Smithsonian Folkways

Kalimantan: Dayak Ritual and Festival Music

MUSIC OF INDONESIA 17

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KENYAH UMAQ JALAN *Singers of Desa Gemar Baru on the Atan river in East Kalimantan*

1. **Dance song** *Female soloist and mixed chorus* 7:40

PEOPLE OF THE UPPER JELAI RIVER *Musicians of Dusun Tanjung, Kabupaten Ketapang, West Kalimantan*

2. **Gamal Muda** *Gong ensemble* 3:59
3. **Gamal Tuha'** *Gong ensemble* 3:12
4. **Kanjan** (excerpt) *Gong ensemble* 2:08
5. **Kalimantan** *Bamboo ensemble* 1:34
6. **Tumbak** *Bamboo ensemble* 1:40
7. **Kalait Cambung** *Bamboo ensemble* 1:39
8. **Sengkumang** *Bamboo ensemble* 2:26

KANAYATN *Musicians of Desa Aur Sampuh, near Pahauman, West Kalimantan*

9. **Kamang Siado** (excerpt) *Gong ensemble* 1:15
10. **Tingkakok** *Gong row (demonstration)* 2:28
11. **Baramutn** *Gong row (demonstration)* 1:20

KAYAN MENDALAM *Singers of Desa Datah Diaan on the Mendalam river, West Kalimantan*

12. **Dayung Kiaan** (excerpt) *Female soloist and chorus* 6:51

BENUAQ *Musicians of Desa Mancong, on Lake Jempang, East Kalimantan (tracks 13, 14). Musicians of Dusun Pondok Labu, near Tenggarong, East Kalimantan (track 15)*

13. **Buntaqng** (excerpt) *Gong ensemble* 1:26
14. **Beliatn Sentiyu suite** (excerpt) *Gong ensemble* 7:40
15. **Ngerangkau** (excerpt) *Gong ensemble* 2:00

DUSUN DEYAH *Musicians of Desa Kinarum, in Kabupaten Tabalong, South Kalimantan*

16. **Bantang Lawai** (excerpt) *Gong ensemble* 2:19

OT DANUM *Shamans and other singers and drummers based in Nanga Sangkai on the Ambalau river in West Kalimantan*

Overview of a sakai ohot ritual (excerpts)

17. **Timang 1** 4:05
18. **Timang 2** 2:29
19. **Timang 3** 2:19
20. **Kandan and Parung** 2:16
21. **Timang 4** 2:10
22. **Drumming; singing in trance** 3:36
23. **Drumming** 2:25
24. **Final timang** 3:01

Our second album on Kalimantan (Indonesian Borneo) presents music from seven Dayak groups, three (out of four) provinces, and a variety of genres and ensembles. Many selections are devoted to the gong ensembles of Kalimantan, which are unlike either the large *gamelan* of Java and Bali or the interlocking gong ensembles of the southeastern region. Contrasting styles of choral singing are heard, as well as four rhythmically bewildering pieces for an ensemble of bamboo tubes struck together. The album closes with an unusual twenty-three minute overview of the music from a three-day curing ritual among the Ot Danum of the Melawi River region in West Kalimantan.

Recorded, compiled, and annotated by Philip Yampolsky. Produced in collaboration with the Indonesian Society for the Performing Arts (MSPI).
All selections recorded in Kalimantan in 1995 and 1996.

Smithsonian Folkways
Center for Folklife Programs & Cultural Studies | 955 L'Enfant Plaza, Suite 7300, MRC 953 | Smithsonian Institution | Washington DC 20560 | SFW CD 40444

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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 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 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. 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.

Island of Borneo

BORNEO

[Note: A longer version of this introductory section, with more material on geography and climate, the Melayu and other non-Dayak groups, economic and social change, and the general situation of music and dance in Kalimantan, is found in the notes to volume 13. Readers are referred there and to the general works listed in "References," below. The classification of Dayak groups here is based on King 1993, Rousseau 1990, and Pascal Couderc (personal communication 1997).]

The island

Bisected nearly evenly by the equator, Borneo is the third largest island in the world, with an area of some 750,000 km^2; nevertheless, the island's entire population is less than or barely equal to that of "Jabotabek," the urban agglomerate that surrounds and includes Indonesia's capital city, Jakarta. Sarawak and Sabah, the two Bornean states in the Federation of Malaysia, make up most of the northern quarter of the island. In shape, the small but wealthy nation of Brunei Darussalam resembles two notches bitten out of the coastline of eastern Sarawak. All the rest of

Borneo belongs to Indonesia, accounting for nearly one-third of the country's land area. The Indonesian portion, called Kalimantan, is divided into four provinces: Kalimantan Barat (West), Kalimantan Tengah (Central), Kalimantan Timur (East), and Kalimantan Selatan (South).

The Dayak

In describing the peoples of Borneo, a distinction is commonly made between "Melayu" (in English, "Malays") and "Dayak." "Dayak" refers to the peoples whose ancestral homeland is in the interior (though they may, of course, migrate to the coastal cities). Except for a small nomadic population, rural Dayak typically support themselves through shifting cultivation, which they supplement with hunting, fishing, gathering, and some selling of forest products. The religion of the Dayak may be some form of Christianity, or the religion now called Kaharingan (officially construed as a variety of Hinduism; see Weinstock 1987), or a form of animist belief, but it is typically not Islam, since Islam is considered the defining characteristic of the Melayu. A Dayak who embraces Islam is often said to become (or, in the local idiom, "enter") Melayu.

The Dayak may be roughly subdivided into five main groupings, three of which are represented in this album:

1) The "Central Borneo"group, including the Kayan, Kenyah, Kajang, Modang, and other peoples whose homeland is in the interior region known to ethnographers as "Central Borneo," which lies partly in Sarawak and partly in Kalimantan (in the provinces of West and East Kalimantan). Since the 1960s, many people have moved out of the Indonesian part of Central Borneo to locations in East Kalimantan nearer the coast. Societies of the Central Borneo type typically employ systems of hereditary rank or stratification: individuals were traditionally classified as high aristocrats, low aristocrats, commoners, and slaves. (Slavery has been abolished, but the descendants of slaves still hold the lowest positions in these societies.) Tracks 1 and 12 present music of Central Bornean stratified groups (the Kenyah and Kayan, respectively).

2) The Bidayuh, the Iban, and other peoples who (like the Iban but unlike the Bidayuh) speak "Malayic" languages but are generally not Muslim. The societies in this category do not have a formal system of social stratification. The Kanayatn or Kendayan (tracks 9–11) are a Malayic-speaking people living to the northeast of Pontianak. Other Malayic-speaking Dayak live to the north and west of Central Borneo, and in West Kalimantan south of the equator.

3) The "Barito" group. Peoples belonging to this large grouping (named for the Barito river) live mostly in Kalimantan Tengah or Central Kalimantan (which is not, you recall, the same thing as "Central Borneo") but also in part of the mountainous eastern portion of West Kalimantan, and in East Kalimantan south of the middle and lower Mahakam river. The Barito peoples are linguistically distinct from the Iban/Bidayuh/ Malayic-speakers to the west, and also from the peoples of Central Borneo. On the other hand, the social structures of the Barito peoples are broadly similar to those of the Iban. Many Barito Dayak in Central Kalimantan follow the Kaharingan religion. Several Barito peoples are heard in this album: the Ot Danum (tracks 17–24), the Benuaq (tracks 13–15), and the Dusun Deyah (track 16). The Dayak of the Jelai river (tracks 2–8) should probably also be considered a Barito group.

Of the five main Dayak groupings, the two not represented in this album are the "Northeastern groups," who live in Sabah and in East Kalimantan near the Sabah border, and the nomadic hunters and gatherers, who live mainly in the interior of Central Borneo and near the East Kalimantan coast.

Melayu and other groups

The Melayu are commonly defined in Borneo as Muslims who live along the coasts and rivers and speak some dialect of Bahasa Melayu (Malay) as their primary language. As the present album is devoted to Dayak music, we refer readers who want information on (and music from) Melayu and other non-Dayak groups in Kalimantan to volumes 13 and 14 in our series. For more on the ethnic Melayu of western Indonesia, see volume 11, offering examples of Melayu music in Sumatra and the Riau islands.

KALIMANTAN IN THE MUSIC OF INDONESIA SERIES

Music from Kalimantan appears in three albums of our series. Volume 13 focuses on strings: plucked lutes (and a few bowed ones), played on their own or in ensembles. The present album, volume 17, features gong ensembles, group singing, and an unusual ensemble of bamboo concussion tubes. Most of the music in volume 13, and all of it in volume 17, is from Dayak groups. Muslim peoples of Kalimantan are represented in three selections from Kutai on volume 13, and also in recordings of *gamelan* music of the Banjar of South Kalimantan on volume 14.

All of the music in our Kalimantan albums (and in our series as a whole) is in living tradition, still performed with enthusiasm (albeit sometimes mainly by older musicians). We have not asked performers to reconstruct broken traditions or revive genres now regarded as unacceptable.

In several cases, music from the same Dayak groups—indeed, the same communities—appears in both volume 13 and volume 17. We have organized the selections in this way—grouping them according to instruments and ensembles, rather than keeping all of the music of one ethnic group together on one album—for the sake of musical coherence within a single album and, at the same time, for the inherent interest afforded by comparisons of similar musical materials across geographic and ethnic boundaries. Organization according to ethnic group would be equally valid—but, we believe, no more so, since what we are producing here is sound recordings, not ethnographic monographs.

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

This album

As we said earlier, the basic distinction between the two Kalimantan albums is musical: volume 13 is devoted to string music, while the only thing the genres in this volume have in common musically is that they don't have strings. This made it hard to find a title for volume 17, and we must admit that the one we came up with, *Dayak*

Ritual and Festival Music, while accurate enough, also partly describes volume 13. While there is no ritual music in volume 13, many of its selections are performed on festive occasions.

Seven Dayak groups are heard here. The Kayan of the Mendalam river in West Kalimantan and the Kenyah Umaq Jalan of the lower Mahakam basin in East Kalimantan are Central Bornean peoples who have migrated out; both are represented here by group singing. Four ethnic groups are represented by gong music for ritual or entertainment: the Benuaq, a Barito people from the lower Mahakam region in East Kalimantan; the Dusun Deyah, also a Barito people, from the north-central part of South Kalimantan; the Malayic-speaking Kanayatn or Kendayan from northwestern West Kalimantan; and the people living on the upper Jelai river in southeastern West Kalimantan, who trace their origin to western Central Kalimantan (suggesting that they too were originally a Barito group). These same Jelai people are also heard in ritual music for an ensemble of struck bamboo tubes. Finally, women from another Barito group, the Ot Danum living along the Ambalau river in eastern West Kalimantan close to the Central Kalimantan border, are heard performing ritual singing and drumming.

Clearly, this album does not have the unified focus of volume 13. Instead, it has three recurring topics: gong ensembles; group singing with occasional or consistent harmony (tracks 1, 12, and frequently during the Ot Danum ritual sequence, tracks 17–24); and so-called "irregular" meter. We will make some general comments on each topic before going on to the individual selections.

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

In Kalimantan, the most common form of Dayak gong ensemble has a melodic gong row. All of the gong ensembles heard in this album are of this melodic type. Non-melodic ensembles are found mainly in Central and Malaysian Borneo: they have been reported for the Kayan and Kenyah (in both Kalimantan and Sarawak) and other Central Bornean peoples, for the Iban (who live on the western and northern edges of Central Borneo), and for the Kadazan or Dusun of Sabah. The two ensemble-types are not mutually exclusive: the Iban and (according to Virginia Gorlinski, personal communication) the Kadazan/Dusun have both, and there are scattered reports (from our own research and Gorlinski's) of melodic gong rows in use among Kayan and Kenyah (though they are apparently rare in those groups).

