and symbolic prominence only in the small southern islands of Roti and Savu or among emigrants from those islands (Basile 1998a; Iida 1994); many unusual flutes are or were played in Flores (Kunst 1942; Bos 1995) but are not reported from elsewhere; string bands of home-made violins and guitars accompanying singers and dancers are common in Timor (tracks 13–15 here) but not in other islands; and elements of musical organization such as polyphonic singing or "irregular" meters are prominent only in scattered locations. (Possibly further research will show that these instruments and elements are more consistently distributed in NTT than they now seem to be.)

Our overview continues with more detailed commentary on some of these elements of music in NTT.

Gong ensembles. Gong ensembles of various types are widespread throughout Southeast Asia: they occur on the mainland, in the Philippines, in

northern Borneo, and all over Indonesia except New Guinea. The best known and most elaborate Indonesian examples are the Javanese and Balinese orchestras commonly called *gamelan*. In the commentary for volume 14, we argued at length that the *gamelan* of Java and Bali (and their cultural extensions, such as Lombok and the Banjar area of South Kalimantan) are a special subcategory of gong ensemble, distinguishable from others by their musical organization, tunings, compositional forms, and, in some cases, instrumentation. (Incidentally, a revised version of that argument has been posted at Smithsonian Folkways' *Music of Indonesia* page on the Web. See "References" below for the address.) The term *gamelan*, we proposed, should be reserved for ensembles of this Java/Bali type.

This leaves us with a giant residual category: gong ensembles that are not *gamelan*. One way to subdivide the category is according to the presence or absence of foregrounded melody. Some ensembles present a melody up front, usually played on a row of small gong-kettles and rhythmically supported by the other instruments. Others have no clear melodic line standing apart from the rest of the music; instead they use interlocking gong rhythms to construct a repeating pattern that is as much rhythmic as melodic, with little sense of contrast between foreground and background or between melody and support. (Indonesia being Indonesia, not every one of its non-*gamelan* gong ensembles fits neatly into one or the other of these classes, but most do.) It is convenient to refer to these contrasting ensemble-types as "melodic" and "non-melodic," though in fact there is usually some small amount of melody even in a non-melodic ensemble.

Non-*gamelan* gong ensembles of the melodic

type are common in all provinces of Kalimantan (see our volume 17), in Buru (volume 19), and among the Minangkabau of West Sumatra (volume 12), the Melinting of Lampung (volume 12), and the Mongondow of North Sulawesi (volume 18); we also heard them in Ambon, in the Natuna islands of Riau, and among the Lembak of Bengkulu. If we include *gamelan* in our survey—they are, after all, highly elaborated forms of melodic gong ensemble, with the melodic role assignable to instruments other than the gong row—then melodic ensembles are also found in Java, Bali, Madura, Lombok, and among the Banjar in South Kalimantan.

In NTT, all of the gong ensembles we have encountered are of the non-melodic type. In this respect NTT contrasts with the rest of Indonesia, where melodic gong ensembles (including *gamelan*) are the norm. (NTT also contrasts with NTB, as we remarked earlier: Lombok has *gamelan* but not non-melodic gong ensembles, and Sumbawa has no gong ensembles at all.) This is not to say that non-melodic ensembles are not found outside NTT. They are reported for several peoples in the north-central interior of Kalimantan (and also in Sarawak and Sabah, the two states of Malaysian Borneo); there they sometimes exist side-by-side with melodic ensembles. They are also found in scattered locations elsewhere: in the palace of the Sultan of Ternate in Maluku, for instance, and among the Minangkabau of West Sumatra, where again they coexist with melodic ensembles (see volume 12 for both Minang varieties).

Throughout NTT, non-melodic gong ensembles follow a single pattern: a number of bossed gongs (from five to ten, in our experience) are distributed among several players so that each player controls one or two (or, in rare instances, three)

gongs. Typically, the gongs are suspended from a cross-bar or held by the player: if they are small and light, the player may hold one or two in one hand and strike them with a stick held in the other; if they are larger and heavier, one may rest in the player's lap while another is placed on the ground. Each musician plays his (or her) own pattern, producing a loose weave in which the individual rhythmic strands are distinguishable. A drum, perhaps with other unpitched percussion, usually accompanies the gongs.

We found or heard of non-melodic gong ensembles everywhere we went in Flores, Sumba, and Timor. (An example from central Flores is published on our volume 8; examples from Sumba and Timor are included in the present album, tracks 5–7.) We also recorded an ensemble played by Rotinese musicians living near Kupang in Timor (unpublished), and Christopher Basile made some fine recordings of this music in Roti (see his Indonesian Arts Society album, listed below). Basile and Hoskins (1998) report ensembles of this sort from Savu, and Douglas Myers (1993) reports them from Solor, Pantar, and Alor.

Group singing. We recorded many examples of group singing in the course of our fieldwork in NTT. Virtually everything we heard in Sumba and Timor—with two exceptions (tracks 9 and 15 here)—was sung in the style known technically as monophony: a single melody sung in unison or octaves. Monophony occurs in a range of styles, from crisp and precise to loose and spontaneous; in this latter type, known as heterophony, which is the most common in Indonesia, there may be many variations in detail from one singer to another, though all are singing what is conceptually the same melody.

The first exception (track 9) is a dance song from the Tetun in west Timor. Most of each strophe consists of monophonic melodies sung by either the men or the women, but at a certain point the two groups sing different melodies simultaneously. This is one form of polyphony or multi-part singing. The second exception (track 15) is sung mostly in loose heterophony, but on one sustained tone the singers regularly divide to sing an open fourth. There are also some occasional harmonies in the predominantly heterophonic Bunaq dance songs (tracks 10–12).

Until recently, no recorded examples of Indonesian polyphony were available, and on the recorded evidence (though there were some published accounts to the contrary, in particular Kunst 1942) one could believe that Indonesians only sang together (a) in heterophonic unison and octaves, as they do typically in Java and Bali and in Muslim devotional music, or (b) in the thirds-based harmony of Christian hymnody and Western popular music.

While heterophonic monophony is indeed the most common form of traditional group singing in Indonesia, it is now known that there are several pockets and corners of the country where other things go on. Flores, for example, is a polyphonic paradise, with instances of drones, open fifths, abundant dissonant harmony (or so it seems to Western ears), simultaneous contrasting melodies, and more-or-less triadic harmonies that nevertheless contravene European rules of progression. (Volumes 8 and 9 in our series are devoted to Flores.) Drones are also used in Roti and by the Toraja of South Sulawesi; simultaneous contrasting melodies are also found among Uma-speakers in Central Sulawesi, as well as the Tetun of track 9. Parallel intervals (fourths, sec-

onds) and a mixture of church-style thirds and open fourths and fifths occur in Kalimantan. (For Sulawesi, see our forthcoming volume 18 and Rappoport 1995 on Toraja; for Roti, see Basile 1998a; for Kalimantan see our volume 17.)

The distribution of polyphonic techniques in Indonesia has not yet been mapped. What we see so far are scattered occurrences, without evident pattern. Even just within NTT, much more research is needed before the picture will be clear. So far, it seems that the exuberant polyphonies of Flores are not matched in other islands of NTT. (But what goes on in Alor? Or in the celebrated but as-yet-unpublished whaling songs of Lembata?) The present album offers several monophonic choral songs from Timor plus the one mild instance of polyphony and a few isolated harmonies; but taken together with our volumes on Flores it points up the contrasts that obtain between islands within the one province of NTT.

