



Smithsonian Folkways Recordings

Discover
INDONESIA

MUSIC OF INDONESIA

Selections

FROM THE

20-CD Series

Discover Indonesia

Selections from the 20-CD series *Music of Indonesia*
Series produced and annotated by Philip Yampolsky

Indonesia is a huge country, spread over hundreds of islands, encompassing peoples of many different languages, religions, and musical cultures. Fifteen tracks from the widely acclaimed 20-CD series *Music of Indonesia* have been selected to provide an exciting and varied introduction to musical styles from different parts of the country. From rowdy *gamelan* and xylophones to quiet night music for flute, from Christian church harmonies to dissonant part-singing, featuring brilliant performances on guitars, xylophones, gong rows, and brass bands, this anthology will delight both new listeners and those already familiar with the famous court *gamelan* of Java and Bali. All digitally recorded on location between 1990 and 1997. Recorded, produced, and annotated by Philip Yampolsky with the collaboration of the Society for Indonesian Performing Arts, and funded by the Ford Foundation. 70 minutes, 20-page booklet.

1. Tetigo 1:41

Xylophone duet. Petalangan people, mainland Riau, Sumatra.

2. Kemayoran 4:53

Guitar and voice. Mandar people, South Sulawesi.

3. Gondang Si Monang-monang 3:50

Tuned drum ensemble. Toba Batak people, North Sumatra.

4. Mares 4:54

Strings and drums. Moi (West Makianese) people, Halmahera.

5. Curahan Hati 3:46

Dangdut song played by brass band. Jakarta.

6. Tabuh Kenilu Sawik 4:17

Gong ensemble. Melinting people, Lampung, Sumatra.

7. Yendisare Aimando 3:23

Church song. Biak.

8. Stambul Bila 8:38

Ensemble mixing Chinese, Javanese, and European instruments. Chinese-Indonesians, near Jakarta.

9. Gandung Sia 5:06

Violin duet. Bugis people, South Sulawesi.

10. Padang Magek 6:00

Flute and voice. Minangkabau people, West Sumatra.

11. Tabung 4:16

Funeral gongs. Sumba.

12. Kalimantan 1:34

Bamboo tubes. Upper Jelai River, West Kalimantan

13. Teke Song 4:17

Festival song. Ngadha people, Flores.

14. Welasan 4:56

Village *gamelan* (*ajeng*). West Java.

15. Sampeq Penihing 8:32

Sampeq (lute) duet. Kenyah people, East Kalimantan.

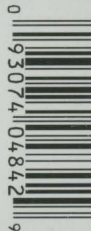
The *Music of Indonesia* series. Research and publication sponsored jointly by the Center for Folklife and Cultural Heritage of the Smithsonian Institution and the Masyarakat Seni Pertunjukan Indonesia (Society for Indonesian Performing Arts), and funded by a grant from the Ford Foundation. Series edited by Philip Yampolsky. All albums recorded and compiled by Philip Yampolsky.



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INTRODUCTION

This compact disc presents a selection of 15 tracks from among hundreds of pieces on the widely acclaimed 20-CD series *Music of Indonesia*, produced by Smithsonian Folkways Recordings in collaboration with the Society for Indonesian Performing Arts between 1990 and 1999. The selections were recorded in locations all across Indonesia, from Sumatra in the west to Irian Jaya (now Papua) in the east. Each track is briefly described here, as is every volume in the series. Further information on each album and additional lyrics and translations for many tracks may be found on the website: http://www.si.edu/folkways/Indonesia/indonesia_start.htm

MUSIC OF INDONESIA

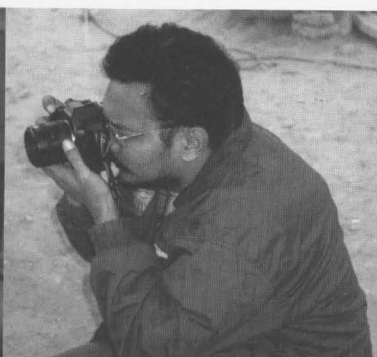
by Philip Yampolsky

If Indonesia were superimposed on Europe, it would stretch from the western shore of Ireland almost to the Caspian Sea. Only three countries in the world (China, India, and the United States) have larger populations, and few encompass a more bewildering diversity of societies and ways of life. Indonesia's people belong to more than 300 ethnic groups, speak almost as many languages, and inhabit some 3,000 islands (out of nearly 13,700 in the archipelago). Around 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 percent) are Muslim, but there are substantial numbers of Christians, Buddhist/Taoists, Hindus, and animists as well. The Javanese rice farmer, the Buginese sailor, the Balinese *pedanda* (Hindu priest), the Acehnese *ulama* (Islamic teacher), the Jakarta bureaucrat, the Jakarta noodle vendor, the Minangkabau trader, the Chinese-Indonesian shopkeeper, the Sultan of Yogyakarta, the forest nomad of Kalimantan, soldiers, fishermen, batik makers, bankers, shadow-puppeteers, shamans, peddlers, marketwomen, dentists — these are all Indonesians, and our picture of the country must somehow include them all.

Indonesia's music is as diverse as its 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



Top Left: Winding cables after recording in Nias. Top Right: Jabatin Bangun in Timor. Bottom: Recording in a Toraja village.

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.

ABOUT THE SELECTIONS

1. Tetigo (xylophone duet, Riau, Sumatra)
M. Sarif and Kondang, gambang; musicians of Desa Betung, Kecamatan Pangkalan Kurus, Kabupaten Kampar.

From Vol. 7, *Music from the Forests of Riau and Mentawai* SFW CD 40423, track 1

This is a xylophone duet performed by Petalangan musicians of mainland Riau, Sumatra. The Petalangan occupy the once abundantly forested middle and downstream sections of two rivers in the province of Riau on the mainland of Sumatra. Until quite recently they have remained relatively isolated from the heterogeneous, heavily Islamicized coastal and urban populations. The duet is played on a single five-keyed xylophone (*gambang*), whose keys rest on a frame. The players face each other across the instrument. *Gambang* may be played in an ensemble with drums and a hanging gong, for *silat* dancing, which is performed before a crowd of spectators, or they may be played unaccompanied, as here, out in the fields or beside a house, for the amusement of the players alone.