Outside Kalimantan, non-*gamelan* gong ensembles of the melodic type are found among the Minangkabau of West Sumatra (who also have a non-melodic ensemble; both are heard in our volume 12), the Melinting of Lampung (volume 12), the Mongondow of North Sulawesi (volume 18), and in Buru (volume 19); 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.

Non-melodic gong ensembles are more common in central and eastern Indonesia than in the western portion, though they are not unknown there (for instance, the Minangkabau *talempong pacik* in volume 12). The royal *kulintang* of Ternate (Maluku) is non-melodic, and non-melodic ensembles are the norm in Nusa Tenggara Timur (Flores, volume 8; Sumba and Timor, volume 16; and the Indonesian Arts Society's Roti album listed under "Recordings").

The Dayak ensembles in this album share a feature that sets them apart from most melodic gong ensembles in Indonesia (including *gamelan*), namely an unusually prominent role for the gongs that *support* the melody. Among the Benuaq, for example, batteries of six or nine gongs play rhythmic/melodic patterns that repeat insistently below the front-line melody (tracks 13–15). There are fewer supporting gongs in the Kanayatn (track 9) and Dusun Deyah (track 16) ensembles, but again they play clearly defined, quasi-melodic patterns. The individual supporting gongs in these Kalimantan ensembles do not enhance isolated moments of structural importance in the main melody, as they do in most *gamelan* and many melodic gong ensembles outside Kalimantan; instead they work as a team to create rhythmic/melodic patterns that chug along parallel to the melody, marking off recurring segments (in effect, measures). In the gong-ensemble recordings from the Jelai river, one piece (track 4) uses four supporting gongs as a unit in this quasi-melodic manner, but the others (tracks 2 and 3) give the gongs greater scope for individual rhythmic variation, creating a complex rhythmic (but not particularly melodic) field underlying the melody of the gong row.

The prominence of the supporting gongs in these Dayak ensembles is intriguingly reminiscent of the *kulintang* music of Muslim groups of the southern Philippines (see "References"). There is, however, an important difference: in the Philippine ensembles, the "supporting" gongs are as much in the foreground as the melody. Public performances involve contests featuring players

of these gongs, who are expected to display technical virtuosity, musical inventiveness, and physical stamina. In Kalimantan, the supporting gongs are a more restricted and repetitive element in the ensemble.

Group singing. Very little is known about polyphonic singing in Indonesia. (We use the term in the sense of multi-part singing, encompassing all kinds of non-solo singing except 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, there may be many variations in detail from one singer to another, though all are singing what is conceptually the same melody.) Until recently, no recorded examples of Indonesian polyphony were available, and on the recorded evidence (though there were some published accounts to the contrary) 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 monophony is indeed the most common form of traditional group singing in Indonesia, it is now known that there are 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 Tetun in Timor and Uma-speakers in Central Sulawesi. (For Sulawesi, see our forthcoming volume 18 and the Toraja album from Chant Du Monde listed below; for Timor, see our volume 16; for Roti, see the album from the Indonesian Arts Society.)

The present album shows that in Kalimantan also, the situation is not simply monophonic. The Kenyah *kendau* (track 1) seems to be influenced by church singing, but its harmonic idiom mixes the thirds of church harmony with open fourths and fifths that would not be found in Western hymns. The Kayan *dayung* singers (track 12) have the option of singing in parallel fourths or in unison, and this option seems also to be open to the Ot Danum *timang* singers (see the commentary on track 24). Seconds as harmonic intervals are another feature of the *timang* idiom.

The distribution of polyphonic techniques in Indonesia has not yet been mapped. What we see so far are scattered occurences, without evident pattern: seconds in the mountains of West Kalimantan, in the South Sulawesi highlands, and in parts of Flores; drones in Flores and Roti and among the Toraja, but not in Kalimantan; and so forth. Much more research is needed before the picture will be clear.

"Irregular" and triple meters. Especially if one comes in by way of *gamelan,* it is easy to think that the basic metric unit of Indonesian music is four. Typically in *gamelan* music, the steady beats of a melody are grouped into four-beat phrases, which combine to make eight-beat phrases, which combine in sixteens or thirty-twos, and so on to a few rarely played 256- and 512-beat cycles. Many other kinds of Indonesian music are also built up out of fours, though phrase-lengths are less rigidly restricted to powers of two (one might, for example, have a phrase of *six* groups of four). Twos are also common as metric units.

But there are other meters in Indonesia. Organization in consistent three-beat, five-beat, or seven-beat units, or in "shifting" meters (a measure of this, two measures of that, some measures of something else), while not common in Indonesia, is not rare either. In standard Western art and popular music, of course, music in threes is utterly familiar, but fives, sevens, and the rest are quite unusual. Indeed, Western musicology has no satisfactory term for them: instead it provincially describes any music not organized consistently in twos, threes, or fours (or certain multiples of these, namely six and twelve) as having "irregular" meter.

Even more than polyphonic singing, the presence of triple and "irregular" meters in Indonesian music has escaped attention. At this point we can only try to indicate how little is known—or rather, how much is known, but how little order we can make out of it.

Leaving aside their use in waltzes, Christian hymns, and other Western-derived music, triple meter and triple subdivision of beats in non-triple meters (these are not the same thing, but we will group them here for convenience) are encountered in most parts of Indonesia except where *gamelan* predominate. (We may remark that we have not encountered triple meter or triple subdivision in the traditional repertoire of *any* gong ensemble, *gamelan* or not.) Our series contains instances from North Sumatra, Nias, Mentawai, mainland Riau, South Sulawesi, North Sulawesi, Flores, Timor, and, in the present volume, three examples, all in varieties of twelve: track 12 from the Kayan Mendalam and tracks 17 and 21 from the Ot Danum.

Shifting meters are also widespread, but there seem to be fewer instances of them—except in Bali, where they are characteristic of a whole body of music, the old funerary repertoire of *angklung* compositions. These move primarily in fours, but with disorienting insertions or omissions of beats at unpredictable moments; after these disruptions, the music typically reverts to organization in four. (See "Recordings" below.) Other examples from western Indonesia are published in volumes 4 and 12 of our series. In volume 4, the dance *hoho* from Nias in track 6 has a repeating structure of 10+8+6+6 beats (with each beat subdivided in three). In volume 12, a Minangkabau *talempong* piece (track 3) has the initial structure (later modified) 16+12+18+18+8. Again from the Minangkabau, the drum rhythms of *tabuik* (see "Recordings") also show shifting meter, somewhat in the manner of Balinese *angklung*. Volume 16 contains two dance songs of the Bunaq people in Timor with shifting meters: 10+8 (track 12), and 5+5+5+4, sung at a slow tempo with triple subdivision of each beat (track 10). Yet another example of shifting meter with ternary subdivision (is there a correlation?) is from North Sulawesi (volume 18 [forthcoming], track 12); the slow ternary beats are first grouped 8+8+7+5 and later 9+9+7+4.

The present album has four spectacular instances of shifting meter: the *senggayung* pieces from the Jelai river (tracks 5–8). In track 5, for example, in the course of one 46-second composition (played twice in the recording), the meter shifts from 7/8 to 5/8 to 11/8 and then vacillates between 7/8 and 5/8; isolated measures of 2/8 and 3/8 are often interpolated as transitions

between meters. (To call shifting meters like these or the ones described in the previous paragraph "irregular" would, we feel, be legitimate, since each follows no pattern but that of its own melody.)

Elsewhere on the album there are "irregular" meters that are "fixed" rather than shifting: a song in a steady five from the Ot Danum (track 19), a Kanayatn gong melody in seven (track 10), and another from the Benuaq in fourteen (track 13). We have found fixed meters of this sort only in Kalimantan and in scattered islands in Nusa Tenggara Timur. An example in ten from Timor is published on volume 16 (track 10), and two from Sumba, both in seven, will appear in volume 20.

We have dealt with this technical matter at length because it seems important to present evidence against simple generalizations about Indonesian music. While it is true that fours are ubiquitous, it is also true, as we demonstrate here, that very different practices exist as well. And it is not that the other meters are found only in archaic cultures unacquainted with the joys of quadruplicity: the same people heard playing in five or seven on one track play in four on others; and even the metric chaos of *senggayung* is balanced in the Jelai by the four-square music of the gong ensemble (tracks 2–4).

REFERENCES, ADDITIONAL BIBLIOGRAPHY, AND OTHER RECORDINGS

Smithsonian Folkways has established a web page for the *Music of Indonesia* series. You can reach it by going to <http://www.si.edu/folkways> and then following the signs to Indonesia, or you can go to it directly at <http://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 volume 17, our initial posting includes the song texts for tracks 1 and 12, additional bibliography and discography, and a transcription of the music for track 5; we plan to add transcriptions of the texts in tracks 17–24.

General orientation:

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Weinstock, Joseph A. "Kaharingan: life and death in southern Borneo," pp. 71–97 in: Kipp, Rita Smith and Susan Rodgers, eds. *Indonesian religions in transition.* Tucson: University of Arizona Press, 1987.

Note: *Asian Music* 27(2), 1996, contains a group of articles on the *kulintang* traditions of the southern Philippines.

Recordings. Many volumes in this series contain material that can be usefully compared to the recordings here; references to them are made in the commentary. Other relevant CDs are: *The Kenyah of Kalimantan (Indonesia)* (Musicaphon M 52576); *Indonésie, Toraja: funérailles et fêtes de fécondité* (Chant du Monde CNR 274 1004), for group singing; *Troubled grass and crying bamboo: the music of Roti* (Indonesian Arts Society [Melbourne] IAS 5), for gong ensembles and a snippet of group singing; *Bali: musiques du nord-ouest* (Auvidis Ethnic B 6769) and *Anthologie des musiques de Bali: volume 3* (Buda 92602-2) for the shifting meters of Balinese *angklung; Muslim music of Indonesia: Aceh and West Sumatra* (Celestial Harmonies 14155-2) for *tabuik.* We have put a discographical note on Philippine gong music on the website. The Musée de l'Homme recording of *Dayung Kiaan* from the upper Mahakam in the 1950s, referred to in the commentary on track 12, is on the LP *Musique dayak: Bornéo (Kalimantan)* (Disques Vogue LDM 30108).

COMMENTARY ON THE SELECTIONS

KENYAH UMAQ JALAN

The Kenyah (pronounced with a schwa or neutral *e* and no *h* sound) are a Central Bornean people whose homeland since the mid-nineteenth century was the Apau Kayan, the upper reaches of the Kayan river, in East Kalimantan near the border with Sarawak; for perhaps a century before that they lived in the headwaters of the Iwan, a tributary of the Kayan. From the mid-1950s until the early 1970s, Kenyah left the Apau Kayan in great numbers, migrating mainly to Sarawak and to the lower reaches of the Kayan and Mahakam rivers in East Kalimantan. Jérôme Rousseau estimates (1990) that there are about 40,000 Kenyah who can trace their history back to the Apau Kayan; they are divided into some forty named subgroups, exhibiting much diversity in language and custom. Many of the subgroups have fragmented and are now widely dispersed. Track 1 presents music from one such subgroup, the Umaq Jalan, recorded in a community established in the lower Mahakam after the great outmigration of mid-century.

The central elements of Kenyah musical life are (a) vocal music, and (b) the instrumental music played for recreational dance or in informal settings. There are many varieties of Kenyah song (Gorlinski 1995): songs to precede and follow dancing, songs sung during group (but not solo) dances, sung narratives, songs of the spirits that possess a shaman (sung using the shaman's voice), songs for work in the fields, laments for the dead, and songs to celebrate success in warfare. The primary instrument for dance accompaniment is the plucked lute *sampeq*, usually played in pairs. The dance repertoire may also be played informally, for the amusement of the players and others nearby; again, the principal instrument is the *sampeq*. (Several *sampeq* duets are included on volume 13, including one from the village whose singers are heard here. For more on Kenyah instrumental music, see the notes there.)