"Irregular" meters. Another feature of Indonesian music that has attracted very little attention is the presence of what are known in Western music terminology as "irregular" meters (irregular, that is, according to the conventions of standard European art and popular music). To simplify drastically, an irregular meter is one that cannot be broken down into a string of same-size blocks of two, three, or four beats.

Most Indonesian music uses "regular" meters: all of the building blocks are of equal length, and that length is either two, three, or four beats. Four beats is by far the most common phrase- or subphrase-length in Indonesia, though music based on two-beat or three-beat units is also found. In some parts of Indonesia, however,

music may be made up of constant units of "irregular" lengths such as five beats or seven; or the units themselves may not be all of the same length, in which case we may speak of the meter as a "shifting" one. NTT is one of the regions where these metric practices occur; Kalimantan, West Sumatra, and Nias are others (for Kalimantan, see the several examples on our volume 17, especially the dizzying metric shifts of tracks 5-8; for Nias, volume 4, track 6; for West Sumatra, volume 12, track 3, and Kartomi 1998, disc 1, tracks 3, 6 [near the end], 8, and 9). Perhaps the best known instance, though it is still obscure, is the old funerary repertoire of Balinese *angklung* compositions (Basset [1997?], disc 2, track 10; Fassola 1992).

The distribution of such meters is not uniform in NTT. We heard them all over Sumba but in only one community in Timor, and not at all in Flores or in Basile's Roti recordings. We give three examples from Timor in this album, all of them dance songs from the Bunaq people near the border with East Timor. One has a slow shifting meter of 5+5+5+4 with triple subdivision of each beat (track 10); one is in a fixed meter of ten (track 11); and one alternates constantly between a ten-beat and an eight-beat phrase (track 12). Not all of the Bunaq dance songs are of this type: they also sing songs in simple four or three. Since we heard these more complex meters only among this one group, it is possible that they are unique in west Timor to the Bunaq.

In Sumba, though, one form of metric "irregularity" is widespread: there is apparently an island-wide fondness not only for twos and fours, but also for sevens. We heard many songs in seven (steady seven in some cases, prevalent seven in others) accompanied by the four-

stringed plucked lute called *jungga*. Two of them will be published in the final album in our series, volume 20. (Unlike its two-stringed relative of the same name, heard in the present album, the four-stringed *jungga* is shaped like a guitar and is sometimes called *gitar* by Sumbanese when speaking Indonesian; this is why we reserved our songs with this instrument for volume 20, which is devoted to Indonesian guitars.) We also heard a narrative song in seven, accompanied by a one-stringed fiddle (*dungga roro*), and a Catholic church song in seven, accompanied by a ukulele (*dungga nilon*) substituting for a set of gongs.

Since the present album has only three brief examples from Timor, we have given the topic of irregular meter a condensed discussion here and evaded the related topic of triple meter; we treat them in more detail in the notes to volume 17.

Nusa Tenggara in our series. Music from Nusa Tenggara is scattered across several of our albums. Selections from *wayang Sasak*, the shadow-puppet theater of Lombok, are given in volume 14. *Biola rawa Mbojo*, violin-and-vocal music of the Mbojo people of Bima (east Sumbawa), is heard in the present album (volume 16). Volumes 8 and 9 concentrate almost exclusively on group singing from Flores, though one piece for gong ensemble and another for double flute are heard in volume 8. The two-stringed *jungga* of east Sumba is included here, the four-stringed *jungga* in volume 20. Gong ensembles from Sumba and Timor are here in volume 16, as is music for the string band with singers from Timor. Another example of this latter genre is given in volume 20. Finally, communal dance songs of Timor are heard in the present album.

While it may not be apparent right away,

there is an ad hoc logic to all this. Essentially we try in each album to pose questions with some selections and answer them with others; or sometimes the questions are posed by earlier albums in the series. For instance, the profusion of polyphony from Flores in volumes 8 and 9 poses the obvious question of whether polyphony is as rich elsewhere in the region; we have sought to provide a partial answer in our choral recordings from three ethnic groups in Timor. Planning to devote twenty minutes to the violin in Bima naturally made us look for violins elsewhere and led us to explore the Timor string bands. The gong ensemble from Flores on volume 8 called out for more gongs. And so forth. Of course, many more questions have been raised than we had room or time to answer.

REFERENCES, ADDITIONAL BIBLIOGRAPHY, AND RECORDINGS

Smithsonian Folkways has established a web page for the *Music of Indonesia* series. You can reach it by going to <www.si.edu/folkways> and then following the signs to Indonesia, or you can go to it directly at <www.si.edu/folkways/Indonesia/indonesia.htm>. (Be sure to capitalize the first "Indonesia" in the address but not the second.) On the web page we post supplementary material that could not fit into the album booklets or has become available subsequently: song texts (if we have them) and translations (ditto); additional bibliography and discography; corrections of errors in the commentary; expanded discussion of important topics; and so forth. The postings are updated whenever we have something new to put up. For the present album, unfortunately, we did not have time to gather song texts, and we do not expect to be posting them unless specialists in the various languages and cultures represented here wish to contribute them. However, corrections, amplifications, and new references will be posted.

Books and articles: Nusa Tenggara Barat

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For NTB, see also volume 14 in the *Music of Indonesia series*, and a projected *Indonesian Arts Society album on Bima by Christopher Basile*. For NTT, see also volumes 8, 9, and 20 in the *Music of Indonesia series*, and projected albums on Timor by Christopher Basile (*Indonesian Arts Society*) and on Flores by Dana Rappoport (*Chant du Monde*).

COMMENTARY ON THE SELECTIONS

SUMBAWA

As Michael Hitchcock (1996) points out, there is no indigenous name for Sumbawa. Local people refer to the three regions individually: Samawa in the west, Dompu in the center, and Bima or Mbojo in the east. (Mbojo is the name of the principal ethnic group in eastern Sumbawa; their territory is known locally both as Mbojo and as Bima.) West Sumbawa was Islamized by Javanese in the sixteenth century, and Bima by Makasarese in the early or mid-seventeenth century. From then on, the three regions had their own sultanates; During the 1700s Bima emerged as the strongest of these.

Today, throughout the island, the primary ensembles for ceremonies feature drums and a single- or double-reed aerophone, accompanying martial and ceremonial dances. A court dance from west Sumbawa that survives in formal contexts is *nguri*, which as described by Harnish (1998) resembles *pakarena* in Makasar. Forms of Muslim devotional singing with frame drums are common; these are performed as entertainment, not as worship in the mosque. There are a number of secular genres of sung poetry, including the virtuosic *sakeco* of west Sumbawa, which we regret not having had the chance to record. A form of *gambus*, a plucked lute with Islamic associations, is widespread; according to Harnish it is said to have been introduced by the Bugis of South Sulawesi.

Biola rawa Mbojo. When we visited Bima, the genre of traditional music that seemed most vital—with frequent performances at weddings, circumcisions, communal festivals, private par-

ties, and public competitions; locally-produced cassettes of local musicians; and enthusiastic fans (anyone you ask will have an opinion as to who is the best singer)—was the one we present here, *biola rawa Mbojo*. The name means “violin and singing of Mbojo” (or “of the Mbojo,” or “in the language of Mbojo”; the syntax allows for all of these interpretations).