2. Kemayoran (guitar and voice, South Sulawesi)
Group Bamba Puang of Desa Bonde, Kecamatan Campalagian, Kabupaten Polewali Mamasa, directed by Moh. Firdaus. Suhaeni, female vocal; Rahman, male vocal; Moh. Firdaus, guitar.

From Vol. 20, *Indonesian Guitars* SFW CD 40447, track 1

The Mandar, a Muslim group living on the west coast of the South Sulawesi peninsula,

perform a genre of singing with guitar accompaniment called *sayang-sayang*. It is performed at weddings and domestic celebrations. Each of the songs played by this group of performers has its own melody, and most of them are played in distinct tunings. The one melody is repeated over and over for the length of the song, which may go on for a very long time, with a steady flow of new verses sung to the repeating melody. A rough translation of the first stanza here is "A sick person is going to sing, one who is insulted and poor, one who was fooled by sweet words."

3. Gondang Si Monang-monang (tuned drum ensemble, North Sumatra)

Gondang sabangunan ensemble of Parondang, Tomok, Kecamatan Simanindo, Kabupaten Tapanuli Utara. Ama ni Hallasson Tamba, taganing; *Ama ni Jontiar Manik*, sarune bolon; *Ama ni Rudi Simarmata*, gondang; *Ama ni Saria Situmorang*, Hallasson Tamba, *Ama ni Ronald Simarmata*, Ompu Ramlan Sihaloho, ogung; *Ama ni Resta Turnip*, hesek.
From Vol. 4, *Music of Nias and North Sumatra* SFW CD 40420, track 10

The Toba live in the northern part of the island of Sumatra, near the western edge of the Indonesian archipelago. Performed by the *gondang sabangunan* ensemble (consisting of a set of five tuned drums, a sixth low-pitched drum, a double-reed oboe-like instrument, four gongs each with its own player, and a clinking time-keeper), this piece is associated with warfare. *Monang* means "to be victorious." In the nineteenth century the piece was played to

inspire the Toba fighters who resisted the Dutch; today it might be played at a celebration honoring local men who have joined the army. It is also played in rituals involving spirit-possession, where it seems to help push dancers into a trance or deepen their trance once they have entered it.

4. Mares (strings and drums, Halmahera, North Maluku)

Grup Oma Moy of Desa Malapa, Kecamatan Makian, Kabupaten Maluku Utara, directed by A. R. Limatahu. *Muhammad Sahman*, biola; *Made Kahar*, juk; *Opan Marsaoli*, suling; *Kalam Matapure*, Badar Bangsa, tifa.
From Vol. 19, *Music of Maluku: Halmahera, Buru, Kei* SFW CD 40446, track 1

The ensemble for the lively *togal* dance of Halmahera consists of an instrument shaped like a tiny violin with three steel strings (*biola*), a plucked four-stringed lute (*juk*) shaped roughly like a guitar, and two single-headed drums (*tifa*) beaten with the hands. In performance, a *koman-dor* would call out the steps for dancers, but *togal* recordings are customarily made without dance calls.

5. Curahan Hati (brass band, West Java)

Grup Tanjidor Kembang Rös of Tangerang, directed by Sarna. *Sarna*, director, clarinet; *Ibun*, tehyan; *Kwi Ap*, gendang; *Suryana*, trombone; *Siman*, tuba; *Misna*, tenor saxophone; *Cinang*, trumpet; *Asnan*, goong/kempul; *Kemah*, kecrek. *Sophia Welly*, vocal.
From Vol. 2, *Indonesian Popular Music: Kroncong, Dangdut, and Langgam Jawa* SFW CD 40056, track 7

This is a popular song of the 1950s or 1960s, here played by a *tanjidor* ensemble from Tangerang, just west of Jakarta, in an Indian-influenced style resembling the current popular style called *dangdut*. The ensemble includes European band instruments (trumpet, trombone, tuba, clarinet, saxophone), a Chinese fiddle, and Indonesian drums, gongs, and small percussion. While *tanjidor* groups have their own distinctive repertory (sampled on Volumes 3 and 5), they also play popular hits like this one, giving them a distinctive sound. The song begins "Don't misunderstand me/It's only you from you that I have hopes/When I poured out my heart/Don't misunderstand." For further text, go to <http://www.si.edu/folkways/Indonesia/40056ly7.htm>

6. Tabuh Kenilu Sawik (gong ensemble, Lampung, Sumatra)

Kulintang ensemble of Labuhan Meringgai, Kabupaten Lampung Tengah, directed by Japar Raja Alam. *Buang Minak Sering*, canang; *Hakim Nye Renggem*, gong; *Hasbullah Saleh*, petuk; *Japar Raja Alam*, kulintang; *Nurdin Dalem Tualai*, redep; *Tumenggung Nur Sali*, piang.
From Vol. 12, *Gongs and Vocal Music from Sumatra* SFW CD 40428, track 8

This *kulintang* piece from Sumatra can be played at weddings among the Melinting people. This piece is associated with a folk tale about a man who must fulfill 25 tasks before he can marry the woman he wants. The instruments of the ensemble, played by six musicians, are: an eight-kettle gong-row, *kulintang*, with one player; a single one-headed drum, and five non-melodic gongs.

7. Yendisare Aimando (church song, Biak, Papua)
Paduan Suara P.W. G.K.I. Jemaat Mara, directed by Fransina Noriwari. *Members: Salomina Boseren, Anace Iryo, Septina Karma, Dorthea Msiren, Fransina Noriwari, Jane Noriwari, Laurina Noriwari, Selina Noriwari, Siska Noriwari, Dolfina Rumaropen, Jakomina Rumbropok, Maria Wabiser, Paulina Wabiser*.
From Vol. 10, *Music of Biak, Irian Jaya* SFW CD 40426, track 18

Part of the Indonesian population is Christian, and many churches have a characteristic musical style, often with multiple parts and lyrics in the local language. Biak is an island in Indonesia's enormous Papua province (formerly Irian Jaya). This multi-part Christian church song, "The White Sandy Shore" by the local composer Derek Rumaikewu, is performed by the women's choir of Mara village. The lyrics express a Christian's longing for God's comfort. Typically, women's choirs are divided into five sections: first and second soprano, alto, tenor, and bass. In these groups the bass part is sung by a woman.