1. Dance song

Pekuling (soloist), with a chorus of 22 women and 14 men. Singers of Desa Gemar Baru, a community on the Atan river in the lower Mahakam basin, East Kalimantan.

The singers identified this song using two general terms, *kendau* ("song") and *mipet* ("to versify" in spoken or sung verses). It is one of the kinds of *kendau* that would be performed at a recreational dance held on occasions of celebration: weddings, visits of important guests, and Christian holidays. (We are uncertain whether this particular kind of song is sung at rituals of the old forms of Kenyah religion.) Among Kenyah in Sarawak, *kendau* of this kind are called *lan 'i'*, after a phrase occurring frequently in their choral refrains; they are said to have been introduced into Sarawak from the Kenyah of Kalimantan beginning in the late 1940s. We do not know whether the songs are also called *lan 'i'* in Kalimantan, but for convenience we will borrow the term here.

Lan 'i' form a distinct musical category. While many types of Kenyah song use both soloist and chorus, the chorus has a limited function, usually singing only one pitch sporadically throughout a song. In *lan 'i'*, however, the chorus sings for all or most of the song, carrying the melody and often harmonizing with it in thirds, fourths, and fifths. Another distinctive feature of *lan 'i'*, according to Gorlinski, is the tuning, in that the songs typically use a pentatonic scale without semitones, of the form C D E G A, whereas most other Kenyah singing uses scales with semitones. (C D E G A is indeed the scale-form used in track 1.)

Gorlinski observes that "it is quite probable that the whole notion of melodic choral singing...has roots in the Protestant Christian church services first introduced among the Kalimantan Kenyah in the late 1920s" (1995:256). But, as we remarked earlier, the harmony here is not what one ordinarily finds in church. The songs are in a hybrid idiom, mixing features of church music with older Kenyah practice. Gorlinski suggests (personal communication) that they represent "a new Kenyah song recipe," combining new and old elements into something that suits present taste.

Lan 'i' may be heard frequently during a recreational dance. The event typically opens with a line dance performed by men and women together: they proceed in single file along the veranda of a longhouse or around the dancing space, singing and stamping as they go. This is the only dance that involves both sexes; its songs are usually *lan 'i'*. Other dances are performed by soloists or by groups of women; they may be preceded by songs, but the dances themselves are performed to instrumental accompaniment without singing. The songs sung before and after these dances, which are sung by a seated group, may be *lan 'i'*.

Track 1 was recorded in a commissioned session, not at a dance; the singers were seated on the floor. (Two *lan 'i'* recorded during a dance are heard on Gorlinski's Musicaphon CD.) Because the singers were not responding to particular moments in the course of the event, their verses mix contexts. Verse 1 invites a dancer to put on the dance costume and dance; verse 2 invites the dancer to take off the costume afterwards. These would be sung (seated) as preludes and postludes to a solo dance. Verses 3–6 could be sung during the line dance; they include conventional advice (don't step on sharp sticks on the way home) and celebrate the dance event itself. The last verse would probably be sung (seated) at the conclusion of the evening; it describes the dispersal of the participants after the dancing.

THE UPPER JELAI RIVER

Kabupaten Ketapang is the southernmost of six administrative divisions *(kabupaten)* making up the huge province of West Kalimantan. The many Dayak groups in Kab. Ketapang are mostly known not by ethnic names, but simply by the river they live on or by their village. These groups have received little attention from ethnographers. By and large they are considered to belong to the Malayic-speaking peoples, but in the east they "shade into Barito communities" (King 1993:52).

The people whose music is heard in tracks 2–8 live in eastern Kab. Ketapang, in the village of Tanjung, some 225 km east from the town of Ketapang, over atrocious roads. This is the region of the upper Jelai river, close to the provincial border with Central Kalimantan. People there told us their ancestors came from the Lamandau river further west, squarely in the Ngaju/Barito area.

The ethnomusicologist Yan Sukanda reports (1992, 1993) that the ensembles we recorded in the upper Jelai are found, with some differences in instrumentation, among several other groups in Kab. Ketapang: he mentions the people of the Pesaguan and Kayong rivers in the south (where the upper Jelai is), and those of the Randau, Simpang, and Laur rivers further north.

2. Gamal Muda
3. Gamal Tuha'
4. Kanjan (excerpt)
Gong ensemble of Dusun Tanjung in the region of the upper Jelai river, West Kalimantan.

Tracks 2 and 3 are music for *begandang*, recreational dancing performed at celebrations of such events as weddings, the arrival of visitors from afar, and thanksgivings. (These are the pieces mentioned earlier that show unusual rhythmic independence in the supporting gongs.) Track 4 is music for the ritual of secondary burial called *kanjan*, normally held long after the first funeral. This practice is widespread among Barito peoples, and music for it occurs three times in this album (tracks 4, 15, and 23). The Jelai musicians were willing to play this secondary burial music for us, but without a death they would not play the music for a first funeral.

The gong ensemble in Tanjung consists of: an eight-kettle melodic gong row, *kelinang*, played by one musician; a drum, *gendang*, played with hands; and a variable complement of supporting gongs, depending on the music. *Gamal Muda* uses one *tawak* (a hanging gong with deep sides), along with three *babandih* (shallower, hand-held gongs); each of the four gongs has its own player. *Gamal Tuha'* gives the *tawak* player an additional *tawak*. *Kanjan* uses a different, longer drum, a single *babandih*, and four *tawak* (three players) in a quasi-melodic repeating pattern. In *Kanjan*, and also in *Gamal Muda* from about the halfway point, an additional musician plays a rhythm on the highest *kelinang* kettle (which is reclaimed by the *kelinang* player when he needs it for the melody).

We can only be approximate in describing the tuning of the *kelinang*. The lowest tone, heard only in *Gamal Tuha'*, is roughly E. The ascending tuning, then, is approximately E G A B D E F# G#.

The musicians played four *begandang* pieces for us: the two heard here, *Gamal Muda* and *Gamal Tuha'*, and a second pair, *Jampat Gamalan Muda* and *Jampat Gamalan Tuha'*. *Muda* means young and *tuha'* means old. It is intriguing that the two *muda* pieces use only seven of the *kelinang*'s pitches (omitting low E), and that they use only one *tawak*, while the two *tuha'* pieces use all eight *kelinang* kettles and two *tawak*. The *muda* pieces are faster in tempo than the *tuha'*. Why these musical traits should carry the valences of youth and age or new and old is not clear. (Note that *Kanjan*, like the *muda* pieces, omits the *kelinang*'s low E.)

5. Kalimantan
6. Tumbak
7. Kalait Cambung
8. Sengkumang
Bamboo senggayung ensemble of Dusun Tanjung.

These pieces are a revelation: who would have expected this in Kalimantan, or anywhere else in Indonesia? They belong to a genre called *senggayung* that is played exclusively for the *besenggayung* ritual. Among the people of the upper Jelai, *besenggayung* is performed only every three or four years, when many kinds of fruit ripen at the same time. (According to Sukanda 1992, the occasions for *besenggayung* among people of the Pesaguan are somewhat different and more frequent.) During the fruit harvest, the people go into the forest to the fruit trees and eat their fill; on the walk to and from the trees, and there in the forest, people play *senggayung* music. Back at home they continue the celebration with *begandang*. At the end of the ritual period they break the instruments and leave them in the forest.

Senggayung in the upper Jelai is played on seven pairs of bamboo tubes. The instruments are simply made: live bamboo is cut just below a node so that the segment is closed at one end, and much of the wall of the tube is cut away at the other end, producing an instrument that is a full tube for part of its length and a tongue-like extension of one wall of the tube for the rest. Every tube has a different pitch, determined by the proportion of full tube to tongue; tubes are tuned by cutting away more of the wall (lengthening the tongue). In performance, seven players hold a tube in each hand and strike the one in their right hand against the one in their left. By grasping one tube more firmly than the other, the player silences it (apart from an unpitched clack) and allows the pitch of the one more loosely held to sound.

The seven pairs of tubes have named roles. The lowest-pitched pair (approximately F and Ab; *all* of these pitches are approximate) is *pa'indai*; the next lowest (B and Db) is *pangait;* the next (Eb and F) is *anak julak*. The top four pairs (going up: G-A, B-Db, Eb-F, G-A) are all called *anak jurut*. The *anak julak* and *anak jurut* play together, in two invariable clusters consisting of either the lower members of each pair (ascending from *anak julak:* Eb-G-B-Eb-G) or the upper members (same: F-A-Db-F-A). The *pangait* and *pa'indai*, on the other hand, have more freedom (within the limits of their four pitches), and also fill in pauses in the rhythm of the other instruments.

The Jelai river musicians recorded nine *senggayung* pieces for us, out of an apparently much larger repertoire. (We have put a transcription of the music of one—*Kalimantan*, track 5—on the *Music of Indonesia* website; see "References" for the address.) All are characterized by constantly shifting and predominantly "irregular" meters played homophonically (i.e. by all or most of the instruments in rhythmic but not melodic unison). Each was played through two or three times with only minor differences. (In the recordings here, all pieces are played through three times except *Kalimantan*, track 5, which is played through twice.) The pieces are obviously memorized, with no room for improvisation and no need for reliance on a leader's signals.

The origin and distribution of this extraordinary homophonic style are unknown. Sukanda (1994) states that it is general for *senggayung* music in the southern part of Kab. Ketapang (south and east of the Pawan river) but not in the northern part (north and west of the Pawan): he gives as a northern example the *senggayung* in Randau, which uses only three pairs of tubes, played in interlocking rhythms. He also reports (1992) that there are homophonic gong-ensemble pieces in the Pesaguan; they are heard only in the music called *tipa'*, played for a death. Pieces using the more common melody-with-support style, as for *begandang* and *kanjan*, are also played for a death—that is, the homophonic style is not the only one heard at a death in the Pesaguan. We do not know whether the gong ensemble in the upper Jelai may play some pieces in the homophonic style at a death. Although we were not allowed to record it ourselves out of context, we did hear first-funeral gong music called *sambit* on a tape made at an actual funeral; it was in the melody-with-support style.

KANAYATN

The Kanayatn (whose name rhymes, more or less, with the unstudied pronunciation of "Manhattan," gliding over the *t*), are a Malayic-speaking Dayak people of West Kalimantan, living in the region between Pontianak and (roughly) Ngabang. They are better known in the literature as Kendayan.

Our focus when inquiring about Kanayatn music was on the gong ensemble, and we learned little of other genres. Unlike the Kayan farther east, Kanayatn have no lute; they do have solo flute and jew's harp, both played for private entertainment. It is likely that they have some form of sung narrative, though we did not hear of it.

Gong ensembles play for curing rituals and for post-harvest thanksgiving festivals (*gawai pangkak*). We failed to ask about weddings, but again it seems likely that a gong ensemble would play. The instrumentation of the ensemble for the *baliatn* curing ritual (cf. Melayu *belian*) differs slightly from that for the harvest festival. The harvest ensemble uses a gong row (*dau*) of eight kettles played by one musician, three hanging gongs (called simply *gong;* one player for each), two two-headed drums (*ganakng,* cf. Melayu *gendang;* one player for each), and many singers. The *baliatn* ensemble divides the *dau* between two players, uses four hanging gongs with a single player instead of three with three, and substitutes a single-headed drum (*tuma*) for *ganakng;* the only singers are the shaman (*pamaliatn*) and his assistant (*panyampakng*), whose duties include explaining or translating the shaman's mantras.

The *pamaliatn* and *panyampakng* sing or recite more or less constantly, in alternation or together, over the gong music. Maniamas Miden, the leader of the musicians we recorded, said there are forty-four *baliatn* melodies. (He is not himself a *pamaliatn*, but he often serves as *panyampakng.*) The *pamaliatn* chooses which ones to sing, depending on the needs of the patients to be cured. If several people are being cured at once, the *pamaliatn* may have to switch around among several melodies to suit their various maladies. He signals the musicians which piece to play by verbal cues.