Performers we spoke to said this is an old popular tradition, not a court art. They believed that the violin had always been the accompanying instrument, not *gambus* until recently, and never guitar. The standard performing group now is a female singer and a male violinist; the woman may do all the singing, or the violinist may alternate verses with her, continuing to play as he sings. Violins are imported or locally made; the ethnomusicologist Jaap Kunst observed in a 1946 paper (probably based on his own fieldwork before he left Indonesia permanently in 1934) that the local instruments are “remarkably well-built.” For this music, Kunst noted, the violin is tuned like a viola, a fifth lower than usual.

Husen Jambe, the violinist we recorded, said he began performing in public during the Revolution (1945–1949), when he was still a teenager. At that time, he said, there was a shortage of female singers, and he had to do all the singing himself; later he found partners. In those days, women sang with a handkerchief in front of their mouth to demonstrate modesty; this practice began to fall away in the 1960s. Husen Jambe’s partner now is his daughter, Siti Asmah, a mother with three children, and we met another violinist whose performing partner is his wife; but young men told us they preferred duos in which the female singer was young and unmarried, so they could “joke” (i.e., flirt and talk suggestively) with her.

There are now two song repertoires for *biola rawa Mbojo*: an old repertoire sung exclusively in the Mbojo language, and a modern repertoire of uptempo songs resembling the national popular music, *dangdut*, sometimes with lyrics in Indonesian. We have no way to assess the age of the old repertoire, but we can point out that many of the titles of “old songs” we were given in 1997 turn up in an unpublished field tape made by Andrew Toth in Dompu in 1976—and musicians spoke as though the songs were at least several generations older than that.

Both repertoires are in demand today, but younger audiences want the newer songs, and some older players either cannot or will not perform them. Husen Jambe said he stopped accepting most engagements about fifteen years ago, because he refuses to play the new songs, which he considers coarse. But we found that he is well known as a distinguished player, and he still has an audience. When we first went looking for him, he was out of town performing, and during the night-time recording session we set up after his return, someone came to invite him and his daughter to perform at a party that was going on right then; since we were recording, the man went away, but he came back again later to see if we were done yet. (Performances typically begin around 9:00 in the evening and finish around 4:00 A.M., before the morning prayers.)

The lyrics of the songs are in a verse form called *pantun*. This name is known all over Indonesia, but it does not always designate the well-known Melayu quatrain of that name. We were unable to check the form of the verses here. Songs often have a number of requisite *pantun*, or an obligatory theme for which appro-

priate *pantun* may be chosen from the singer’s stock of memorized verses; singers may also invent *pantun* in response to whatever goes on at the performance—the occasion, the hosts, the guests. Standard, memorized *pantun* are usually about love, or they may contain conventional “advice” (*nasehat*) about the conduct of life. As we were told that many listeners like the older repertoire because of the *pantun*, we may assume that most *pantun* use everyday language; but Husen Jambe told us of at least one song (*Haju Jati*) with archaic words that he sings but does not understand.

The violin is obviously an imported instrument, originating outside Bima. Harnish and Hitchcock both suggest that it may have been introduced to Bima by the Portuguese. This is certainly possible, but we should point out that in nearby regions where there was strong Portuguese influence, such as Timor and East Flores, there is no comparable genre of song accompanied exclusively or primarily by violin. Such a genre, on the other hand, does exist among the Melayu, who were numerous enough and important enough in Bima to be awarded their own land (*kampung Melayu*) in perpetuity by the sultan. (See Syamsuddin 1982 for Melayu in Bima, and see volume 11 of this series for Melayu songs from Sumatra and Riau accompanied by violin.) Another such genre is found among the Bugis of South Sulawesi (see volume 15), from whom (you recall) Harnish says Sumbawa got its *gambus*. In any case, the music in Bima has developed at least one feature not found in either Melayu or Bugis music: a characteristic contrast between unpulsed, unmetred sections and metered passages with strongly marked pulse.

1. Tambora

2. Lopi Penge (excerpt)

Husen Jambe (violin & male vocal), Siti Asmah (female vocal). Musicians of *Desa Tambe*, near Sila, Kabupaten Bima, eastern Sumbawa.

Two songs from the old repertoire of *biola rawa Mbojo*. The theme of the *pantun* sung to the *Tambora* melody (track 1) is always (or should always be, Husen Jambe said—sometimes the singers don’t know the tradition) a difficult journey by sailboat from Bima to Gunung (Mount) Tambora. The mast breaks, the sail is lost, there are no oars. In one version, the singer is accompanied in the boat by his or her beloved; in another, the beloved is left behind in Bima. *Lopi Penge* (track 2) also has a fixed theme: a prince from Reo on the north coast of Flores travels to Bima to ask for the hand of the princess there, but he is refused because she loves someone else. (*Lopi* is a canoe; the singers could not explain what *penge* means.) Both songs exhibit the alternation of pulsed and unpulsed passages mentioned above; in *Lopi Penge* the pulsed section is brief and occurs only in violin interludes.

The two songs use different scales. In *Tambora*, the first tone of the vocal melody is approximately Eb. If, for convenience, we rename that tone C and rename all the other tones accordingly, then the melody uses the scale-segments C D Eb and, below that, F G Ab Bb. The two semitones or half-steps in the scale (D-Eb and G-Ab) both occur in the melody. (The violin part substitutes A-natural for Ab in the high register, but this does not change the count of semitones.) *Lopi Penge* is, in contrast, remarkably chromatic. If Eb (here the second tone of the vocal melody) is again converted to C and other tones are converted to match, the scale is (ascending) Bb C

Db F# G Ab, and the melody makes use of all four semitones (C-Db, F-F#, F#-G, G-Ab). (The violin adds one more tone, D-natural, but again this does not change the semitone count.) Like the pulsed/unpulsed contrast, the chromaticism in some songs is a feature of the genre that cannot be traced to a Melayu or Bugis (or Portuguese!) ancestor. We were so surprised by it that we played the recording back for Husen Jambe the next day and asked him whether everything was as it should be. He replied, in effect, "Absolutely. Why?"

SUMBA

Sumba's difficult physical environment and its location off the main trade routes have made it economically marginal and socially isolated (Keane 1997:37). This situation has helped traditional systems of belief and social organization to survive into the late twentieth century: according to Basile and Hoskins (1998:788), Sumba was in the early 1990s the only island of Indonesia where a majority of the population still professed the "traditional" religion instead of one of the "world" religions approved by the national government.

Musically, as we indicated earlier, the island presents a sharp break with Sumbawa to the northwest. The principal forms of music-making in Sumba are ensembles of "non-melodic" gongs and drums, which are at the heart of ritual and festival music; in east Sumba, but not (apparently) in the west, singing with plucked lutes (*jungga*) is also important. Neither of these forms is found in Sumbawa; conversely, the violins and reed-aerophones of Sumbawa have no role in Sumba. A third principal form in Sumba is solo and group singing (monophonic, so far as we

could observe) for work, dance, banter, funeral lament, and ritual. Singing often occurs simultaneously with gongs and drumming. (See Kapita 1976 for a breakdown of song types and functions.) Basile and Hoskins write: "The Sumbanese say they cannot speak to their ancestors without the rhythms of the drums and the gongs, and they cannot persuade the ancestors to do anything without a good performer's coaxing song" (1998:789).

Music is played not only in the public context of rituals, ceremonies and festivals, but also as private, informal entertainment. Instruments played in informal settings are jew's harps, one-stringed fiddles, one-stringed plucked zithers, nose flutes, end-blown flutes, bamboo tube-zithers, and (again) the plucked lutes. We heard all of these in 1997 except for the one-stringed zither and the jew's harp; we were told in Anakalang that these last two are still in use as well.