8. Stambul Bila (song with mixed ensemble, Jakarta)

Gambang Kromong Slendang Betawi of Kampung Gusti, North Jakarta, directed by Ustari. *Mama Ong*, female vocal; *Wi Sun*, male vocal; *Suhaery Mufti*, Hawaiian guitar; *Zanian*, trumpet; *Karta*, gendang; *Kwi Ap*, tehyan; *O Lip*, gambang; *Barung*, suling; *I Nin*, kromong; *Subur*, goong/kempul; *Sanen*, kecrek.
From Vol. 3, *Music from the Outskirts of Jakarta: Gambang Kromong* SFW CD 40057, track 7

Gambang kromong is music of Batavia, the capital of Indonesia in the colonial era that ended in 1942. Very popular in colonial times, it now survives mainly among the semi-rural Chinese-Indonesian poor on the fringes of Jakarta (the city that Batavia grew into after Independence). Like Batavia/Jakarta — and Indonesia itself — *gambang kromong* is wildly heterogeneous. The instrumentation in this track combines Chinese fiddle and side-blown flute and Western trumpet and Hawaiian guitar with West Javanese melodic gongs, xylophone, drums, and miscellaneous percussion. The music is just as wild, mixing elements of jazz and West Javanese *gamelan* music with singing in the local dialect of Indonesian. *Gambang kromong* is still played at Chinese-Indonesian weddings. This *stambul* uses the Western major scale and Western harmony; these were presumably adapted from the old *stambul* theater, bringing with them the elements of jazz style that are so evident here. Verses, called *pantun*, consist of two parts, connected in rhyme but rarely in sense. The main meaning of each verse is reserved for the second half. The opening verses of *Stambul Bila* are, in translation: A black dog called “The Rower”/Was shot in the leg/At night you feel that you’re rocking/As though tossed by the waves// Mount Sindur has yellow sand/A shrimp trap deep in the water/You wake up with a headache// From staying up all day and all night//A funny thing about trains/They’re so long but there’s no horse/A funny thing about my sweetheart/He walks past again and again.

9. Gandung Sia (violin duet, South Sulawesi)
Lammu’ and La Dahung, violin; musicians of *Pangkajene, Kabupaten Sidenreng Rappang*.
From Vol.15, *South Sulawesi Strings* SFW CD 40442, track 11

No one knows for certain when the Bugis of South Sulawesi added the violin to their music — it could have been brought by the Portuguese, the Dutch, the English, or the Melayu. Today it has become an important element in Bugis music. Two different kinds of singing are accompanied by *baola* (violin): narratives, accompanied only by a single violinist, and non-narrative songs, which are usually accompanied by two or more violinists. Violins are also played without singing. *Gandung Sia* belongs to a genre of long, meandering instrumental melodies called *gesok lampa*. Here the performers play the melody once, repeat it nearly exactly starting at 2:40, start a second repeat at 4:54, and end almost immediately.

10. Padang Magek (flute and voice, West Sumatra)
Saluang musicians of Bukit Tinggi: Sawir Sutan Mudo and Nurasi, vocals; Zaidir SK, flute (saluang).
From Vol. 6, *Night Music of West Sumatra* SFW CD 40422, track 1

This is a “song of [place of] origin” performed by professional Minangkabau musicians. The genre that includes such songs (and others) is called *saluang* after the long flute that accompanies the singing. *Saluang* is performed at domestic celebrations, private parties, and at a kind of local fund-raising event. The flute is an open tube with four finger holes; the male player uses

a technique called “circular breathing” to produce an unbroken stream of sound. Because of *Padang Magek*’s steady meter, and probably also because of its unusual duet passages, the song can be either happy or “half-happy,” but cannot be sad. The singers choose to make it half happy in this moving performance. The parts of the verse that carry the meaning can be translated as follows: (a) Feelings of love, I ask that you accept them in your heart (b) If you are about to fall, I catch you, but if I am about to fall, you let me drop (c) My message to my sweetheart is, don’t go back on your promise (d) I have to rely on you, I have no brothers.

11. Tabung (funeral gongs, Sumba)
Musicians of Kampung Gallu-Matolang, Desa Matawoga, Anakalang, Kabupaten Sumba Barat, coordinated by Andreas Kadubu Galimara. Performers: Yosep-Umbu Dena, Matias Jukabawah, Pikutana, Christo Umbu Sebu, Y. P. Umbu Sebu, Cornelis Umbu Tagela.
From Vol.16, *Music from the Southeast: Sumbawa, Sumba, Timor* SFW CD 40443, track 5

The principal forms of instrumental music-making on the island of Sumba, in eastern Indonesia, are ensembles of “non-melodic” gongs and drums, which are at the heart of their ritual and festival music. The music on this track is only played at funerals and may not be played at other times. Ideally the gong ensembles play continuously through the period, sometimes several days, between death and burial. The ensemble here consists of seven gongs, distributed among five players, plus one drum.

12. Kalimantan (bamboo tubes, West Kalimantan)
Senggayung musicians of Dusun Tanjung, Desa Tanggerang, Kecamatan Jelai Hulu, Kabupaten Ketapang. Musicians: Aron, Atong, Kanal, Karbin, Sehat, Silon [not playing, but part of the ensemble], Stephanus Jinar, Tular, Yakobus, Yosep.
From Vol. 17, *Kalimantan: Dayak Ritual and Festival Music* SFW CD 40444, track 5

This remarkable piece, from the genre called *senggayung*, is played exclusively for a ritual usually enacted every three or four years, when many kinds of fruit ripen at the same time. *Senggayung* is played on seven pairs of bamboo tubes. A transcription of the music of this track, posted on the *Music of Indonesia* website, reveals the constantly shifting, “irregular” meters common in *senggayung*.

13. Teke Song (festival song, Flores)
Singers of Kampung Wogo, Kecamatan Golewa, Kabupaten Ngadha. Performed by: Maria Bhara, Andreas Ngaji, Elisabet Ninu, Petrus Radho, Yakobus Ratu, Marselinus Selu, Sofia Titu, Maria Yitu, and others.
From Vol. 9, *Vocal Music from Central and West Flores* SFW CD 40425, track 6

The island of Flores is the second largest in the chain that starts with Bali and runs east to Timor. A multi-part vocal tradition flourishes in Flores that is unique within Indonesia. The island seems like a textbook anthology of vocal music: there is singing in parallel intervals, harmony based on thirds, harmony not based on thirds, melody with drone, unison, and multi-part choruses, and occasional instances of true

counterpoint. Some of the singing at the far eastern end (volume 8) has reminded listeners and scholars of dissonant singing in the Balkans. This track, from the Ngadha people in the west-central part of the island, is sung for a night-time ritual of dancing and singing to celebrate building a new clan house or choosing a new site for a settlement.