9. Kamang Siado (excerpt)
10. Tingkakok (demonstration)
11. Baramutn (demonstration)
Gong ensemble of Desa Aur Sampuh, near Pahauman, in West Kalimantan. The musicians are members of Sanggar Amboyo Bukit Talaga, directed by Maniamas Miden.

We did not have the opportunity to record an actual *baliatn* ritual among the Kanayatn. What we present here is first a non-ritual gong-ensemble piece (track 9), to show the interaction of the instruments of the ensemble. Such a piece, played before the *baliatn* begins and performed without mantras, is called a *penghangat* (which translates, very neatly, as a "warm-up"). Tracks 10 and 11 are *baliatn* melodies played for demonstration purposes on *dau* (gong row) alone. The players' delicate technique would be drowned out in normal performance by the full ensemble with supporting gongs, drum, and singers.

The lower half of the *dau* is called the "mother" (*uwe*); its pitches are (in ascending order) approximately B F G# A. The pitches of the upper half, called the "child" (*anak*), are (still ascending) B D# F (verging on E) and G#. In the full ensemble, the four supporting gongs maintain a quasi-melodic pattern behind the *dau*. Most of the music we heard was in four, but Tingkakok is in an irrefutable seven (3+2+2).

KAYAN MENDALAM

Track 12 comes from Kayan living on the Mendalam river in West Kalimantan, northeast of Putussibau. A branch of the prominent Kayan group of Central Borneo, whose origin is in the Apau Kayan, these Kayan migrated to the Mendalam probably sometime in the eighteenth century. They say that they are the same people as the Kayan elsewhere but more purely Kayan, having been less influenced by the other dominant group of Central Borneo, the Kenyah. Jérôme Rousseau agrees (1990) that the Kayan Mendalam are "the same people" as the Kayan of the Balui, Baram, and Kayan rivers and the Busang of the Mahakam; he gives an estimate of 25,000 total population for all of these groups, including 1,000 for the Kayan Mendalam. Victor King notes that, compared to the highly fragmented Kenyah, the various Kayan groups are relatively homogeneous in language and culture.

Among the Kayan in general, traditional music is performed in two main contexts: (a) to accompany dance as part of ritual observance or as recreation at communal and domestic festivals (which are often held in conjunction with rituals); and (b) without dance, in informal or intimate settings. For ritual performance, dances are accompanied by group singing or by an ensemble of gongs and drums. Recreational dances are accompanied by one or two melodic instruments or a very small ensemble, optionally joined by singers; the most common accompaniment for recreational dance is one or two lutes (*sape'*). The same music performed for recreational dance may also be used in the informal, non-dance context; here again the main instrument is the lute. (Recordings of Kayan Mendalam *sape'* are given on volume 13; for a somewhat fuller discussion of instrumental and non-dance music, see the notes to that album.)

Among the Kayan Mendalam, who are now almost all Roman Catholic, there is virtually no ritual observance left over from the old religion. But a dedicated Kayan Mendalam priest, the late Pastor A. J. Ding Ngo, seeking to minimize the amount of cultural loss that occurred because of conversion to Christianity, revised ritual texts and created new ones so as to permit harvest rituals and prayers to spirits to conform with Catholic theology. As a result, some songs, dances, and ritual forms that might otherwise have been abandoned are still practiced in the Mendalam. Track 12 here is one of these.

12. Dayung Kiaan (excerpt)
Singers of Desa Datah Diaan (old name: Umaa' Pagung), a community on the Mendalam river northeast of Putussibau, in West Kalimantan. Tipung Jawe' (soloist and song-leader).

A *dayung* in traditional Kayan culture was a shaman (male or female, but in the Mendalam usually female) who could cure illness or "imbalances" (the careful word of Stephanie Morgan, an anthropologist who has studied the Kayan Mendalam for many years) in individuals and the community as a whole. In trance, the *dayung* made a journey to the world of spirits to deliver offerings and solicit the spirits' help. (This basic concept or variants of it is found in shamanic practice in many parts of Indonesia and elsewhere.) Possessing the valuable ability to communicate with and enlist the aid of the spirits, the *dayung* had many ritual functions in the society, including officiating at rituals crucial to the agricultural cycle.

The song sung here (itself called a *dayung*)

derives from one of these agricultural rituals. Our recording presents an excerpt from a long text narrating the Kayan myth of the origin of rice: a young woman, Unyaang Bulaan, dies and is reborn as rice. In our excerpt, the singer describes Unyaang Bulaan's coffin and its decorations. As one of his efforts at cultural preservation, Pastor Ding took this music, gave it a new Catholic text in Kayan, and used it for a Mass that is still regularly performed. Tipung Jawe', the song-leader here, often takes the same role for the Mass in church.

Dayung such as Tipung Jawe' are still highly respected figures in Mendalam communities, though (unlike *dayung* in Sarawak) they no longer cure nor fulfill ritual functions at planting or harvest. *Dayung Kiaan,* recounting the story of Unyaang Bulaan, is still sung today at festivals and celebrations, including the *dange* festival of thanksgiving for a good harvest, but its function is now primarily *traditional* rather than ritual, symbolizing Kayan tradition in an acceptable way (as songs linked to discontinued practices of, say, warfare or spirit possession for curing could not). However, some vestiges of old belief are still associated with the performance. We were told that if *Dayung Kiaan* is not sung the night before a *dange*, the spirits of ancestors will be displeased, and the *dange* may be disrupted by a storm.

Dayung Kiaan is sung by the *dayung* and a chorus while dancing in a circle, holding a cord and stamping in rhythm of four beats, each beat subdivided (by the singing) in three. In this recording the chorus is all female. Men may also sing, though they do not usually join in the dance. The scale of the melody, taking the lowest tone as C, is (ascending) C Eb F G, with an occasional ornamental Bb above G; the chorus uses this Bb and the C above it as main tones. There are two varieties of choral singing in this performance: *saloi* and *habe*. *Habe* occurs at the end of a verse, when the chorus completes the last line and then repeats the soloist's final phrase. *Saloi* is a non-lexical interjection in the middle of the verse, independent of the text. In this performance, *habe* is sometimes sung in heterophonic unison throughout and sometimes with passages in parallel fourths; the use of harmony is apparently optional.

An interesting early recording of *Dayung Kiaan* was published years ago by the Musée de l'Homme (see "References"). It was recorded in the early 1950s among Busang (=Kayan) of the upper Mahakam river who claim origin from one of the same ancestral villages represented among the Kayan Mendalam. It is recognizably the same sort of music as *Dayung Kiaan* here, but the Busang performance is more heterophonic—less melodically and tonally unified—and there is no use of harmony. The Mendalam version here is considerably "cleaner." We wondered whether there are in fact two Mendalam styles, a clean one for church and a more heterophonic one for festivals like *dange,* but we were told that there is only the one style. (We did not have the chance to check this ourselves.) We are unable to say at this point whether the clean style reflects the music's use in church (where heterophony might seem undisciplined), or a difference in aesthetic between the Mendalam and the Mahakam communities, or a general difference in aesthetic between the 1950s and the 1990s.

BENUAQ

The Benuaq are a Barito people living mainly in the vicinity of Lake Jempang in the middle Mahakam region of East Kalimantan; Joseph Weinstock (1987) describes them as a subgroup of the Luangan. We recorded in two Benuaq communities: Mancong, on Lake Jempang near Tanjung Isui, roughly 110 km west of Samarinda, and Pondok Labu, just southwest of Tenggarong on the lower Mahakam. The Pondok Labu people migrated there from Muara Nayan, near Lake Jempang, in the period 1967–1970.

These tracks present gong music for three types of Benuaq ritual. They were recorded outside the ritual context, but the rituals themselves are very much alive, and we were able to witness two of the three.

The Benuaq gong ensemble consists of *kentangan,* a gong row of six kettles, and a variable number of hanging gongs (*geniqng*) and drums (*gimar*). The *geniqng* play a quasi-melodic repeating pattern without variation throughout a piece.

13. Buntaqng (excerpt)
Gong ensemble of Desa Mancong, on Lake Jempang, in the middle Mahakam basin, East Kalimantan.
Buntaqng is one of several pieces played in Mancong for the *nguguq tautn* ritual. According to Weinstock (1987), *gugu tahun* (his spelling) is ordinarily performed to give thanks for a bountiful harvest, but in Mancong in 1995 a large-scale, village-wide *nguguq tautn* was being mounted because, we were told, the previous year's harvest had been poor and there had been sickness in the village. The ritual was scheduled to last for twenty-four days, in three eight-day stages. We visited on the eleventh day. In the first stage, a chicken had already been sacrificed; at the end of the second stage, a pig would be sacrificed; in the third stage, a buffalo. At least in the second stage, the ritual was a low-key affair, performed at night and consisting first of singing by two ritual leaders (men), to which no one seemed to pay any attention, and then a procession around the central area of the ceremonial longhouse, accompanied by gong music.

We did not hear *Buntaqng* that night, but during our recording session the musicians played it as part of the ritual repertoire. (Weinstock gives *balian buntang* [*beliatn buntaqng*] as an alternate name for the entire *nguguq tautn* ritual.) The most striking feature of the piece is its rhythm, a repeating sequence of 4+4+3+3. (The other *nguguq tautn* pieces played for us were in fours.)

In the Mancong ensemble there were six hanging gongs (two players, each controlling three gongs), and three drums played with sticks. The tuning of the kentangan (ascending) is approximately G# B C# D E G-natural.

14. Beliatn Sentiyu suite (excerpt)
Performers as for track 13.
Beliatn sentiyu is one of several types of shamanic ritual called *beliatn* that are performed among the Benuaq and related groups for the curing of illness or to give thanks for good fortune (e.g., recovering from an illness). Weinstock states that *beliatn sentiyu* is specifically used to call "curing spirits to deal with illness caused by the forces of black magic." In Mancong, where this track was recorded, an actual curing was not performed; but in Pondok Labu, where we also recorded *sentiyu* music, we were surprised to find a curing ritual taking place after we had packed up our equipment. (Just as well; the curers would have tripped over our cables and crashed into our mike stands.

We did manage to photograph.)

In a *beliatn sentiyu*, the *pemeliatn* or shamans—there were seven in Pondok Labu—are always men. Bare-chested, they wear headdresses of coconut leaf, metal leg rattles (a distinguishing feature of *sentiyu*), and striking long skirts with appliqué designs on them. At times the *pemeliatn*, dancing in trance, turn rapidly, somewhat in the manner of Mevlevi dervishes, and their skirts bell out elegantly. The ritual involves long passages of singing and dancing around a ritual tree before the curing begins.

Our recording consists of a suite of four pieces (*paluan*) and the beginning of a fifth. The titles are, in order: *Tuwuqng Sentiyu, Seluaqng Suncuqng, Pendeka Mayang, Pune Nete,* and *Temuyan Engket,* which is faded out after the beginning. The players went on to a sixth piece, *Sentiyu Raja Jamu,* before they stopped. We recorded ten other *paluan* in addition to those six, and there was no indication that we had exhausted the repertoire. In a ritual performance, pieces may be played briefly or for a long time, and they may be run together as here or played individually; all such decisions are made by the *pemeliatn* in accordance with the needs of the patients and the demands of the spirits.

The instrumentation for *beliatn sentiyu* in Mancong was the same as for *Buntaqng*. In Pondok Labu, on the other hand, there were six drums rather than three, and nine hanging gongs (three players) rather than six. Six are all that is needed, but Pondok Labu is known for having nine. As we very much wanted to hear the nine-gong style, we asked to record the music for *kwangkai* (track 15), which in Pondok Labu *must* have nine gongs; then, since the nine gongs were set up for *kwangkai*, the musicians played *beliatn sentiyu* with nine as well. (*Kwangkai* became a bargaining point in determining the payment for the recording. If we wanted just *beliatn sentiyu,* with six gongs, the villagers said, we could get away with an offering of a chicken; if we wanted to go the whole nine gongs, we would have to spring for a pig.)