Plucked lutes (*jungga*). In east Sumba, a singer accompanying himself on *jungga* may perform at weddings, wakes, and other domestic occasions; for entertainment at preliminary rituals before certain stages in the agricultural cycle; and for the entertainment of patrons such as the *raja* (men of economic power and personal and ritual authority in the local sphere). *Jungga* music is usually performed at night. Song-types sung with *jungga* include narratives, songs of mourning, songs of nostalgia for past times and places, laments for lost love, comic songs, and songs of flirtation and teasing.

There are two kinds of *jungga*, two- and four-stringed; the two-stringed variety is older. (Only the two-stringed *jungga* is heard here; the four-stringed instrument is heard in volume 20.) The

two-stringed *jungga* has been compared wildly to the Toba *hasapi* and the *sape'* or *sampeq* of Kalimantan, but in fact it is identical to the old, wide form of the Bugis/Makasar *kacapi* (not the extremely narrow modern form): it has precisely the same boat-lute shape, and the definitive high finger-posts against which the strings are stopped. (In Indonesia, these finger-posts occur only in South Sulawesi—and here in Sumba.) The neck and body are carved integrally out of a single piece of wood. In the carving, the resonating cavity is left open at the back; it is then closed by a separate wooden backplate with soundholes. The four-stringed *jungga*, as we said earlier, is shaped like a small guitar.

The songs we heard with four-stringed *jungga* were mostly about love and personal concerns. This is one element of the traditional repertoire of the two-stringed instrument as well, but we do not know whether the music and verses have been transferred, or only the subjects; nor do we know whether other song-types in the traditional two-stringed repertoire are playable on four strings. Possibly the repertoires have not been transferred directly, since the musical idioms of the two instruments are quite different. The two-stringed *jungga* uses a drone (like the Bugis/Makasar *kacapi*) and slippery intonation that makes the instrument sound like a bottleneck guitar. The four-stringed *jungga*, on the other hand, does not use a drone, and its banjo-like accompaniments suggest bluegrass more than blues. If we can judge from our few recordings, the singing styles are also contrastive: singing with the two-stringed instrument is (apparently, though this may be just the style of our singer) tense, strained, declamatory, and very loud, while singing with the four-stringed *jungga* is more relaxed and personal.

3. Two tunes (excerpt)

4. Hali Ana Wini

Hapu Payuara (two-stringed *jungga* & male vocal [track 4 only]). *The musician lives in Desa Watupuda in the region of Umalulu, east Sumba.*

Hapu Payuara, the performer here, is in effect the staff musician of Oemboe Nggikoe, the *raja* of Pau, in the east Sumba region of Umalulu. When the *raja* mounts a celebration, entertains guests, or wants to demonstrate traditional music to wandering musicologists, he sends someone up into the hills to find Hapu Payuara.

Track 3 is an example of *njanjarung*, playing *jungga* without vocal. Typically, tunes are played as here, one after the other, without stopping. Though tunes are usually brief, our second is shorter than usual: it ended abruptly when a dog came bellowing out from under the porch where Hapu Payuara was playing, throwing the musician off-stride. (We fade out just before the dog erupts.) Hapu Payuara's *njanjarung* tunes have titles that hint at background stories. The first one is titled *Jaka nggiki wangunggau ambu hada warungga*, which was translated for us (into Indonesian) as "You should not reject what I say." The second is *Kanggiki na ndau pani*, "Why didn't you tell me?" Another we recorded was "Why don't you recognize me?" The language of these titles (our notations of which, by the way, are approximate), and of the text in track 4, is Kambera, which is spoken, with much dialectal variation, throughout east Sumba but not in the linguistically fragmented western part of the island.

Track 4 is a *ludu* (or *ludung*) *jungga*, a song with *jungga*; more specifically, it is a song of the type called *hali*, which includes songs of remembrance, praise, love, and regret. (Narratives, teasing songs, and comic songs do not fall in the *hali*

category.) This one would be sung to a young woman who is leaving the family home to marry. Its lyrics contain advice to the bride-to-be: control your temper, obey your husband's parents, don't answer back, and don't forget to feed the pigs and chickens.

Our two selections use different scales. If we consider the drone pitch in track 3 to be C (it is actually around F#), then the approximate scale of the two *njanjarung* tunes is (ascending) C D F G Ab, and the ambitus is from G below to G above C. In *Hali Ana Wini*, there are two drones, a fifth apart; if we again call the lower one C (it is actually D), the scale (ascending) is roughly C E F G B, and the ambitus is from E below to G above C.

Funerary gongs. In several parts of central and eastern Indonesia we heard of exceptionally interesting or unusual gong music that is played only at funerals and may not be played at other times. But we never happened to encounter a funeral, so we could never record the music. Finally, just as our project was drawing to a close, we found in the Anakalang region of west Sumba two groups who were willing to play funeral gongs for us without waiting for a funeral. One of the groups was reluctant to play in its own village, partly, we gathered, for fear of inviting misfortune and partly out of unwillingness to give a false signal that someone had died. However, when someone affiliated with the local Catholic mission suggested that the group could perform in the Catholic compound—outside the village—the musicians agreed readily. The other group did not seem to worry about calamity, so they performed at home, but they too were concerned not to alarm the countryside. Their solution was to record the funeral music for us and then immediately to play

a loud and vigorous dance piece. This, they explained, would never happen if there really were a death; thus anyone who had heard the funeral gongs and was preparing to rush down to the village would know that the music was only being demonstrated for tourists or, perhaps, for someone who was considering buying the instruments.

5. *Tabung* (excerpt)

6. *Kanakang* (excerpt)

Track 5: musicians of Kampung Gallu-Matolang, in the region of Anakalang, west Sumba. Track 6: members of the Sanggar Seni dan Tari OSTA of Kampung Kabunduk, also in the region of Anakalang, west Sumba.

Ideally, the gong ensemble plays continuously throughout the period, sometimes several days long, between death and burial. (In practice, the ensemble usually plays only at intervals during that time.) In the Anakalang region, where these recordings were made, the funerary repertoire consists of two principal pieces, *Tabung* and *Kanakang*, both of which are played over and over during the period of the observance.

Our recordings offer an unusual opportunity to compare two similar NTT ensembles playing related repertoire; they give one a sense of what binds a music community together and, at the same time, of the variations that distinguish groups within a music community.

The instrumentation of both ensembles is the same: seven gongs and one drum. The gongs are distributed among four or five players: one player controls three gongs, the others control one or two gongs apiece. The three lowest-pitched gongs (heard in the center in these recordings) are the ones played as a unit by a

single player. Two of these, suspended from a crossbar and struck in alternation, have the same name, *mabakul* (in Gallu-Matolang) or *katala bakul* (in Kabunduk); the other, held in the player's lap, is *katutuk* (Gallu-Matolang) or *katutuku* (Kabunduk). In track 5, the two gongs on the left are *paselung* and *kaboka*, and the two on the right are *gasa* and *pasimang*. In track 6, the positions of these pairs are reversed: *paselung/kaboka* are on the right, *gasa/pasimang* on the left. The drum, called *laba* (*lamba* in some other parts of Sumba), is a large, two-headed, circular frame drum with neat rows of wooden wedges inserted in the lacing around the frame; it is played in this context with hands.