14. **Welasan** (village *gamelan*, West Java)

Ajeng ensemble of *Kampung Buher*, Karawang, directed by Ican. Musicians: Ican, bonang; Bawon, tarompet, *lying*, gendang; Mino and Sanin, saron; Anta, goong; Isman, bende; Janin, kecrek; Tarim, and Wawan, demung.

From Vol. 5, *Betawi and Sundanese Music of the North Coast of Java: Topeng Betawi, Tanjidor, Ajeng* SFW CD 40421, track 8

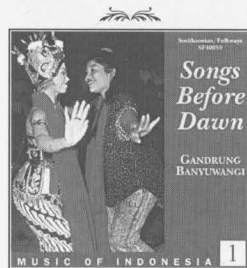
Welasan belongs to a set of seven pieces formerly played as a suite by *ajeng* ensembles. The three still performed (in 1992) by Pa Ican's musicians all have what appear to be highly irregular structures, with little or no cyclic repetition and with frequent tempo changes. The *ajeng* ensemble is a full-fledged *gamelan* orchestra, little different from the palace *gamelans* of central Java. But, thanks partly to the *tarompet* (a double-reed aerophone) and partly to the music's frequent accelerations and changes of tempo, the piece has a brash, raucous energy that that may come as a shock to listeners used to the more stately and contemplative sounds of other *gamelan* traditions.

15. **Sampeq Penihing** (lute duet, East Kalimantan)

Linda Luhai, lead *sampeq*, and PeLimbu, accompanying *sampeq*; musicians of Dusun Tanjung Manis, Kecamatan Muara Ancalong, Kabupaten Kutai.

From Vol.13, *Kalimantan Strings* SFW 40429, track 11

The Kenyah *sampeq* is a large plucked lute; in its modern form it usually has three or four strings. One string, with movable frets under it, is used for melody and the others for drone. *Sampeq* may be played solo or in ensembles of three or four, but most commonly they are played in pairs. *Penihing* is a tune that usually accompanies solo dance. It is played here by Kenyah Lepoq Tau musicians not for dance but for enjoyment just as music. A dancer will cut off the lute players when he or she is tired — three minutes is a normal length, five is already rather long. Eight-minute lengths, like this track, are too long for dancers, but they give the musicians time to stretch out and delve deeply into the tunes and their variations. The musicians say this piece is sad but strong: it strengthens a dancer's spirit.



"Slow-boil *gamelan* grooves ... ticktocking drum and gong rhythms stretch and recoil."

— The Village Voice



"Dangdut slides out of the studio dripping lush Casio orchestrations and Islamic swagger."

— Details

MUSIC OF INDONESIA SERIES

I Vol. 1: Songs Before Dawn: Gandrung Banyuwangi

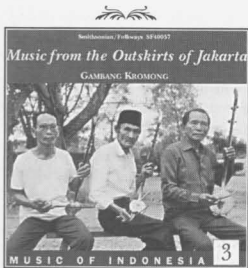
SFW CD 40055 (1991)

Gandrung is a vibrant and earthy musical genre from Banyuwangi, located in the eastern end of Java. In the tradition, an unmarried female singer performs a beautiful suite backed by a small ensemble of violins, drums, and metal percussion. Never before issued on any Western recordings, the suite recorded on this CD is performed by one of the genre's finest living singers, Gandrung Temu. Included in the notes are extensive details about the tradition of *gandrung*, as well as its history. 65 minutes. Recorded in Desa Kemiren, Banyuwangi, 1990.

2 Vol. 2: Indonesian Popular Music: Kroncong, Dangdut & Langgam Jawa

SFW CD 40056 (1991)

Kroncong and *dangdut* both began as musics of the urban poor, using foreign instruments such as the violin, cello, flute, banjo, ukulele, and electric guitar. *Langgam Jawa* (a regional form of *kroncong*) is a popular style with Javanese speakers. This volume of live and studio recordings of some of the stars of each tradition is an excellent introduction to the popular music styles developed in Indonesia in the twentieth century. Extensive notes offer further details about the musical forms, their histories, and their structures. 68 minutes. Recorded in Indonesia, mid-1970s-1990.



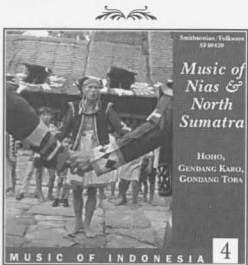
"Don't miss the modern stuff — a Dixieland-gamelan head trip you have to hear."

— The Village Voice

3 Vol. 3: Music from the Outskirts of Jakarta: Gambang Kromong

SFW CD 40057 (1991)

These recordings present music that was popular in Batavia (now Jakarta) in the colonial era. Today it still survives among the semi-rural poor on the fringes of the city. Two repertoires are presented. *Lagu lama* mixes older Chinese and Indonesian elements. The second and more popular repertoire, *lagu sayur*, presents a wonderfully disorienting combination of music from Indonesian, Chinese, and early American and European pop and jazz roots. It combines Indonesian, Chinese, and sometimes European-derived instruments in musical styles reminiscent of *gamelan* and of small-group jazz of the 1920s and 1930s. Detailed liner notes interpret and translate lyrics, as well as present the performance contexts and history of this music. 68 minutes. Recorded in Jakarta and Tangerang, 1990.



"This record is extremely well-documented and the sound quality is quite clear, a fine introduction to this rare music."

— Sing Out!

4 Vol. 4: Music of Nias and North Sumatra: Hoho, Gendang Karo, Gondang Toba

SFW CD 40420 (1992)

The Toba and Karo from North Sumatra have developed complex instrumental traditions. The Toba, one of the few societies to use tuned drums to carry a melody, combine them with gongs and oboe-like instruments, creating dynamic melodies and rhythms. The Karo ensemble features tiny instruments and complex, jazz-like drumming. The Ono Niha people of Nias perform ornate, exclusively male choral songs which embody their rich oral tradition. Notes detailing the roles of the instruments in the ensemble and a map accompany the disc. 72 minutes. Recorded in Sumatra and Nias, 1990-1991.