15. Ngerangkau (excerpt)
Gong ensemble of Dusun Pondok Labu, near Tenggarong, East Kalimantan.

Ngerangkau is a dance performed during the shamanic ritual of secondary burial, *kwangkai*. (Cf. *kanjan*, track 4.) Prior to this ritual, the souls of the dead are in a kind of limbo. *Kwangkai* bids them a final farewell and sends them to a permanent home in the afterlife (Weinstock 1987). Our recording was made out of context, so we did not see the dance, but according to the account in Idris (1977?), Benuaq dancers carry the skulls of their ancestors, which have been disinterred for reburial, behind their backs as they dance.

Continuing the story of the nine gongs of Pondok Labu: there are indeed nine hanging gongs, but it turns out that some are cracked, and others that were broken have been replaced, apparently without regard to their sound. The result is that three in the set have virtually the same pitch, and two produce only faint murmurs; another makes a deathly hiss. Ritually, nine gongs are more impressive than six, and it hardly matters what they sound like; musically, though, we can regret that in Pondok Labu we do not hear the interplay of nine distinct voices. (That is why we recorded *beliatn sentiyu* again in Mancong: we figured better six gongs if all are audible than nine if some are not.)

Metrically, *Ngerangkau* is built up of fours, but its rhythm has a curious limping quality. The tuning of the *kentangan* (ascending) is approximately G A C D Eb F#.

DUSUN DEYAH

The Dusun Deyah (also known as Dayak Deyah and Dusun Dayak Deyah) are a Barito people living in the northern part of South Kalimantan, in Kab. Tabalong and Kab. Hulu Sungai Utara. They distinguish themselves from both of their nearest neighbors, the Maanyan and the "Meratus Dayak" (locally known as "Orang Bukit"). The Dusun Deyah we recorded said their original place was at the headwaters of the Kinarum river, where they lived until the Dutch built a road in 1907 and forced them down out of the mountains.

We were drawn to the Dusun Deyah because they have a form of curing they call *beliatn bukit,* which combines, most unusually, a typical gong ensemble (five-kettle gong row, *tengkanong;* three hanging gongs, *agukng;* and a drum, *bokah*) with a two-sringed plucked lute (*kesapi*). The curer or *mulukng,* a man, sings and recites mantras while circling a ritual tree. A curious feature of this ritual is that, according to the participants, trance is something to be avoided rather than hoped for; if the correct offerings are made, we were told, the spirits will not be angry and will not possess anyone. Aside from this, there are obvious similarities with *beliatn sentiyu* and other shamanic forms, which suggested that it might not be necessary to record *beliatn bukit* since we had already done the other. Still, we wanted to hear how that lute fit in. In the end, we did record *beliatn bukit* (answer: the lute plays a decorated drone, with almost no melodic content, and is largely drowned out by the gongs and drums), but afterwards we discovered problems with the recording. Luckily, we also recorded, at the suggestion of the musicians, three tunes from the dance music they call *kakanjar;* these had no technical problems, and we include one here. The ensemble is the same as for *beliatn bukit,* but (alas) without the lute.

16. Bantang Lawai (excerpt)
Gong ensemble of Desa Kinarum, in Kabupaten Tabalong, South Kalimantan.

The dance *kakanjar* is popular under various names (*gantar, gintor, giring-giring*) among Barito peoples in southeastern Kalimantan. It is a dance of celebration; among the Dusun Deyah it is now commonly performed at weddings and community festivals. Hudson (1971) reports that among Maanyan it is a necessary joyous conclusion of secondary burial ritual, and that it is said to have been in the past a part of ritual celebrations of victory in warfare. Idris (1977?) says the same thing (regarding victory celebrations) for Benuaq and Tunjung.

We did not see the dance performed. The dancers are said variously to be groups of women, pairs of women or men, and mixed couples. The Dusun Deyah musicians told us the dancers carry bamboo tube rattles with seeds inside and also stamp on a plank, which seems to match a photograph of two Maanyan women dancing *giring-giring* in Hudson; Idris mentions the rattles for Benuaq and Tunjung, but not the plank. Hudson reports something we did not hear elsewhere, namely that the dancers try to throw each other off the beat by stamping in complicated rhythms on the plank.

The approximate tuning of the *tengkanong* (ascending) is Ab Bb Db Eb Gb. One of the supporting gongs is hard to hear: its rhythm is obscured by the almost identical rhythm of the drum. The bubbly melody is in four; the supporting gongs play a simple quasi-melodic pattern.

OT DANUM

The Ot Danum (as they are known in the literature; according to the anthropologist Pascal Couderc, who guided us in our recordings, a more accurate representation is *Uut Danum*) are the second largest Dayak group in Central Kalimantan (after the Ngaju). Their name describes their territory: *ot* (or *uut*) means, in this context, "headwaters"; *danum* means "river"; and they live primarily in the uppermost navigable regions of rivers starting in the Schwaner mountains, the range that separates Central from West Kalimantan. Most Ot Danum live in Central Kalimantan, while some 13,000–14,000 live across the border in West Kalimantan, in the upper Melawi river basin. Tracks 17–24 come from one of these upper Melawi communities. The people we recorded refer to themselves alternatively as Ot Danum or Dohoi (a prominent Ot Danum subgroup).

Ot Danum ritual life is divided into two main categories: death rituals, dominated by men, and shamanic rituals, which are the province of women, since among the Ot Danum only women are shamans. (This is an important difference between Ot Danum and other Barito groups, where men are also shamans and conduct curing, as we saw among the Benuaq and Dusun Deyah.) There are several types of curing ritual, of which the most elaborate is *nyakai;* and there are several types of *nyakai,* ranging from ones that require a few days and the offering of a single pig to ones that take a week and a cow. *Nyakai* may be performed to cure illness (if other, simpler curing rituals have failed), but they are also done for other occasions that have no medical dimension: giving thanks for recovery from an illness or for success in some undertaking, inaugurating a new house, or initiating a shaman (*jaja'*). *Nyakai* are performed for less defined or explicit reasons as well, such as recurrent bad dreams or a feeling of unease after the death of a relative.

When we asked Pascal Couderc what music we might record among the Ot Danum he was studying, he suggested we commission a *nyakai* ritual. In the event, we commissioned a *nyakai* called *sakai ohot.* In our case, the occasion for holding the ritual was not one of the standard ones, but that we had asked for it was seen as sufficient justification. Ordinarily, Ot Danum would not go the expense of a *nyakai* without the appropriate occasion, but it made sense to the shaman and others in the community that we would want to commission one if we could afford it. The benefits of such a ritual (though not verbalized as such) are that one's soul is revitalized or reinvigorated, and who wouldn't want that?

At the start of our *sakai ohot,* the soul of each of the sponsors (the three people in our team, including Pascal, and six adults and numerous children in the host family, in whose house the ritual was held) was detached from the body (in the form of a single hair from each person's head). All of these souls were sent on a journey to the abode of celestial spirits, to request that they be bathed and cared for (and healed, should they need it). There the souls were treated by the spirits, called *songiang;* after that the souls returned to earth and to the bodies of their owners. The whole process took three nights, two full days, and part of a third morning (beginning at night on 19 September 1995 and finishing on the morning of 22 September).

It is in the nature of *nyakai* ritual that there is a strict parallelism between events that occur in the realm of the *songiang* and events that occur on earth. Thus, if the *songiang* give a feast for our souls in the sky, we also give a feast for the *songiang* on earth; and if the *songiang* care for and heal souls in the sky, they also come to earth and heal bodies here. In practice, this means that the *songiang* (in the person of the shamans) cure people present at the ritual site on earth (with particular attention to the sponsors of the event).

Three essential elements of the ritual as performance must be singled out. One is *timang,* songs sung by the lead shaman and a chorus of women. Each verse sung by the shaman is immediately repeated by the chorus (usually; *timang* may also be sung solo by the lead *jaja',* as in track 19). All of the singers play drums called *kotambung* (single-headed, narrow in diameter, conical in shape with a flare at the open end). (*Timang* with drums is characteristic of all *nyakai* rituals. Funerary rituals are accompanied by a melodic gong ensemble.) The *timang* relate in great detail the journey of souls to the place of the celestial *songiang,* describing the places of lower-ranking *songiang* they pass along the way; once the souls have arrived, the *timang* describe their healing by the *songiang,* then the return back to earth. *Timang* also recount the journey of the *songiang* to earth to participate in the possession events (*hobobaja'*). *Timang* were sung through the whole of the first night (the 19th/20th), the morning and afternoon of the 20th, and much of the 21st (early morning, afternoon, and night until midnight).

Another essential element is *hobobaja',* possession of the *jaja'* by spirits. There were three main segments of *hobobaja':* on the second night (the 20th), when minor, subcelestial *songiang* came; on the morning of the 21st, which was the highpoint of the ritual, when the celestial *songiang* arrived and pigs were sacrificed as offerings; and after midnight on the 22nd, for about an hour. During the first and second segments, the *songiang* who possessed the shamans performed curing for anyone present (including villagers outside the family sponsoring the ritual). In the third segment, there was no curing, and the *songiang* engaged in humorous dances depicting animals and everyday activities. After *hobobaja'* on the 20th there was dancing simply for entertainment, accompanied by stringed instruments (*konyahpi'* and *rabap;* see volume 13 for these) and a single *kotambung.* The stringed instruments had been brought out to play during *hobobaja'* when certain subcelestial *songiang* were dancing. (Celestial *songiang* dance only to *kotambung.*)

The third element is the ritual paraphernalia, in particular a ritual tree (*lunuk*) set up in the center of the room on the morning of the 20th. This tree became the road by which the *songiang* descended to earth for the sessions of *hobobaja'* and later ascended to go home. During *hobobaja',* the *jaja'* dance around the ritual tree.

We should stress that this was a real ritual, not an imitation: the shamans and villagers took it completely seriously and eagerly presented themselves to be cured.

The solo/chorus *timang* use a scale of the ascending form A C D E; the solo *timang* in track 19 adds a G above E, and so occasionally do the non-*timang* forms in track 20. The drum rhythms for solo/chorus *timang* and for *songiang* dances are in four and twelve, except for the unusual solo *timang* in track 19, which is in a steady five. As we mentioned earlier, the harmonic idiom uses the interval of a second (major). This occurs only in one context: if the *timang* melody is on D (in the formal scheme) some singers may sing E simultaneously. In track 24, the last *timang* of the ritual, the *jaja'* moves the absolute pitch of the

song up, and this permits some of the singers with low voices to sing in parallel fourths below the melody (along with the seconds above); this option was apparently not open when the absolute pitch was lower. (Recall the optional parallel in fourths in the *habe* chorus of *Dayung Kiaan*, track 12.)

17–24. Overview of a sakai ohot ritual
(excerpts)
Shamans, singers, and drummers living in or near Nanga Sangkai, a community on the middle course of the Ambalau river, a left tributary of the Melawi, in West Kalimantan. Lega', lead shaman.

Our overview begins (track 17) with a *timang* recorded early in the ritual, on the first night (the 19th). The rhythm is in a fast twelve. The song is part of a set asking the spirits of the dead not to disturb the event and then describing the awakening of the spirits of the drums and ritual paraphernalia, which will accompany our souls to the land of the *songiang*. All the souls depart in a flying canoe. The several *timang* before this one recount the stages of departure, beginning at the floor of the house where we are all sitting. By the start of track 17, our souls are on the roof of the house, and one of the accompanying spirits has requested that a *songiang* living at the door to the sky send what may be called "guiding threads" to help us find our way.