The difference between the ensembles is not in the instrumentation but in the tuning. If we call the lowest-pitched hanging gong in each ensemble (one of the pair of *mabakul/katala bakul*) C, then in Gallu-Matolang (track 5) the (ascending) tuning is approximately C D E G A B E, while in Kabunduk (track 6) it is C D E F# G A B. The first tuning is comparatively spacious, covering a wide range (a major tenth) without semitones, while the second is tighter (confined within a major seventh) and contains two intervals not present in the first: a semitone (F#-G) and a tritone (C-F#). Although without research we would not dare to assess the nature of the musical experience generated by these tunings for Anakalangese, we may assume, given the differences in tuning, that the experiences are at least *different*. This sort of difference must inevitably be associated with place and community.

TIMOR

The largest island in the Nusa Tenggara chain, Timor is also one of the most diverse ethnolinguistically. There are some fourteen different ethnic groups and languages, most of them concentrated in the central and eastern regions. Aside from the area around Kupang at the western end (which has attracted many immigrants from Roti and Savu as well as Timorese from all over the island and Indonesians from all over the country), most of the western half of the island is dominated by a single ethnic group, the Meto or Pah Meto (known in the ethnographic literature as the Atoni, their word for "men"). The language of the Meto is called Dawan.

As we explained earlier, the western half of Timor lies in the province of NTT, while the eastern half is the former Portuguese East Timor, annexed by Indonesia as the province of Timor Timur (East Timor). (A small discontinuous segment of Timor Timur lies on the northwest coast, surrounded by NTT on three sides.) In the eastern part of west Timor, near the provincial border, the ethnic homogeneity of the Meto area dissolves. The largest groups in that region are the Tetun (known in the literature as the Belu, actually the Meto name for them) and the Bunaq; both of these groups also live across the border in East Timor. Tetun and Dawan are classified as Austronesian languages, while Bunaq is considered a Papuan language.

The three kinds of music-making in Timor represented here—gong ensembles; ensembles of violin(s), guitar(s), and vocals; and antiphonal singing for communal circle dances—are probably the most widespread and actively pursued today. Antiphonal singing is also heard in non-dance contexts: at funerals or wakes among

Tetun and Bunaq; pounding rice among Tetun; spinning thread among Bunaq. Jew's harps are said (Basile and Hoskins 1998) to be common for private entertainment. Other instruments reported (ibid; also Kunst 1946) are xylophones, half-tube zithers, and various flutes.

Gong ensembles. We did not hear of gongs played for funerals or wakes in western Timor; funerary music seems instead to be mainly vocal. Among the Meto and the "western Tetun" (i.e., Tetun living on the NTT side of the border with Timor Timur), gong ensembles play for dance. Men perform display dances in front of the instruments, wearing leg-rattles; the musicians are women. Among the Meto, the ensemble is called *leku sene*, "strike gongs"; among the western Tetun, it is called *talak*. (We were told of the Tetun variety in the village of Haitimuk in Kabupaten Belu. The Tetun may have adapted the gong ensemble from the Meto; the Catholic missionary Vroklage, who wrote a massive ethnography of the western Tetun [1952], does not mention the ensemble and says gongs were rarely used for dance.)

The ensemble is of the non-melodic type, with five or six gongs (among the Meto), or six to eight (among the Tetun), played by three or four women, each controlling one or two gongs. Among the Meto, a single upright goblet drum is played, very fast, by relay teams of drummers. Three or four women squat around the drum; as soon as one tires, another jumps in to take over. There is no singing. (Douglas Myers has published a description of this music [1993:218–219] in which he says that the drum tries to match the pitch of the "predominant note being sounded by the gongs" and therefore shifts pitch

quickly; this requires the players to tighten or loosen the drumhead "in a glissando effect." We observed nothing that corresponds to this description. In the first place, there is no "predominant note" sounded by the gongs, as one can tell by listening to track 7; secondly, the rapid drumming, which uses both of the player's hands, leaves no opportunity for pressing and releasing the drumhead, which, in the absence of other tension mechanisms, would be the only way to tighten or loosen it.)

7. Kikot (excerpt)

Musicians of Kampung Oelolok, Kecamatan Insana, Kabupaten Timor Tengah Utara, in west Timor. Meto group.

In this piece, three women play six gongs, while three more women play the one drum (*ke'e*) in alternation. In a performance with dancers, we would hear the jingle of the dancers' leg-rattles and the shouts of onlookers, along with the gongs and drum. The gongs hang from a crossbar; the drum stands upright on the ground. If we consider the lowest gong to be C (it is actually G), the gongs are tuned (ascending) C D E G A C. The pair of gongs pitched low C and D are called *sene ainaf*; those pitched G and A are *sene tolok*; and those pitched E and high C are *sene otet*. In other pieces by these musicians, the gongs are shifted around among the players to make different configurations. This is the only one of the four *leku sene* pieces we recorded in Oelolok that used six gongs; the other pieces omitted the high C gong.

Songs for the circle dance. All of the groups we recorded in Timor perform circle dances for community and family festivities. Among the Meto in

Kabupaten Timor Tengah Utara (abbreviated TTU), the dance is called *bonet*; among the Bunaq and western Tetun, it is called *tebe*. The dancers sing, typically grouping themselves into monophonic answering choruses. Among the Bunaq and western Tetun, the division is between a men's chorus and a women's chorus, with the men and women forming complementary arcs of a circle or dancing in separate concentric circles. (If there are not enough women for a full circle of their own, they may dance in a partial arc on the outside of the men's circle.) Among the Meto, at a *bonet* we observed, it was not men answering women or vice versa, but representatives of one village or kin group answering another. In this case, the choruses were not physically distinct; singers from the two groups danced side-by-side in the circle.

Describing the texts to us in Indonesian, people used the word *pantun*, but what is meant is local verse forms, not the Malay quatrains and related forms familiar from western Indonesia. (We are certain of this here, though we were not for Bima earlier.) We learned the local term only for the Meto, who call the verses *mel*. In *bonet* in TTU, the *mel* are often in the form of a riddle, posed by one chorus and requiring an answer from the other. (*The bonet* we recorded disintegrated into an argument about the correct answer to one verse.) *Bonet* verses may contain pointed satire; if they go as far as slander, fines may be imposed on the group that sings them.

The focus in *bonet* is on words, not melody: only two tunes were heard in three hours at the *bonet* we recorded. (This event, incidentally, was held at night. Because of a scheduling confusion, the number of participants was smaller than expected. The *bonet* broke up early because the

turnout was small and because of the argument, but with more dancers it might have gone on until dawn. A gong ensemble, *leku sene*, was set up a short distance from the dance circle and played simultaneously with the *bonet*.) At the *tebe* we witnessed among the Bunaq, the number of melodies was greater, though again the primary focus seemed to be the words, and the same melodies recurred frequently with different texts.

8. Liliba (excerpt)

9. Saero (excerpt)

Singers and dancers of Desa Fahiluka, Kecamatan Malaka Tengah, Kabupaten Belu, in west Timor. Tetun group.

Two *tebe* songs from the western Tetun. In these songs, the dancers circle slowly, without rhythmic accent; in another song we recorded from this group, there were shouts and stamping. These mysterious songs, melodically and rhythmically elusive, belong to the dance called *tebe lilin*. *Liliba* (track 8), we were told, is the oldest, the "central song" of the repertoire. The singers were—or claimed to be—unable to explain the lyrics. When we asked why the men howl during the women's chorus in *Liliba*, a singer answered, "there may be someone who knows." (We found later that Vroklage had described the *lilin* songs as having a "very immoral impact"; had we known that in the field, we would have sought exegesis more assiduously.)