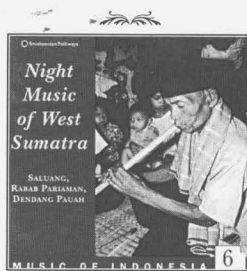
"Its variety — in sound, feel, and purpose — is astonishing and inspiring."

— Rhythm Music

5 Vol. 5: Betawi & Sundanese Music of the North Coast of Java; Topeng Betawi, Tanjidor, Ajeng

SFW CD 40421 (1994)

The interaction of the cultures of Batavia (Jakarta) and the surrounding Sunda region is the source of splendid musical hybrids. Topeng Betawi, a folk theater, uses dynamic drumming and female vocals to honor local spirits or ensure fruitful harvests. *Tanjidor* is essentially a European brass band with Indonesian and other instruments added. The band plays marches, waltzes, and local repertoire. The rare *ajeng* is a full-fledged *gamelan* orchestra with an unexpected and furious force. The liner notes explain tonal structure and include further details about the history and culture behind Sundanese music. 73 minutes. Recorded in Java, 1990 and 1992.



"Float along in a sweet and soothingly exotic way."

— Yoga Journal

6 Vol. 6: Night Music of West Sumatra: Saluang, Rabab Pariaman, Dendang Pauah

SFW CD 40422 (1994)

Meandering flutes and spirited voices create a haunting landscape in this recording from the Minang of West Sumatra. In *saluang*, the vocalists memorize hundreds of verses and perform from dusk to dawn without repeating one. In *rabab Pariaman* a singer accompanying himself on a three-stringed spike fiddle (*rabab*) sings of myths, legends, and local current events until dawn, continuing nightly until the story is completed. In *dendang Pauah*, a singer and a flutist begin with a lively flute solo, followed by several flute and vocal segments, building to a highly impassioned vocal solo. Extensive notes and a map are included. 73 minutes. Recorded in Sumatra, 1992.

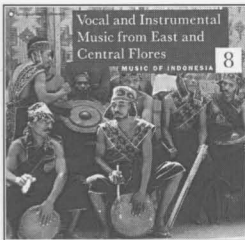


7 Vol. 7: Music from the Forests of Riau and Mentawai

SFW CD 40423 (1995)

This album focuses on comparing and contrasting the music of three indigenous forest societies of western Indonesia. The music of Petalangan and Anak Suku Dalam of Sumatra's east coast of Riau is highly attuned to life in the forest. The Mentawai island group is home to a culture that creates music as part of shamanic ritual. With extensive notes to complement these rare recordings, this volume features music that is emotionally powerful as well as entertaining. 70 minutes. Recorded in Sumatra, 1993-1994.

"Lots of spirit here."
— St. Louis Riverfront Times

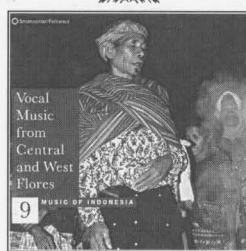


8 Vol. 8: Vocal and Instrumental Music from East and Central Flores

SFW CD 40424 (1995)

These recordings present the unknown, rich, and highly diverse musical traditions of Flores, an island east of Bali. Among the wonderful performances included here are polyphonic singing styles strikingly similar to some Balkan music; large, powerful choruses from Sikka; music for double flute; and also a gong and drum ensemble. Most of the songs included here are related to work, such as songs for building a house, or for agricultural work. Extensive liner notes and a map reveal more about the music of this region. 70 minutes. Recorded in Flores, 1993-1994.

"Each volume is an education in itself."
— Request

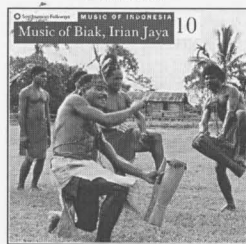


9 Vol. 9: Vocal Music from Central and West Flores

SFW CD 40425 (1995)

This volume presents the virtually unknown choral singing from the Ngada and Manggarai regions of Flores, the second-largest island in a chain between Bali and Timor. The music, performed mainly at funerals and agricultural rituals, ranges from highly dissonant harmony to some rare instances of Indonesian counterpoint. Extensive notes and a map are also included. 73 minutes. Recorded in Flores, 1993-1994.

"This stuff goes [deep] into the heart of the human dilemma and the possibilities for addressing it."
— Riverfront Times

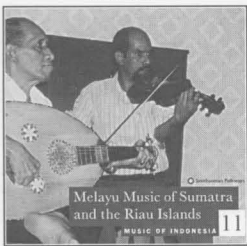


IO Vol. 10: Music of Biak, Irian Jaya: Wor, Church Songs, Yospan

SFW CD 40426 (1995)

Music for celebrations and church services on Biak, an island off the northwest coast of New Guinea, are featured in this volume. *Wor* songs, usually sung by choruses in a seemingly chaotic free-for-all style, were central to traditional Biak society. Two other genres have developed more recently: church songs, sung here by women's choirs in both the formal manner and in a relaxed, hand-clapping, party mood; and *yospan*, string-band music for dance parties. The notes and map offer further information about these forms and their development. 73 minutes. Recorded in Biak, 1993-1994.

"Fascinating."
— Islands



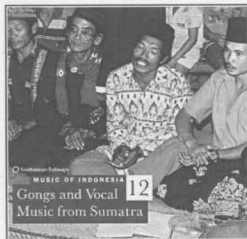
"Once again the producers of this series have found small gems from a large and complicated world, and presented them with quality."

— CMJ New Music Report

II Vol. 11: Melayu Music of Sumatra and the Riau Islands: Zapin, Mak Yong, Mendu, Ronggeng

SFW CD 40427 (1996)

Melayu culture has been influential throughout much of Indonesia. This CD presents two widespread Melayu entertainment genres, *ronggeng* and *gambus*, plus music for two kinds of Melayu theater. Ensembles dominated by percussion, and occasionally joined by a lute, accompany plays of the Mak Yong style, while Mendu plays feature a small ensemble of singers, a violin, and a gong. The supplementary notes explain the role of the music in theater, dance, and other entertainment. 73 minutes. Recorded in widely scattered locations in Sumatra and in three islands of Riau, 1993-1994.