The *timang* in track 18, recorded somewhat later on the same night, describes our passage through layers of cloud to a mountain and a waterfall. The spirit inhabitants of each region ask the purpose of our voyage. Past the waterfall, our souls keep climbing through mountains and layers of cloud.

By track 19, recorded on the morning of the 20th, our souls have already reached the door to the sky, where they were bathed by the *songiang* there. Then they kept going, toward still higher levels. It is generally believed there are seven levels in the sky, the progression through which is imagined as a progression from downstream to upstream along a principal river with many tributaries. Because we were not offering a cow, our souls did not go all the way to the highest levels but stopped somewhere in the lower reaches. This *timang* (the one in five) describes our arrival and reception in a house or village at a river junction.

Track 20 was recorded in the early afternoon on the 20th, after lunch. The *jaja'* and assistants were taking a break and drinking rice wine, and, as often happens, they began to sing to amuse themselves. At first they sang in the poetic and musical form called *kandan*, which is sung only by women. The first two solos of this track are in *kandan* form; they can be recognized by the choral response *hehe ahe*. Then, perhaps emboldened by the wine, they shifted to a song-form usually sung by men, *parung*, in which the chorus is *he nai*. The content has nothing to do with the ritual.

Track 21 is another *timang* in twelve, recorded later in the afternoon of the 20th. Our souls arrive at another place further upriver in the sky.

Track 22 comes from the second possession segment (*hobobaja'*), which took place on the morning of the climactic day (the 21st). The *songiang* from the sky are arriving, and the *jaja'* are in trance. Episodes begin with drumming and dance around the ritual tree, during which some *songiang* depart and others arrive; when a new group of *songiang* has descended into the *jaja'*, the drumming stops and the *songiang* sing, using the voices of the *jaja'*.

Track 23 occurs a little later in the same segment. In preparation for the moment (not given here) when the pigs would be sacrificed, the dancers and drummers perform a sort of musical allusion to *kanjan* in the grand ritual of secondary burial. (Recall the *kanjan* in track 4 and the similar dance in track 15.) This is one of the only moments in the entire ritual when men participate in other than a passive way: two of the male sponsors dance around the ritual tree with the *songiang* (in the person of the *jaja'*), and our host (who leads that dance) utters a ululation called *hodelew* (in former times a war cry). The sequence in the track is *kanjan* (the rhythm is called *tevah*), then *hodelew*, then *kanjan* again and stop, after which another *kotambung* rhythm begins and the *songiang* attempt to tie the legs of the pigs in preparation for the sacrifice. (That causes the squealing we hear at the end.)

Track 24 is the final *timang* of the whole ritual, performed on the night of the 21st. (The ritual itself continued for two more stages, but without *timang*.) Lega', the *jaja'*, told Pascal she deliberately raised the pitch because it was the last song. (She also did this, not as dramatically, at the end of track 17.) The text concerns the journey back to earth of the souls that had been sent off to the land of the *songiang*. (Our souls were not actually restored to us at this point but in the very last stage of the ritual, the next morning.) Immediately after the *timang*, Lega' says *"umbot noh!"* ("that's it!"), and then we hear her and the other singers calling their own souls, in case they have wandered away during the ritual. They call them with the sound *"krrrr,"* precisely as one calls a chicken at night to enter the cage or coop. For a chicken one may scatter a few grains of rice; here the singers may put rice on their heads, so the souls will enter where they belong.

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 (but see the comments in the text about the occasion for the Sakai Ohot ritual, tracks 17–24).

Track 1: Performed by singers living in or near Ds. [Desa] Gemar Baru, Kec. [Kecamatan] Muara Ancalong, Kab. [Kabupaten] Kutai, Prop. [Propinsi] Kalimantan Timur. Female singers: Balu Girin, Tinen Idum, Tinen Juni, Tinen Kila, Buyoq Lempung, Luhut Lin, Balu Luaq, Lumiati, Balu Mat, Pekuling (soloist), Pekuyang, Pelampang, Pelempung, Pelida, Pelince, Pelingau, Piyursa, Puken, Pulau, Tinen Riko, Uyung Sulau, Sulin, Tinen Suryana. Male singers: Tamen Johon, Jusman, Tamen Kila, Mpui Letin, Uyung Lius, Mpui Nyala, Pederun, Pejaman, Pejaya, Jutak Pekedung, Pelugin, Petusau, Tamen Septi, Luhut Sium. Recorded indoors, at night, in a private home in Ds. Gemar Baru on 7 November 1995.

Tracks 2–4: Performed by musicians of Dus. [Dusun] Tanjung, Ds. Tanggerang, Kec. Jelai Hulu, Kab. Ketapang, Prop. Kalimantan Barat. Musicians: Alim, Banyur, Buhing, Jamil, Jelani, Kubus, Merusin, Niu, Nusi, Sanyur, Sukur, Sumur. Musicians coordinated by Petrus Bidau, Demung Adat Tanjung. Recorded indoors, at night, in the Gedung Paroki of Dus. Tanjung on 1 October 1995. The performers live in the part of Dus. Tanjung known informally as "Tengah."

Tracks 5–8: Performed by *senggayung* musicians of Dahas Lamboi, Dus. Tanjung, Ds. Tanggerang, Kec. Jelai Hulu, Kab. Ketapang, Prop. Kalimantan Barat. Musicians: Aron, Atong, Kanal, Karbin, Sehat, Silon [not playing, but a member of the group], Stephanus Jinar, Tular, Yakobus, Yosep. Recorded as for tracks 2–4.

Track 9–11: Performed by members of Sanggar Amboyo Bukit Talaga, directed by Maniamas Miden (Temenggung Kepala Binua Adat Bukit Talaga). The sanggar is based in Dus. Saleh-Bekabat, Ds. Aur Sampuh, Kec. Sengah Temila, Kab. Pontianak, Prop. Kalimantan Barat. The members of the sanggar, not all of whom perform in these recordings, are: Abui, Alimin, Anggasan, Maniamas Djadi S., Kaya', Kiuk Lan, Manan, Oden, Ruspiandi, Sahadin, K. Salimin. Recorded indoors, in the daytime, in the Balai Desa of Dus. Saleh-Bekabat on 9 September 1995.

Track 12: Performed by singers and dancers living in or near Dus. Long Lingeh Hatung, Ds. Datah Diaan, Kompleks Tanjung Durian, Kec. Putussibau, Kab. Kapuas Hulu, Prop. Kalimantan Barat. Soloist: Tipung Jawe'. Chorus: Hangin Ajaang, Idang Bato', Husun Igaang, Ure' Igaang, Ijot Lenik, Song Nyaring, Hasung Savaang, Be' Ujaang, Amoi Uve'. Recorded indoors, at night, in the Balai Desa of Dus. Long Lingeh Hatung on 17/18 September 1995.

Tracks 13 & 14: Performed by musicians living in or near Ds. Mancong, Kec. Jempang, Kab. Kutai, Prop. Kalimantan Timur. *Kentangan* (gong row): Deka. *Geniqng* (supporting gongs) and *gimar* (drums): Mustafa Encam, Ilansyah, Pidriansyah Jusni, Medar, Sawan. Recorded indoors, in the afternoon (track 13) and at night (track 14), in the Lamin Adat of Ds. Mancong on 9 November 1995.

Track 15: Performed by musicians living in or near Dus. Pondok Labu, Kel. [Kelurahan] Loa Ipuh, Kec. Tenggarong, Kab. Kutai, Prop. Kalimantan Timur. *Kentangan* (gong row): Usong. *Geniqng* (supporting gongs) and *gimar* (drums): Asnan, Bakri, Jintun, Lanjang, Musip, Nangat, Rayun, Ripin, Terawi. Recorded indoors, at night, in the Lamin Adat in Dus. Pondok Labu on 22/23 October 1995.

Track 16: Performed by musicians living in or near Ds. Kinarum, Kec. Upau, Kab. Tabalong, Prop. Kalimantan Selatan. *Tengkanong* (gong row): Esran. *Bokah* (drum): Kurdianus. *Agukng* (supporting gongs): Deriansyah. Recorded outdoors, at night, in Ds. Kinarum on 10 September 1996.

Tracks 17–24: Performed by female shamans and others living in or near Kp. [Kampung] Nanga Sangkai, Ds. Kesange, Kec. Ambalau, Kab. Sintang, Prop. Kalimantan Barat. *Jaja'* (shaman), song-leader, and director of the entire ritual: Lega'. Other *jaja'*, singers, and drummers: Bungen, Letah, Pondow, Pusa', Sindai, Timah. Recorded indoors, in a private home in Kp. Nanga Sangkai, over a period of three nights and two days, 19–21 September 1995.

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CREDITS
Recorded, compiled, and annotated by Philip Yampolsky.
Recording assistant and photographer: Asep Nata.
Research team: Asep Nata, Philip Yampolsky. With: Petrus Lassah, Susana Hiroh, Stephanie Morgan (Kayan Mendalam); Pascal Couderc (Ot Danum); Hanefi, Rahayu Supanggah (Dusun Deyah).
Initial liaison with performers: Petrus Lassah, Susana Hiroh, Stephanie Morgan (Kayan Mendalam); Pascal Couderc (Ot Danum); H. Zailani Idris (Benuaq, Kenyah); Justina Swaminarko (Jelai Hulu); team (Dusun Deyah, Kanayatn).
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Editorial assistance by Peter Seitel
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Additional Smithsonian Folkways staff assistance: Carla Borden, editing; Dudley Connell, fulfillment manager; Lee Michael Demsey, fulfillment; Kevin Doran, licensing; Brenda Dunlap, marketing director; Judy Gilmore, fulfillment; Matt Levine, fulfillment; Heather MacBride, financial assistant; Jeff Place, archivist; Ronnie Simpkins, fulfillment; Stephanie Smith, assistant archivist.

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Center for Folklife Programs & Cultural Studies
955 L'Enfant Plaza, Suite 7300 MRC 953
Smithsonian Institution
Washington DC 20560

Smithsonian Folkways

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

Liner note supplement 07/04/2008

Recorded, edited, and annotated by Philip Yampolsky. 73 minutes. SWF 40444 (1998)

Track List

1. Dance song
2. Gamal Muda
3. Gamal Tuha'
4. Kanjan
5. Kalimantan
6. Tumbak
7. Kalait Cambung
8. Sengkumang
9. Kamang Siado
10. Tingkakok
11. Baramutn
12. Dayung Kiaan
13. Buntaqng
14. Beliatn Sentiyu suite
15. Ngerangkau
16. Bantang Lawai
17. Timang 1
18. Timang 2
19. Timang 3
20. Kandan and Parung
21. Timang 4
22. Drumming; singing in trance
23. Drumming
24. Final timang

See also: **MUSIC OF INDONESIA, VOL. 13: Kalimantan Strings**

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

Recorded, compiled, and annotated by Philip Yampolsky. 29- page booklet. 73 minutes. SFW 40444 (1998)

This file provides transcriptions (and, for track 1, a literal English translation) of the texts sung in Volume 17 of the 20-volume *Music of Indonesia* series published by Smithsonian Folkways Recordings.

In addition to song texts, we offer some addenda to the published commentary, plus a transcription of the music of track 5. And, finally, we provide an expanded list of references and suggestions for further listening. This list includes all the titles given in the reference lists published in the booklets for volumes 13 and 17, plus additional references ones relevant to the topics and genres discussed in those album commentaries.