Saero (track 9) is one of the exceptions, mentioned earlier, to our observation that group singing in Timor and Sumba is monophonic. For the most part, this song too is monophonic, with men and women singing separately, in heterophonic unison; but there is a passage in each verse when the two melodies are sung simultane-

ously, producing a simple counterpoint.

The scales in the two songs differ. If we take the lowest tone in each as C (it is actually F#), the scale in *Liliba* is pentatonic, C D F G Bb, with an ambitus from F below C to the C an octave above. In *Saero* a sixth tone is added, making the scale C D F G A Bb, with an ambitus from F below to A above C.

10. **Berelesu** (excerpt)

11. **Soge** (excerpt)

12. **Helang** (excerpt)

Singers and dancers of Desa Ekin, Kecamatan Lamak nen, Kabupaten Belu, in west Timor. Bunaq group.

These three songs were recorded at a *tebe* held in a Bunaq mountain community close to the border with East Timor. The occasion was a communal work project, putting a new thatch roof on the *rumah adat*, the building where the ritual paraphernalia of one of the most prominent clans are stored. The project took three days to complete (aside from gathering the thatch and other materials and stripping off the old roof). Some preliminary work was done on the first day. On the morning of the second, from about 9:00 A.M. till 1:00 P.M., men clambered over the roof, lashing cross-laths, singing as they worked. Snatches of song would be lofted by a soloist and returned by another; then the song might peter out, or others might take it up and extend its life. Women did not work on the roof but prepared food for that afternoon and evening.

At 1:15 in the afternoon the work stopped and men and women gathered in a round plaza near the *rumah adat*. The dancing took a while to get going. A soloist would start a song, but if no one joined in it would die away. If a few men linked arms and began to sing, others would hook

up and a circle would form. Most songs began with a standing introduction, then the dancers would start to move, the men stamping and lunging forward vigorously, the women moving more sedately but sometimes jerked off balance by the men's lunging steps. Energy ebbed and flowed: sometimes the circle would break apart after one song and people would mill about until another nucleus of men linked arms; sometimes a new song would rise over the top of the old one and people would keep dancing. Energy was not the only thing flowing, and stamping and lunging often shaded into stumbling and lurching. We tried to count the number of dancers when the circle seemed biggest—hard to do, since people were constantly joining and leaving the circle—and got an approximate figure of thirty-two men and twenty-five women.

At 3:00 P.M. the dancers took a lunch break. An hour later dancing began again, but this time it was the dance called *teberai* (known as *likurai* among the Tetun), danced without singing by nine women in a sinuous line. Eight of the women held small drums under their arms, drumming as they danced; the ninth woman played a small gong. After about a half hour of *teberai*, the *tebe* circle formed again. *Tebe* continued, with a break for dinner, until around 11:00 that night. We had to leave the next morning, but we were told that the roof would be finished that day and then there would be *tebe* and *teberai* again.

Tebe is performed for work projects such as this one and for the three main festivals of the agricultural year: thanksgiving for the young corn, thanksgiving for the rice harvest, and the festival before planting. Another kind of circle dance, *ipilete*, is done in the rice fields at the time of the harvest, to stamp the rice stalks and detach the

grains from them. Two *ipilete* songs were sung during the *tebe* we attended. *Tebe* is not performed at weddings. (For weddings young people dance to cassettes of popular music. They used to dance, we were told, with their arms around each other, as in the West, but the church and community leaders got together and put a stop to it.)

All of the songs we heard at the *tebe* in Ekin were essentially monophonic, with casual, unsystematic harmonies at the fourth, fifth, or third. As we remarked earlier, the three songs we give here have "irregular" meters: track 10 has a slow cycle of nineteen beats (5+5+5+4), with each beat subdivided in three; track 11 has two phrases of ten beats each; and track 12 has one phrase of ten and one phrase of eight. Other songs sung at this *tebe* were in three beats, and still others in straight four. If we set the lowest tone of each song to C, the scale and ambitus of track 10 are (ascending) C G A C D E; of track 11 they are C G A C D E; and of track 12 they are C D E F G A.

String bands. An ensemble of locally-made guitars and fiddles, usually with singers and sometimes with an added flute or ocarina, is common among the Meto and the western Tetun (but not the Bunaq) as accompaniment for a recreational dance called *bidu*. Instrumentalists and lead singers are always male; women may join in the singing. In some regions, *bidu* is an informal display dance; in others it is performed by columns of men and women in careful choreography.

Earlier commentators have ignored this music. Kunst (1946) does not mention it at all; Vroklage (1952) passes over the dance and says only that the instruments were introduced by

missionaries. (This may be true; on the other hand, it is tempting to think of the instruments as a heritage from four hundred years of Portuguese presence in Timor. In this regard, the resemblance of *bijol*, one of the Timorese names for the guitar in this ensemble, to the Portuguese words *violão* [guitar] and *vihuela*, is intriguing.) It is possible that the genre did not develop until after the period of Kunst's and Vroklage's research.

Our interest in the music was kindled early in our visit to Timor, when we stopped in at a Meto wedding in Fatuneno (the village where we later saw *bonet*). It was mid-afternoon, a slow time at the wedding, and people were just sitting around chatting. Cassettes of Indonesian pop were being played through speakers. Then someone put on a home-made cassette of local music, the Noepesu string band (track 15). When we asked what this was, people began to tell us about *bidu*, and an elderly man got up to demonstrate the movements. A woman joined him. Spectators roared with laughter, and the dancers themselves smiled with embarrassment, but they kept dancing, and several others joined in, despite the laughter. Clearly, this was a music that mattered to people.

What was all the laughter about? *Bidu* has little prestige; being neither ceremonial nor, in its unchoreographed form, spectacular, it attracts no attention from tourists or media. It may also be outmoded: Niko Meol, the village head of Fatuneno, later told us *bidu* had been very popular in the 1960s—he himself was young then and devoted to it—but young people are not interested in it now. Unlike the gong music or *bonet*, it is no longer performed at celebrations. It is still strong, Pak Niko said, in Kecamatan

Insana, where it is found in the choreographed form. (It may be that the choreography itself has raised *bidu's* status there and thus strengthened the genre.) In Fatuneno, however, where *bidu* remains informal, it probably seemed incongruous to demonstrate this rough-hewn, down-home genre to visitors.

The guitars and fiddles of this music all have four strings. In Noepeso (near Fatuneno), the instruments are crudely made, with rectangular bodies; elsewhere they are shaped more or less like Western violins and guitars. We recorded in two Meto communities (Oelolok, in Kecamatan Insana, and Noepesu) and one Tetun (Fahiluka, in southern Kabupaten Belu). The names of the instruments differ from place to place: the guitar is *bijol* in Noepesu, *kasi* in Oelolok, and *raraun* in Fahiluka; the fiddle is *heo* in Noepesu and Oelolok, *breka* (and also *kedeke*) in Fahiluka.

The three varieties recorded here are all musically akin. Each of the melodies has a different character, but the accompaniment is essentially the same in all. The melodic idiom is basically tonal, but any sense of harmonic progression or contrast in the melody is tightly constrained by the accompaniment, which is locked in the tonic chord. After a long or short introduction, the accompaniment becomes largely a decorated drone, with the upper strings of the guitars damped so tightly they produce only a scraping sound. (The word we heard for this technique was *garuk*, Indonesian for "scratch.")