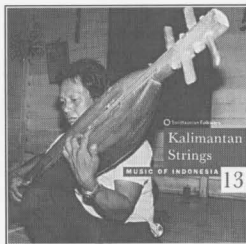
"Part of a monumental and enjoyable series. ... Documents gong music that has riffs as concise and propulsive as dance tracks."

— New York Times

I2 Vol. 12: Gongs and Vocal Music from Sumatra: Talempong, Didong, Kulintang, Salawat Dulang

SFW CD 40428 (1996)

Two examples of gong ensembles and two of male singing with percussion are heard here: West Sumatran *talempong* (in two contrasting forms); *kulintang* from Lampung, at the southern end of the island; the choral *didong* songs of the Gayo in Aceh; and *salawat dulang*, competitive duet singing from West Sumatra that surprisingly includes popular songs as a vehicle for texts on points of Islamic doctrine. Enclosed notes discuss the history behind the development of this form. 73 minutes. Recorded in Sumatra, 1990-1994.



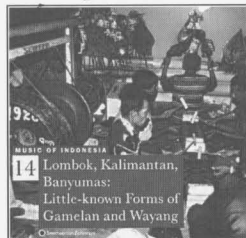
"All that's missing is the clog dancer."

— The Beat

I3 Vol. 13: Kalimantan Strings

SFW CD 40429 (1997)

An overview of string music from Kalimantan, the Indonesian part of Borneo. This music is as yet little known even within Indonesia. Musicians from five areas play widely contrasting music for parties, weddings, celebrations, and other local secular events. Melodies with and without singing are played on traditional and modern regional instruments. Three delicate duets conclude the recording. 73 minutes. Recorded in Kalimantan, 1995.



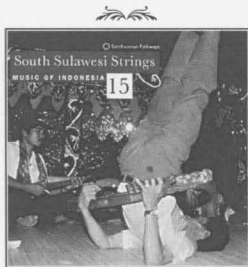
"The clangorous chiming will make you want to book the next plane to Southeast Asia."

— Commercial Appeal

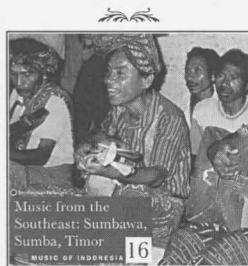
I4 Vol. 14: Lombok, Kalimantan, Banyumas: Little-Known Forms of Gamelan and Wayang

SFW CD 40441 (1997)

Gamelan enthusiasts will be astonished by the contrast of these creative regional interpretations of conventional and well-known *gamelan* orchestras and *wayang* shadow-theater of Java and Bali. Of three diverse and geographically dispersed genres presented, the first has an orchestra resembling an East or Central Javanese village *gamelan* accompanying the shadow plays. The second has Balinese-style music and Islamic stories, and the third has no instruments but four actor-singers who give an irreverent parody of the classic *gamelan* by actually singing the instrumentation. 74 minutes. Recorded in Indonesia, 1996.



"Sonorous ... distinctive."
— Washington Post



"Exerts an appeal based on raw, fervent expression."
— Jazz Times

I5 Vol. 15: South Sulawesi Strings

SFW CD 40442 (1997)

South Sulawesi is remarkably rich in string music and has been remarkably adept at incorporating foreign stringed instruments into regional music. Among the instruments heard here are a local two-stringed lute, a Japanese zither, a lute believed to originate in southern Yemen, and the violin. The selections include string-accompanied songs and driving instrumental pieces. Professional and informal duets, trios, and ensembles are heard. 70 minutes. Recorded in South Sulawesi, 1996.

I6 Vol. 16: Music of the Southeastern Islands: Sumbawa, Sumba, Timor

SFW CD 40443 (1998)

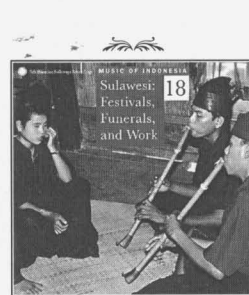
This CD, in conjunction with volumes 8 and 9, offers the first recorded survey of one of the least known and most musically surprising regions of Indonesia, the southeastern islands. Each of the three featured islands presents a unique sound, from voice and violin to funerary gong ensembles, to string bands of homemade guitars and violins. Though it is virtually impossible that there has been any direct influence from the United States, listeners may be surprised to hear an instrument from Sumba that sounds like a bottleneck guitar and an ensemble from Timor that sounds strangely like a down-home string band fronted by a cowboy singer. 73 minutes. Recorded in Nusa Tenggara Barat and Nusa Tenggara Timur, 1997.



I7 Vol. 17: Kalimantan: Dayak Ritual and Festival Music

SFW CD 40444 (1998)

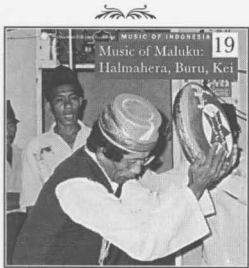
A companion to Volume 13, *Kalimantan Strings*, this album focuses on previously unpublished gong-chime ensembles, choruses, and music for shamanic ritual. Seven ethnic groups are represented, from locations in West Kalimantan, East Kalimantan, and one in South Kalimantan. The 24 tracks offer a wide range of styles, including bamboo concussion tube ensembles with shifting meters, a dignified choral song from the Kenyah, and a 20-minute overview of an Ot Danum ritual. 72 minutes. Recorded in Kalimantan, 1995-1996.



I8 Vol. 18: Sulawesi: Festivals, Funerals, and Work

SFW CD 40445 (1999)

While Volume 15 of the series focused only on string music in South Sulawesi, Volume 18 samples ensembles without strings from the entire island. This compilation presents music from seven ethnic groups living in three provinces and includes music for flutes, drums, gongs, and voice. 74 minutes. Recorded in Sulawesi, 1996-1997.



"May well take a beginning listener down musical paths that will go on forever."

— Roots World



19 Vol. 19: Maluku: Halmahera, Buru, Kei

SFW CD 40446 (1999)

The province of Maluku was for centuries the sole source of the world's supply of cloves, nutmeg, and mace; this spice trade shaped not only the region's history but also its music. Featuring three of the province's thousand islands, the series' 19th volume includes violin-led dances, singing by soloists, duets, and groups (three choruses of women and one of children), a gong ensemble, and singing and drumming for a ritual in which men stab themselves with iron awls and invoke the power of Muslim saints to keep themselves from harm. 74 minutes. Recorded in Maluku, 1997.