1. Dance Song *–transcription (from Bahasa Kenyah) & nearly literal translation by Virginia K. Gorlinski*

Tiang na mo' nyahin lan 'i' ala'	Friend, please, truly, take
Nyahin ala'	Please take
Iko' tiang ading gelam saga'	You, friend, the dancing attire once
Gelam saga', gelam saga' idai usun lasan	Dancing attire, dancing attire, you know on the dance floor
Refrain:	*Refrain:*
Delan lan 'i', delan	Truly, truly […], truly
Delan 'i', delan da 'i'	Truly […], truly […]
Tiang na mo' nyahin lan in muka	Friend, please truly untie
Nyahin muka	Please untie
Iko' tiang ading gelam usa	You, friend, the body attire once
Gelam usa, gelam usa idai iung inan	Body attire, body attire, you know, body, trunk
Refrain	
Tiang na mo' ayen lan an tika [tiga?]	Friend, truly it is not [good?]
Ayen tika [tiga?]	Not [good?]
Iko' tiang ading mencut lajap	You, friend, step on sharp sticks once
Mencut lajap, mencut lajap idai laje lanan	Step on sharp sticks, you know, cut sticks, broken sticks
Refrain	
Tiang na mo' ayen lan in kenya' [?]	Friend, truly, don't […]
Ayen kenya' [?]	Don't […]
Iko' tiang ading mencut suwa	You, friend, step once on a machete
Mencut suwa, mencut suwa idai i'ung	Step on a machete, step on a machete,

buan [?]	[pointed container?]

Refrain

Tiang na mo' uyan lan in bangen	Friend, make truly merry
Uyan bangen	Make merry
Iko' tiang ading kenda' tapen [tapung?]	You, friend, once beneath the [cap?]
Kenda' tapen [tapung?], kenda' tapen [tapung?] idai kule layan	Beneath the [cap?], beneath the [cap?] of clouded leopard

Refrain

Tiang na mo' pemung lan in jahi	Friend, be together, truly socializing
Pemung jahi	Together socializing
Telu tiang ading malam ini	We friends tonight once
Malam ini, malam ini idai idang bulan	Tonight, tonight, you know, full moon

Refrain

Tiang na mo' petat lan in pasi	Friend, splitting up, truly dispersing
Petat pasi	Splitting, dispersing
Telu tiang ca kirip suwi	We friends, a feather of a bird
Kirip suwi, kirip suwi idai tengang lian	Feather of a bird, feather of a bird, you know, rhinoceros hornbill

Refrain

12. Dayung Kiaan

In this transcription, the words in bold-face at the end of a verse become the text of the chorus. The excerpt published in the recording fades in during the chorus at the end of verse 10 and fades out in the middle of verse 17.

1. Yah bitii' telo' **dulii' tingaang imaan**

2. Yah tujun avaang langit **liraang hake kiaan**

3. Naranpaang adaang **avaang telo' te nyaladaan**

4. Petaa' ujung **buaa' hivo navaan**

5. Petapal ujung iso tengan lira **ba'al ale pare uraan**

6. Ngenale dahun keledi' layah putii' keledo idaang,
keledi' tebung tavii' keledo idaang,
keledi' tilung telan an tung palaang lutaang,
keledi' nesaak gerii' te' hang jelinii' uguu' mebaang,

keledi' tilung telan ting di' talaang huraang,
keledi' terkap layut hurap lirung madaang,
kelayan balaang ba'an barik aran salung Nunyaang
an tapiha' pawa' an guhaang salung Nunyaang Bulaan
bataang hipui balui **pidaang ale pare uraan**

7. Ngenale dahun keledi' layah putii',
tebung tavii' tekayo puyaang,
keledi' tilung telan an tung di' talaang huraang,
alang ulii' man ubung jelinii'
hubung delo' batung telaang,
keledi' terkap layut hurap an pano,
kedak uk lu'ung kedak aya' lutung tuge mayaan tajo,
kelayan balaang ba'an barik aran salung holu,
huso pare Nure jeno so **tayo ari' lavuu' ugaal**

8. Nganhe' dahun takjun sape' aro meraang,
sape' utah tulaang an to' awah,
nyingut nyingah man ubung an naang,
kenating ngueh haring urun ngalaang,
kelayan balaang ba'an barik aran Nunyaang,
tun tapiha' pawa' guhaang salung Nunyaang Bulaan,
bataang hipi balui **pidaang pare uraan**

9. Naa' wat dahun havat duaan jeleng an do,
havat putii' kusaap liko,
naa' daan ngelevasaan kumaan buaa' hivo,
kelayan balaang ba'an barik aran salung holu,
tun tapiha' pawa' an lebo Nunyaang Bulaan,
jilo hipi balui huso pare jeno so **tayo lavuu' ugaal**

10. Naa' wat dahun havat duaan
tugung havat putii' tulaang la'ung,
naa' daan ngelevasaan kumaan buaa' avung,
la'ung kulung salung Unyaang Bulaan,
Tipung hipi balui **kavung bali bulii' muhaar**
[*track 12 fades in during this chorus*]

11. Bahayaan ta' jaam Hunyaang bekarakaang
an bo manuk tu'uk ilaang ulo,
tulaar ngajit-ngajit te' hait abarah lulo,
kelayan balaang ba'an barik aran ni' kuluv hungo,
tapiha' pawa' lepo Nunyaang Bulaan,
silo hipi balui **huso pare uraan**

12. Bahayaan ta' jaam Hunyaang bakarakung an kaang,
manuk ku uk kulo ilaang,
tulaar ngajit ngaje te' hait barah lavaang,
kelayan balaang ba'an barik aran ni' kuluv an jaang,
tu' tapiha' pawa' guhaang Nunyaang bulaan,

abataang hipi balui **pidaang pare uraan**

13. Aii' nyinah kurim nawah kento,
dioh kelaan huloh abalaan *nyilo, [**saloi starts here*]
an nang ti' teva'ang kejeliraang kayo,
puvo lu'ung buno ta' bato' kawaang
kelo pelahat kamat,
nyemo lisar ku da pagar an tajo telajaan delo'
unaang tengaraan,
t'alam lawaan bataang hungo,
peging hoyung dayung nuko telo' ulii' lalo,
h'idaa' **hingo disalapaar**

14. Aii' nyinah kui nawah adaang,
an nang ting teva'ang kui buaa' uwaang,
tepungo' iung ludung hudo',
hengkaang bato' tawaang midaang,
kevalhat delo' kamat musaang lisar da' pagar
an mebaang ngajeh delo' kuleh an midaang,
telajaan unaang tengaraan,
t'alam lawaan bataang jaang,
penguhaan delo' lagaan,
timaang peting h'ujung dayung kuvaang,
telo' ulii' an jaang pu'un **ataang pale mayaang**

15. Aii' taha nyihung pehengkung leba'
larung taha bato' *lim puyo', [**saloi starts here*]
ulii' higa' uso' Avun luvaan,
mahaar **menraang telo' nyagaang daan**

16. Ulii' umaa' t'ukung **t'idaa' langit negaan**

17. Ak huk an ko' adaang idaang puyo' [*track 12 fades out in this line*]
t'idaa' **huso' ari' husun hinaan**

18. Nyakiveh anaak ake' ari' **ngiyoh tamaan**

19. Hnung hulung tingaang alaa' negaang nganliraang,
an tah pusah t'idaa' pa'aan,
yah melo' **jako' ari' te lamasaan**

–transcription (from Bahasa Kayan) by Susana Hiroh

TRACKS 17–24: OVERVIEW OF A SAKAI OHOT RITUAL
In these transcriptions, […] indicates a word or part of a word that is indistinct.

17. Timang 1
Each line sung by soloist, then repeated by chorus

Bokatung liak enun
Nganda-ngandan ihkam lajung tavui
Hirung[…] nunyang ihko' kanan penyang
Ooi nai nyaling kalu'
Hion tikat kandan nu' Hevang Meling
Panjang korolingow honyonalow
Hion tikat kandan hutang tuhan
Horolusan lambu' monyolemai
Suling kalu'
Nyulung masang Hevang Meling Penyang
Totambang nu' Hevang Meling
Horolusan ngusat suling lingun tingang
Horolusan emu' [*chorus:* Meling] nganda-ngandang
Umba' jalin tingang
[*talk*]
Alah nihtih[…] lai[…] bulow
Jalung hopongandang laca' jalin tingang
Jalung ngusat suling lingun tingang
Monorusan havun monoterus enun
Nakih[…] bahing nyalung anak nyaling
Utang salow bain andow
During lahing nyapang pulu' … [*fade out*]

18. Timang 2
Each line sung by soloist, then repeated by chorus

[*fade in*] … horolusan ikam hutang laca'
Ngomucui akan songiang tono[…]kanan
Peka' nyalung likin [*chorus:* likai] palin lukun[…]
Ooi nai tavui mama'
Ikai tosekan mama' laca' bisu'
Tonahang panow […] monyonalow
Liak kandang […] tolatan
Ooi nai hepan […]
Tonosekan ikai havun ucan
Tavui kujung[…] bandung lambu[…]
Ngonepang bulan indui salu[…]
Mokunjung lajung [*chorus:* bulan] durui duhung […] [*fade out*]

19. Timang 3
Sung by soloist, without chorus, so lines not repeated

Ooi nai horolusan ngoripeh kule-kuleh nambang butang[…] lunjan tingang monyokahang duhung pulang mehteh[…] bulow asa' penyang

Ooi nai hojengai deleh lanying bunu' […] satang […] kundai tipung […] daven […] laca' lajung bulow tavui

Ooi naai horolusan ihko' utang tuhan etang bulow jevai etang […] nyaling kalu'

Ooi nai horolusan utang tuhan muhun teka […] tujang bula[…] nganjak nyaluk[…] liang nyangen tingang nyepai palin palow[…]

Ooi nai tendu[…] bahui tolavang jari nyepai liang nyangen tingang umba' […]

Ooi nai hata-hatai ponasai tisen[…] pesew bahui tolavang tendu[…] […] bulow dalin hiting

Hooi nai horolusan pulow tuhan

Monyoreling talin hiting nganyak uhat bolamban lavai

Bokonyalung liang tanduh[…] benang nyepai tanjung kopahtung konyavung likai tojahan lating pongeran nyepai bahtu' tononduk lombu'

Kihtik benang konyanang kotipung konajung tojahan unuk lating talah nyaling tendung[…] danum deleh bulan [*=Lavang Bahen Duhung, cf. tahtum—P.C.*]

Hooi nai horolusan utang tuhan nusang bahui tolavang … [*fade out*]

20. Kandan and Parung

[Spoken] … Ihko' ngomolum nai, kolas tahi' bodaon

Kandan
Lega': Soun […] utang satang bandung lahu' ingat anak Benang
Hehe ae hehe ae
Chorus: Eeee a

Second woman: Horolusan […] lavew hototelus […] tisui bulan aken
Aeae
Chorus: Ae, eeeee aeeea

Parung
Third woman: Alah panjang jari […] ondow ihi' […] ku' jo' naing ihi'
Chorus: He nai
Alah holu' ngoluca' aku' umba' liow podala'

Ngoluca' ngindow umba' otu' liow pongohambew kolow to' minda' ondow
Alah manjung peka' ahtoi songa' akan bulan inai ngoa'
Kan bolua' patap jola' aku' akan motanga' barih basa'
Tului[…] konasak borang hingat nunyang tolung lindang
Kandas kaju' tolung lingu' ku' nyonih tuhan ingat emu' naing ihu' …

21. Timang 4
Each line sung by soloist, then repeated by chorus

Ira' kulang ahui bulan kunjung tesui
to' ngandan bahtang lika' duhung
jari' bokunjung anak amai
ngosan nyalung bolingin
tira' ngalai hunang danum sonongiang
mamba' sambang bulan ajun tingang
horolusan nyalung lunjan
manjung bahtang bolingin tingang
jari' nyahkew nyepai daai hinda' silai
[…] asik anum [*chorus:* palui] pulun
ngotaen nyalung liu' likai [*chorus:* likai] … [*fade out*]