13. Heo Banamas

Musicians of Kampung Oelolok, Kecamatan Insana, Kabupaten Timor Tengah Utara, in west Timor. Meto group.

In Oelolok, *bidu* is performed for domestic celebrations such as weddings and the inauguration of a new house. The dance is done by women; we did not see it, but if Pak Niko in Fatuneno is correct, it is the choreographed form of *bidu*, with movements depicting weaving, sewing, and the like. The ensemble we recorded consisted of a violin (*heo*), a "melody" guitar (*kasi melodi*), a "rhythm" guitar (*kasi ritem*), and one singer, who played the rhythm guitar. (The designations "melody" and "rhythm" seem to apply to the instruments' roles during the body of the song; during the introduction in our recording, the active guitar is the one played by the singer, which is nominally the rhythm guitar.) One or two wooden ocarinas (*feku*) may join the ensemble but did not in this recording.

We recorded five pieces by this ensemble; of these, *Heo Banamas* was the only one that included a vocal. The musicians opened the session with it, singing a six-minute version. After a number of instrumental pieces, we realized that we were not going to hear anything else like the first piece, so we asked whether they thought their first version of it shorter or longer than usual in performance. They said it was of medium length but could be longer; so we asked if they would do it again in a long version, and they complied. But to our great chagrin, we failed to find out why this is the only sung piece, or what the text (such as it is; it seems to consist mainly of vocables) is about. To make the best of our oversight, think of this as a purely musical experience: you have this wonderful piece, and no mere information to distract you from it.

As we said above, the accompaniment in these *bidu* songs sticks relentlessly to the tonic

triad. The vocal melody here seems to seize tones from outside that triad, savor them—revel in them—and then resolve them back into the tonic chord. The melody's leaps and bounds—minor sevenths, octaves, major ninths, a rising major sixth that keeps going to the minor sixth beyond—are some of the most extreme we have ever heard in Indonesia. If we call the drone C (it is actually approximately Ab), the vocal scale is C D E G A B, with an occasional Bb. The ambitus is two full octaves, from G below C up through the next C to the G above that.

14. We Oe (excerpt)

Musicians of Desa Fahiluka, Kecamatan Malaka Tengah, Kabupaten Belu, in west Timor. Tetun group.

In this Tetun community, *bidu* is danced in choreographed form by a large group of male and female dancers. As in Oelolok, it is performed for weddings, the inauguration of a new house, and similar occasions. The ensemble we recorded is the same as in Oelolok, except here both guitarists sing. The vocal melody is limited to the tones of the tonic triad plus one: C E G A (if the drone is called C instead of the A it really is); the violin adds a D not present in the vocal. The ambitus of the vocal is a major tenth, from C up to E above the octave.

15. Naikam Tiup

Band Teleu Nekaf, based in Desa Noepesu, Kecamatan Miomafo Barat, Kabupaten Timor Tengah Utara, in west Timor. Meto group.

Noepesu lies right next to Fatuneno. (It was a cassette of the Noepesu ensemble heard here that people danced to when demonstrating *bidu* to us at the wedding in Fatuneno.) *Bidu* in this region is now rarely performed except when

commissioned by the local or provincial government. The dancing here is informal and spontaneous, not choreographed.

The group consists of a melody guitar (*bijol*), two rhythm guitars, and two box-fiddles, plus a non-playing lead singer. The other musicians also sang, as did (inaudibly) a number of women who gathered during the recording session. The song would be used to close a performance. Its lyrics make a standard plea to the hosts: if we have said anything wrong, please do not keep it in your memory, and do not say bad things about us.

Of the three *bidu* songs in the album, this is the least triadic in its melody, the least constrained by the tonic chord. (It is also the melody, mentioned earlier, that consistently uses a touch of open-fourth harmony.) If we call the drone C (it is really C#), the scale is C E G A Bb, with an ambitus of a twelfth, from A below C up through the octave to E above C. Another song from this group will be published on volume 20.

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 except the communal dance in Ds. Ekin (tracks 10–12).

Tracks 1 & 2: Violin and male vocal: Husen Jambe. Female vocal: Siti Asmah. Recorded at night on the porch of a private home in Ds. [Desa] Tambe, Kec. [Kecamatan] Bolo, Kab. [Kabupaten] Bima, Pulau Sumbawa, Prop. [Propinsi] Nusa Tenggara Barat on 13 November 1997. The musicians live in Ds. Tambe.

Track 3 & 4: *Jungga* (lute) and male vocal (track 4 only): Hapu Payuara. Recorded in the daytime on the veranda of a private home in Kp. [Kampung] Umabara (=Kp. Pau), Ds. Watuhadang, Daerah Umalulu, Kec. Rindi Umalulu, Kab. Sumba Timur, Pulau Sumba, Prop. Nusa Tenggara Timur on 6 November 1997. The performer lives in Ds. Watupuda, Kec. Rindi Umalulu.

Track 5: Performed by musicians of Kp. Gallu-Matolang, Ds. Matawoga [=Katikuloku], Daerah Anakalang, Kec. Katikutana, Kab. Sumba Barat, Pulau Sumba, Prop. Nusa Tenggara Timur. Performers: Yosep Umbu Dena, Matias Jukabawah, Pikutana, Christo Umbu Sebu, Y. P. Umbu Sebu, Cornelis Umbu Tagela. Musicians coordinated by Andreas Kadubu Galimara. Recorded outdoors, at night, in the compound of the Pusat Pastoral of the Catholic church in Katikuloku on 10

November 1997.

Track 6: Performed by members of the Sanggar Seni dan Tari OSTA [Organisasi Seni dan Tari Anakalang], directed by Umbu Siwa Djurumana. The sanggar is based in Kp. Kabunduk, Ds. Makatakiri, Kec. Katikutana, Daerah Anakalang, Kab. Sumba Barat, Pulau Sumba, Prop. Nusa Tenggara Timur. Performers: Umbu Dangiloja, Umbu Siwal Lidiyawa, Umbu Saki Pekulimu, Umbu Korung Piranyawa, Umbu Remu Samapaty. Recorded outdoors, in the daytime, in Kp. Kabunduk on 11 November 1997.

Track 7: Performed by musicians living in or near Kp. Oelolok, Ds. Ainiut, Kec. Insana, Kab. Timor Tengah Utara, Pulau Timor, Prop. Nusa Tenggara Timur. Gongs: Lusua Bet, Margarettha Beto', Maria Noat. Drums: Imelda Mene, Florida Taneo, Lusua Taneo. Musicians coordinated by Anton Leu of Kp. Oelolok. Recorded outdoors, at night, in Kp. Oelolok on 25 October 1997.

Tracks 8 & 9: Performed by singers and dancers living in or near Ds. Fahiluka, Kec. Malaka Tengah, Kab. Belu, Pulau Timor, Prop. Nusa Tenggara Timur. Female singers: Klementina Bui, Tresia Buinahak, Tresia Dahu, Klara Hoarfahik, Wilhelmina Hoar, Yuliana Hoar, Yulita Hoar, Viktoria Rikamauk, Getrudis Telik. Male singers: Atanasius Bau, Leonitu Bau, Mikael Bere, Paulus Berebouk, Benediktus Berekaisero, Alosius Besin, Yohanes Bisik, Simon Boko, Simon Koli, Simon Leke, Yakobus Nahak, Yohanes Nahakberek, Raimondus Serannahak. Musicians coordinated by Klemens Kiik, Kepala Desa Fahiluka. Recorded outdoors, in the late afternoon, in Ds. Fahiluka on 26 October 1997.