20 Vol. 20: Indonesian Guitars

SFW CD 40447 (1999)

The first guitars probably came to Indonesia from Europe in the 16th century, and the instrument is now found, in the standard form or in local varieties, all over the island nation. The final album in the series samples the variety of Indonesian music for guitar (and, usually, voice), presenting recordings from Sumatra, Sulawesi, Jakarta, Sumba, and western Timor. 74 minutes. Recorded 1990-1997.

CREDITS

The *Music of Indonesia* series. Research and publication sponsored jointly by the Center for Folklife and Cultural Heritage of the Smithsonian Institution and the Masyarakat Seni Pertunjukan Indonesia (Society for Indonesian Performing Arts), and funded by a grant from the Ford Foundation. Series produced and edited by Philip Yampolsky. All volumes recorded and compiled by Philip Yampolsky.

Volumes 1-6 (tracks 3, 5, 8, 10, 14) were mastered by David Glasser at Airshow, Springfield, VA; Volumes 7-20 (tracks 1, 2, 4, 6, 7, 9, 11, 12, 13, 15) were mastered by Paul Blakemore at Paul Blakemore Audio, Santa Fe, NM.

Smithsonian Folkways sound supervision by Pete Reiniger
Smithsonian Folkways production supervised by Anthony Seeger and D. A. Sonneborn
Smithsonian Folkways production coordinated by Mary Monseur
Editorial assistance by Carla Borden

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Joko Kurnain (Vol. 1); Publicity photo courtesy of Rhoma Irama (Vol. 2); Philip Yampolsky (Vol. 3); Rizaldi Siagian (Vol. 4); Marc Perlman (Vols. 5 & 12); H. Kartomi (Vol. 6);

Ashley Turner (Vol. 7); Endo Suanda (Vol. 8); Al. Suwardi (Vol. 9); Asep Nata (Vols. 10, 13, 14, 15 & 17); Hanefi (Vols. 11 & 18); Jabatin Bangun (Vol. 16); Aton Rustandi Mulyana (Vols. 19 & 20)

Volumes 1-6 design and layout by Joan Wolbier
Volumes 7-20 design and layout by Visual Dialogue, Boston, MA
Discover Indonesia design and layout by Carol Dirga, Somerville, MA.

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Heather Berthold, financial officer; Lee Michael Demsey, fulfillment; Kevin Doran, licensing; Brenda Dunlap, marketing director; Scott Finholm, audio assistant; Sharleen Kavetski, mail order accounts manager; Matt Levine, fulfillment; Helen Lindsay, customer service; Michael Maloney, product manager; Nakieda Moore, fulfillment; Jeff Place, archivist; Ronnie Simpkins, audio specialist; John Smith, marketing assistant; Stephanie Smith, assistant archivist.

Photo credits:

Winding cables after recording in Nias: Philip Yampolsky
Jabatin Bangun in Timor: Philip Yampolsky
Recording in a Toraja village: Asep Nata
Rafael Changu: Endo Suanda
Recording *topeng Betawi* in Bekasi: Tinuk Yampolsky

ABOUT SMITHSONIAN FOLKWAYS

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

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

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

The Smithsonian Folkways, Folkways, Cook, Paredon, Monitor, Fast Folk, and Dyer-Bennet record labels are administered by the Smithsonian Institution's Center for Folklife and

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

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

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

Or request a printed catalogue by writing to the address above, use our catalogue request phone, (202) 287-3262, or e-mail folkways@aol.com



Sequence: Rafael Changu, a singer in Flores, listens to recordings of his group (Volume 8, track 11).



Smithsonian Folkways Recordings

Center for Folklife and Cultural Heritage
955 L'Enfant Plaza, Suite 7300
Smithsonian Institution
Washington DC 20560-0953



Recording *topeng Betawi* in Bekasi, West Java. Philip Yampolsky (seated), Joko Kurnain (far right).

Discover Indonesia: Selections from the 20-CD Series. Recorded, edited, and annotated by Philip Yampolsky. 24-page booklet. 70 minutes. SFW 40484 (2000)

This file provides transcriptions and translations to some of the tracks on this album. For more information on the *Music of Indonesia* series published by Smithsonian Folkways Recordings, please visit

http://www.folkways.si.edu/projects_initiatives/indonesian/home.html.

Track 2. Kemayoran

Transcription (from Bahasa Mandar) & translation by Ahmad Hasan

1. Suhaeni:

Na ma'elongi i monge' ya tori'
na ma'elongi i monge', i tuna kasi-asi
ya tori' i marrannuang i marrannuang
i marrannuang pipalecena tau

Akan bernyanyi si sakit ya aduh
akan bernyanyi si sakit, si hina dan miskin
ya aduh, si pengharap si pengharap
si pengharap rayuan orang

2. Rahman:

Tunai daunna sarre tori' mo
tunai daunna sarre tuna dua pa' iyau
sayane daunna sarre tori'mo
daunna sarre sarombong bandi tia

Hina daunnya sre' aduhai
hina daunnya sre' lebih hina diriku
ya sayang daunnya sre' aduhai
daunnya sre' masih berbau

3. Suhaeni:

Batang sa'baro'o naung ya tori'
batang sa'baro'o naung sanre'o tori'
ditoto'u
ya tori' pura wereta' pura wereta'
pura wereta' dipissungan di waru

Tubuhku sabarlah engkau ya aduh
tubuhku sabarlah teguhlah pada takdir
ya aduh sudah nasib kita sudah nasib kita
sudah nasib kita terlahir di alam baharu

4. Rahman:

U leleani tunau tori'mo
u leleani tunau andiang mattawarri
sayane minduku boma' tori' mo
minduku boma' manao pa'mai'u

Ku tawarkan diriku yang hina aduhai
ku tawarkan diriku yang hina tak yang
menawar
ya sayang ku tunduk lagi aduhai
ku tunduk lagi terharu jiwaku

Track 5. Curahan Hati

Transcription and translation by Philip Yampolsky and Tinuk Yampolsky, aided by Liesbeth Wolbers for *Langgam Schoon Ver Van Jou*

Jangan kau salah duga akan diriku ini
Hanya darimu yang aku harapkan
Tempo waktu mencurahkan akan isi
hatimu [recte: hatiku?]
Jangan kau salah duga

Don't misunderstand me
It's only you that I hope for
When you poured out your heart [recte:
When I poured out my heart ?]
Don't misunderstand me

Dalam kandungan sedih kubawa berlari
Dengan penuh harapan untuk setia hati
Dalam kandungan sedih...
Dengan penuh harapan...
Tidakkah kau kasihan atau menaruh
sayang
Jangan kau merasa bimbang yang aku
bohongkan

Ini kau pungkiri kata-katamu yang silam

Walau ini tadi yang aku harapkan
Ini kau pungkiri...
Walau ini tadi...
Tidakkah kau kasihan atau menaruh
sayang
Jangan kau merasa bimbang yang aku
bohongkan

All this time in my sad heart
I have wanted only to be true to you
All this time...
I have wanted only...
Don't you feel love for me?