24. Final Timang
Each line sung by soloist, then repeated by chorus

[*fade in*] … jo' nuluk tundun ekan tingang
Ooi nai ari' oka'
Hotila' pukang ni' jalin tingang
Hotorapa' lahin basiw kalah[…] bulow
Ponolisan hotohilan kaan
Tonotane[…] b[…] sulaw bulow
Horolusan mi' pulow tuhan
Bokunjung ikam pukang tendung
Hooi nai hari' oka'
Mira' nyala' pukai umba' bulow jevai
[…] likai […]
Bototahan ikam hutang tuhan
Hapih patai puka' likai

Spoken:
Krrrr moruan to', pihtu' semenget moruan to', ngorami',
… krr moruan anak jata' moruan anak atang,
krrr…

–transcriptions (from Bahasa Ot Danum [Uut Danum]) by Pascal Couderc

ADDENDA *(March 2000)*

1. On page 9 of the published commentary (left column, near the bottom) we say that our series contains instances of triple meter or extensive triple subdivision of beats from North Sumatra, Nias, Mentawai, mainland Riau, South Sulawesi, North Sulawesi, Flores, Timor, and Kalimantan. This statement, while basically correct, needs clarification. Not all of the examples we refer to are published in the series—some were encountered during our fieldwork but not chosen for the final albums. Here we list the tracks that substantiate our statement:

North Sumatra	volume 11, track 17
Nias	volume 4, track 6 (second *hoho*)
Mentawai	volume 7, track 16
mainland Riau	volume 7, track 10 (also volume 11, track 14)
South Sulawesi	not published: *panca'* music
North Sulawesi	volume 18, track 12
Flores	volume 8, track 3
Timor	volume 16, track 10 and some unpublished songs
Kalimantan	volume 17, tracks 12, 17, 21

2. Two small points regarding *senggayung* (p.15 of the published commentary): (a) we say that the live bamboo is cut "just below a node." It may also be cut just *above* the node. The requirement is simply that one end of the tube must have a node. (b) We forgot to mention that the *sambit* (first-funeral gong music) we heard on a tape was in ordinary quadruple meter, not the shifting and "irregular" meters characteristic of *senggayung*.

3. Regarding the Kenyah *lan 'i'* songs (track 1): Daniel Lawing (1999) reports the term *londe'* for these songs among the Kenyah Lepoq Ma'ut in Long Pujungan.

4. At the suggestion of Bernard Sellato, we have revised some of the wording in our general discussion of Dayak subgroups. After stating (on p.4 of the published text) that there are five main groupings, we briefly discuss three of them: (1) the "Central Borneo" group, (2) the Bidayuh, Iban, and related peoples, and (3) the "Barito" group. Our revisions concern the second and third groups. Here are the revised paragraphs:

> 2) A group of predominantly non-Muslim peoples living in northwestern West Kalimantan and in western Sarawak. Of these groups, the best-known to outsiders are the Iban and the Bidayuh. Many of these groups, including the Iban and the Kanayatn (tracks 9–11) speak "Malayic" languages; the Bidayuh, on the other hand, do not. The societies in this category do not have a formal system of social stratification. Other Malayic-speaking Dayak live in West Kalimantan south of the equator, and still others live to the north and west of Central Borneo.
>
> 3) The "Barito" group. Peoples belonging to this large grouping (named for the Barito river) live mostly in Kalimantan Tengah or Central Kalimantan (which is not, you recall, the same thing as "Central Borneo") but also in part of the mountainous eastern portion of West Kalimantan, and in East Kalimantan south of the middle and lower Mahakam

river. The Barito peoples are linguistically distinct from the Malayic-speakers to the west, and also from the peoples of Central Borneo. On the other hand, the social structures of the Barito peoples are broadly similar to those of the Iban. Many Barito Dayak in Central Kalimantan follow the Kaharingan religion. This album presents music from several Barito peoples: the Ot Danum (tracks 17–24), the Benuaq (tracks 13–15), and the Dusun Deyah (track 16). Culturally, the Dayak of the Jelai river (tracks 2–8) also fall in the Barito group, though, like many other Dayak in southern West Kalimantan, they speak a Malayic language.

5. Bernard Sellato also points out that the title of track 13 should be written *Buntakng* rather than *Buntaqng*. He explains that "*q* stands for a glottal stop, whereas here we have a *–kng* occlusive (parallel to *–tn* and *–pm*)."

FURTHER READING AND LISTENING — *Bibliography and discography assembled by Philip Yampolsky 1998, with unsystematic additions March 2000*

This listing provides an initial, selective guide to published material regarding the genres of performance represented in Volumes 13 and 17 of the *Music of Indonesia* series, some related genres, and the general topics addressed in the introductory commentaries. Further references can be found in the bibliographies of these works.

The listing is organized into three parts: Orientation, ethnography, and history; Music and dance; Recordings. The listing was prepared in 1997; with a few unsystematic exceptions, sources published after that time have not been included. All references given in the published commentaries for volumes 13 and 17 are included here, along with many additional references.

1. ORIENTATION, ETHNOGRAPHY, AND HISTORY

General (or covering several groups)

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

Florus, Paulus, et al., eds. *Kebudayaan Dayak: aktualisasi dan transformasi.* Jakarta: Grasindo, 1994.

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

Nieuwenhuis, Anton W. *Di pedalaman Borneo: perjalanan dari Pontianak ke Samarinda, 1894.* Theresia Slamet and P. G. Katoppo, trans. (from Dutch). Jakarta: Gramedia Pustaka Utama & Borneo Research Council, Indonesia Office, 1994.

An abridged translation of *In centraal Borneo* (1904).

———. *Quer durch Borneo: Ergebnisse seiner Reisen in den Jahren 1894, 1896–97 und 1898–1900.* 2 volumes. Leiden: E. J. Brill, 1904–1907.

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

Mainly concerns Kayan and Kenyah.

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

———. *Nomads of the Borneo rainforest: the economics, politics, and ideology of settling down.* Stephanie Morgan, trans. (from French). Honolulu: University of Hawai'i Press, 1994.

Original publication: *Nomades et sédentarisation à Bornéo* (Paris: Éditions de l'École des Hautes Études en Sciences Sociales, 1989).

Tillema, H. F. *A journey among the peoples of central Borneo in word and picture.* Edited and with an introduction by Victor T. King. Singapore: Oxford University Press, 1990.

Winzeler, Robert L. (ed.). *The seen and the unseen: shamanism, mediumship and possession in Borneo.* (Borneo Research Council Monograph, 2.) Williamsburg, VA: Borneo Research Council, c.1993.

Kayan and Kenyah

Conley, William W. "Kenyah receptivity and response to Christianity." *Sarawak Museum Journal* 22(43 n.s.):311–324, 1974.

Guerreiro, A. J. and B. J. L. Sellato. "Traditional migration in Borneo: the Kenyah case." *Borneo Research Bulletin* 16(1):12–28, 1984.

Jessup, T. C. and Cynthia Mackie. "A response to Guerreiro and Sellato on Kenyah migration." *Borneo Research Bulletin* 16(2):81–84, 1984.

Ot Danum and Ngaju

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

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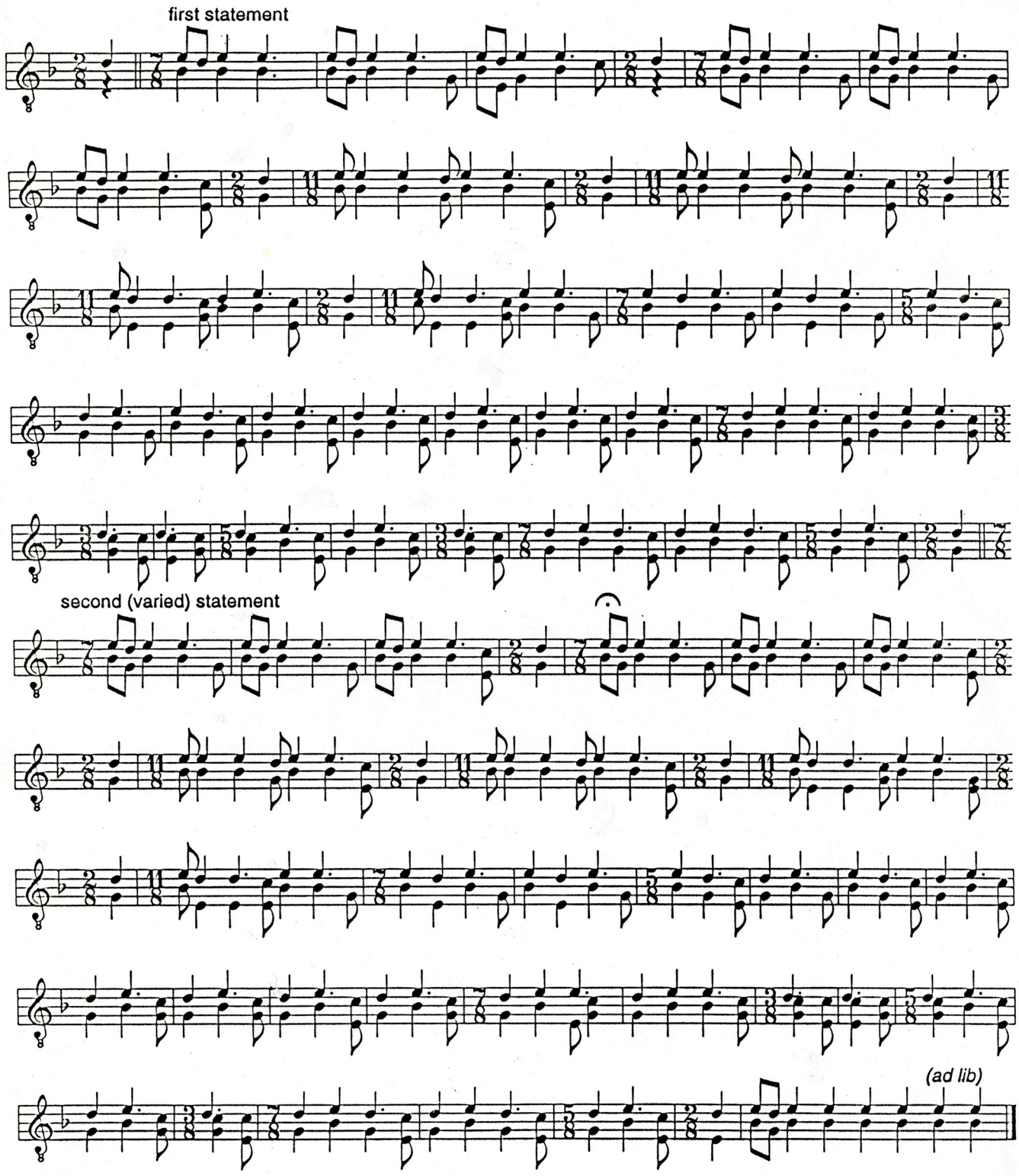
Kalimantan (Track 5)

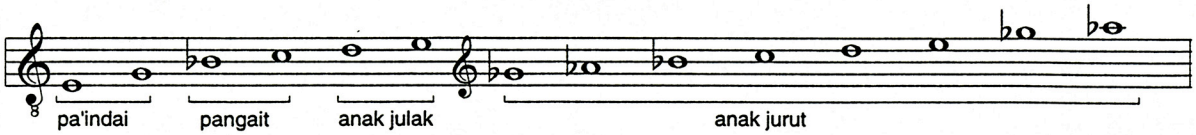


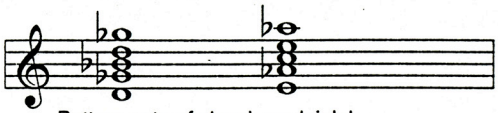
Actual pitch 1/2-step above notation
(E here sounds as F)

STEMS DOWN
PA'INDAI & PANGAIT

STEMS UP
ANAK JULAK only
(Anak Jusut chords can be inferred from Anak Julak – see next page)

Transcribed – P.Y.





Bottom note of chord: anak julak
Upper four notes of chord: anak jurut