Tracks 10–12: Performed by singers and dancers living in or near Ds. Ekin, Kec. Lamaknen, Kab. Belu, Pulau Timor, Prop. Nusa Tenggara Timur. Recorded outdoors, at night after a communal house-roofing, in Ds. Ekin on 28 October 1997.

Track 13: Performed by musicians living in or near Kp. Oelolok, Ds. Ainiut, Kec. Insana, Kab. Timor Tengah Utara, Pulau Timor, Prop. Nusa Tenggara Timur. Vocal and *kasi ritem* (plucked lute, rhythm): Martinus Kuneses. *Kasi melodi* (plucked lute, melody): Yohanes One. *Heo* (violin): Leonardus Be. Musicians coordinated by Anton Leu of Kp. Oelolok. Recorded outdoors, at night, in Kp. Oelolok on 25 October 1997.

Track 14: Performed by musicians living in or near Ds. Fahiluka, Kec. Malaka Tengah, Kab. Belu, Pulau Timor, Prop. Nusa Tenggara Timur. Lead vocal and *raraun* (plucked lute): Albertus Lekikauk. Second singer and *raraun*: Alfonsius Berelalak. *Breha* (violin): Paulus Nahakulumeta. Musicians coordinated by Klemens Kiik, Kepala Desa Fahiluka. Recorded outdoors, at night, in Ds. Fahiluka on 26 October 1997.

Track 15: Performed by Band Teleu Nekaf, directed by Mikhael Tefa. *Heo* (fiddle): Hendrikus Tefa, Lukas Tefa. *Letes* (plucked lute, melody): Silfester Poli. *Bijol* (plucked lutes, rhythm): Yosef Poli, Mikhael Nali. Lead singers: Mathias Paul, Baltasar Nali. Recorded indoors, at night, in a private home in Ds. Noepesu, Kec. Miomafo Barat, Kab. Timor Tengah Utara, Pulau Timor, Prop. Nusa Tenggara Timur on 29 October 1997. Band Teleu Nekaf is based in Ds. Noepesu.

CREDITS

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Back cover photographs (clockwise from lower left): Hapu Payuara with *jungga* (tracks 3 and 4); Gong ensemble, Kabunduk (track 6); Gong player, Oelolok (track 7); *Tebe* dance song, Fahiluka (tracks 8 and 9); and drummers in gong ensemble, Oelolok (track 7)
Inside tray photograph: String band of Oelolok (track 13)

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And here we are: always the same four people at the end. What's wrong with this guy, can't he think of some new names? Alan Feinstein and Jennifer Lindsay, time after time—isn't there anyone else who would send him back and forth to Indonesia for ten years on the project of a lifetime? Well, no, there isn't. And Tinuk Yampolsky and Arif Yampolsky—*lagi lagi* Tinuk and Arif! Doesn't PY have anyone else to wrap his life around? Well, no, he doesn't, and that's the way he wants it.

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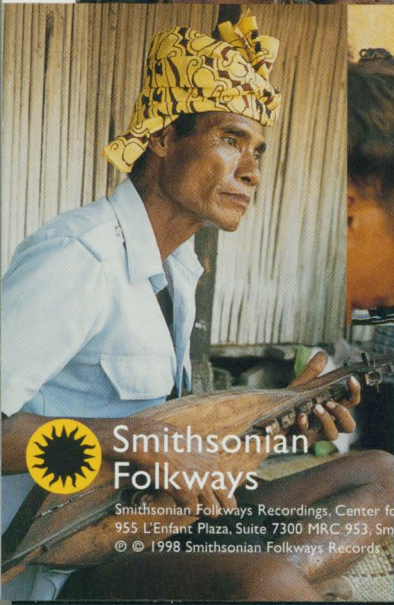
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Liner note supplement 07/04/2008

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5. Tabung
6. Kanakang
7. Kikot
8. Liliba
9. Saero
10. Berelesu
11. Soge
12. Helang
13. Heo Banamas
14. We Oe
15. Naikam Tiup

Updates & Corrections

Series editor Philip Yampolsky would like to make the following changes and updates to the booklet published with Volume 16.

on p.17, Old text: "the lute with fingerposts is found only in Sulsel and Sumba." New text: (In Indonesia, these lutes with finger-posts are rare: we know of them only in South Sulawesi, Savu, and here in Sumba.)

on p.24L, Old text: "I think it's only the heo (violins) that were rectangular, not the bijol (guitars)." New text: In Noepeso (near Fatuneno), the fiddles are crudely made, with rectangular bodies; elsewhere they are shaped more or less like Western violins.

on p.23R, New text: In this regard, the resemblance of *bijol*, one of the Timorese names for the guitar in this ensemble, to the Portuguese word *viola* [guitar] and Spanish *vihuela*, is intriguing.

on p.24L, I have added sthg to raraun: new text: *raraun* (cf. Portuguese *rajão*)

MUSIC OF INDONESIA, VOL. 16: Music from the Southeast: Sumbawa, Sumba, Timor

Recorded and compiled by Philip Yampolsky. 29-page booklet. 74 minutes. (1998) SFW 40443

This file provides an addendum to the commentary for Volume 16 of the 20-volume *Music of Indonesia* series published by Smithsonian Folkways Recordings.

ADDENDUM – Philip Yampolsky (March 2000)

Additional References, Additional Bibliography, and Recordings

Music of Timor. Recordings by Margaret J. Kartomi and H. Kartomi; commentary by Margaret J. Kartomi. CD. Celestial Harmonies 13182-2. 2000.

Kartomi's CD provides a very useful sampler of music from western Timor, broader in scope than the present album. Many of the genres and instruments heard in her CD are not heard here: *sasandu* (the tube-zither) with singing, harmonized choral songs, jew's harp, flutes, another aerophone (sounding like a trumpet or other lip-buzz aerophone), drum ensembles, and a gong ensemble played by ethnic Sumbanese living near Kupang.

Other recordings in Kartomi's album complement ours (and vice versa) in illuminating ways. It is fascinating to hear the beautiful *Heo Banamas* that we recorded in 1997 (our track 13) performed by the same singer (and two of the same instrumentalists) in Kartomi's recording made seven years earlier. (That is, we maintain it is the same singer; Kartomi says in the notes that the singer is a woman, but we cannot believe it.) She provides recordings of three exciting gong-and-drum ensembles from Timor Tengah Selatan and Timor Tengah Utara, complete with the invigorating sound of the dancers' leg rattles; and she presents three striking choral dance songs that offer interesting contrasts with the ones we give here.

Readers intrigued with the metrical considerations discussed in our commentary may want to know that the dance songs in Kartomi's album demonstrate a different pattern from the one we describe: in each case they present asymmetrical phrase lengths adding up to a cycle divisible by four. PY's analyzes Kartomi's track 13, for example, as consisting of a men's phrase of 20 beats and a women's phrase of 12 beats. Her track 16 has a women's phrase of 13 beats, and a men's phrase of 19 beats (14 beats of which are sung by a sub-chorus and 5 by the whole male group). Kartomi's track 17 consists of three phrases of 6, 3, and 7 beats.

While we have many small disagreements with statements in Kartomi's album commentary, we are grateful to be able to add this rich new collection to the tiny corpus of recordings from Nusa Tenggara Timur.