Don't have doubts, don't think I have lied

Now you take back the words you said
before
But they were the words I hoped for
Now you take back...
But they were the words...
Don't you feel love for me?

Don't have doubts, don't think I have lied

Track 7. Yendisare Aimando (The Shores of My Home)

Transcriptions and English translation prepared by Danilyn Rutherford

1. Yendisare aimando ayenaiwa.
Mob korero korer *be* dameser.
Ayaine rasyamada yakrandum ke?
Manyaineno *binyaineno* yakrandum ke?

Refrain:
Marisen dunia nana dunia nafrur doryab
beayara.
Rasyamada rasyanido yakrandum ke?

2. Sup mowi sup *befo* sasar *bebye* ba.

Ifurur fa yasusu bur Manseren.
Sye Manseren bemafo sasar ayena.
Insamaido rasyanido yakrandum ke.

Refrain

3. Slamati Nanggi ima imnis kukero.
For *bekun* bo kuyan kam wer *ba* kwar.
Ro nanggi awin ikun bo kuyan wer *ba.*

Ro nanggima swewar *bese* korer *bedi.*

Refrain (2x)

1. The shores of my home.
That heavenly place that is always bright.
On that day, will I get in?
Will this man or woman get in?

Refrain:
Earthly pleasures, earthly wealth always
make me happy.
But on that day to come, will I get in?

2. This perishable land, this evil land filled
with sin,
Makes me withdraw from the Lord.
Oh Lord, please forgive my sins.
So that on that day I can get in.

Refrain

3. The kingdom of heaven is not the same
As a hearth that is used in common.
In heaven, mother doesn't cook for us to
eat together.
In heaven, we each have to search for
our own salvation.

Refrain (2x)

Track 8. Stambul Bila

Transcription and translation made by Philip Yampolsky in consultation with the singers

| | |
|--|--|
| Anjing lah hitam anjing lah hitam aduh nama Si Dayung | A black dog called Si Dayung [=The Rower?] |
| Ai mati ditembak mati ditembak Mas Joko kena kakinya | Was shot in the leg and died |
| Ya malam Mas Joko rasa diayun Seperti ombak aduh banting dirinya | At night you feel that you're rocking As though tossed on the waves |
| Gunung lah Sindur nona Gunung lah Sindur sayang pasir-pasirnya kuning | Mount Sindur [in Kali Prumpung, Bogor] has yellow sand |
| Kalau tangguk lah udang tangguk lah udang jiwa manis airnya dalam | A shrimp trap deep in the water |
| Bangun lah tidur nona bangun lah tidur sayang kepala-pala pusing | You wake up with a headache |
| Aduh habis begadang habis begadang jiwa manis sehari semalam | From staying up all day and all night |
| Saya heran sayang-sayang saya heran Mas Joko kereta api | A funny thing about trains |
| Aduh begitu panjang Mas Joko begitu panjang tidak kudanya | They're so long but there's no horse |
| Ya Lip saya heran saya heran si jantung hati | A funny thing about my sweetheart |
| Aduh begitu liwat sayang begitu liwat ya Lip tidak sudahnya | He walks past again and again |
| Anak lah balang nona anak lah balang sayang bertiti-titi balang | Grasshoppers in a swarm |
| Aduh balang bertiti balang bertiti jiwa manis sedari gandarianya | Grasshoppers swarm around a gandaria fruit |
| Saya lah cari nona saya lah cari sayang ke puter-puter alam | I've looked all over the world |
| Aduh belum ketemu belum ketemu jiwa manis sama dianya | But I still haven't found her |

Track 10. Padang Magek

Transcribed by Hanefi

M: Lah masak padi Padang Magek
(Bak lah masak padi Padang Magek)
Lah di tuai anak lah tuan oi ondeh lah mudo-mudo
(Lah di tuai anak lah tuan oi ondeh lah mudo-mudo)
Kasiah sayang mintak dijawabek
(Bak kasiah sayang mintak dijawabek)
Lah ko lai di dalam lah tuan oi ndeh lah hati juo
(Lah ko lai di dalam lah tuan oi ndeh lai hati juo)

- F: Lah masak padi lah Padang Magek
(Lah masak padi lah Padang Magek)
Lah manguniang ndeh lah tuan oi lah daun tuonyo
(Lah manguniang ndeh lah tuan oi lah daun tuonyo)
Tuan tagamang lai bajawek
(Lah tuan tagamang lai bajawek)
Denai tagamang lah tuan ai yo ondeh lah jatuh sajo
(Denai tagamang lah tuan ai yo ondeh lah jatuh sajo)
- M: Kalam bakabuik Bukik Kaluang
(Mak kalam bakabuik Bukik Kaluang)
Tampak nan dari lah tuan oi ndeh lah Kampuang Lambah
(Tampak nan dari lah tuan oi ndeh lah Kampuang Lambah)
Bapasan denai ka nan kanduang
(Lah bapasan denai ka nan kanduang)
Janji nan dulu lah tuan oi ondeh lah jan diubah
(Lah janji nan dulu lah tuan oi ondeh lah jan diubah)
- F: Kaparak batuang den sandakan
(Kaparak batuang den sandakan)
Kajalan urang lah tuan oi ondeh lah taniayo
(Lah kajalan urang lah tuan oi ondeh lah taniayo)
Ka tuan untuang disandakan
(Ka tuan untuang disandakan)
Lah indak nan kontan lah tuan oi ondeh lah surang juo
(Lah indak nan kontan nan kanduang oi ondeh lah surang juo)