South Sulawesi Strings

Music of Indonesia 15
South Sulawesi is remarkably rich in string music. Among the instruments are the kacapi (a two-stringed, plucked lute), gambus (a plucked lute probably originating in Arabia), mandaliong (a keyed zither), and the violin. This album presents professional narrative and lyric singing with kacapi from the Bugis, Makasar, and Mandar peoples, along with informal, private singing with kacapi from the Toraja and driving Bugis and Kajang instrumental tunes. Also from the Kajang comes the quite different music of the gambus. And as contrast to the plucked lutes, the album offers, from the Bugis, mysterious violin duets, a violin trio with singers, and a lively ensemble of violins, mandaliong, flute, kacapi, and singers.

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

Recorded, compiled, and annotated by Philip Yampolsky.
Produced in collaboration with the Indonesian Society for the Performing Arts (MSPI).
All selections recorded in South Sulawesi in 1996.
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MUSIC OF INDONESIA
If Indonesia were superimposed on Europe, it would stretch from the western shore of Ireland almost to the Caspian Sea. Only three countries in the world (China, India, and the USA) have larger populations, and few encompass a more bewildering diversity of societies and ways of life. Indonesia’s people belong to more than 300 ethnic groups, speak almost as many languages, and inhabit some 3000 islands (out of nearly 13,700 in the archipelago). Nearly three-quarters of the population lives in rural areas; on the other hand, the capital, Jakarta, is one of the largest cities in the world, both in area and in population. Most Indonesians (about 90%) are Muslim, but there are substantial numbers of Christians, Buddhists/Taoists, Hindus, and animists as well. The Javanese rice farmer, the Buginese sailor, the Baliinese 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-puppeters, 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, sham, plucked or bowed lute, plucked zither, or xylophone) are found everywhere, as are ensembles of mixed instruments and ensembles dominated by instruments of a single type (most commonly flutes, drums, xylophones, zithers, or gongs).

Much of this music may be termed traditional, in the sense that it scales, idioms, and repertoires do not in any obvious way derive from European/American or Middle Eastern (or foreign) music. Nevertheless, some of the most prominent and commercially successful genres of popular music definitely do derive from foreign sources, but since these are sung in Indonesian, disseminated nationwide through cassettes and the mass media, and avidly consumed by millions of Indonesians, they must certainly be considered Indonesian, regardless of their foreign roots. Finally, along with the indigenous and the clearly imported, there are many hybrid forms that mix traditional and foreign elements in delightful and unpredictable ways.

The Smithsonian Folklife Music of Indonesia series offers a sampling of this tremendous variety. In selecting the music, we are concentrating on genres of especial musical interest and, wherever possible, will present them in some depth, with several examples to illustrate the range of styles and repertoire. We are also concentrating on music that is little known outside Indonesia (and even, in some cases, within the country), and therefore much of our work is introductory and exploratory. Accurate histories of the genres we have recorded do not yet exist and perhaps never will; studies of their distribution and their variation from place to place have not yet been
Island of Sulawesi, Indonesia

South Sulawesi
- Majene
- South Sulawesi
- Pangkajene
- Watansoppeng
- Ujung Pandang
- Tana Toa

SOUTH SULAWESI

Sulawesi, formerly known as "Celebes," lies between Borneo to the west and the islands of Maluku ("the Moluccas") to the east. Sulawesi consists of four peninsulas extending from a mountainous central hub. (On the map it resembles, in the anthropologist Toby Alice Volkman's vivid phrase, "a wind-blown orchid," with the peninsulas as petals.) Administratively, the island is divided into four provinces: Sulawesi Utara (North), Sulawesi Tengah (Central), Sulawesi Tenggara (Southeast), and Sulawesi Selatan (South). Of the four, South Sulawesi, which covers the southwestern peninsula and a part of the central mountain region, has the largest population and the highest population density.

Most of the population of South Sulawesi is concentrated in the plains and cities of the peninsula's southern half. In this part of the province, there is little left of a once-extensive
forest. Instead one finds rice-fields: wet rice in the lowland interior, dry rice in the arid far south and the mountains near the west coast. The people are for the most part farmers, but groups living along the coasts tend also to work at fishing and maritime trades, and South Sulawesi is famous for its traditions of navigation, shipbuilding, and piracy.

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

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

There are many resemblances in language and culture among the various Muslim peoples of South Sulawesi. In the case of the Bugis and Makasars, the similarities have led some scholars, including some native to South Sulawesi, to suggest that the two peoples and cultures are now practically indistinguishable, some of these writers use the term “Bugis-Makasar,” or even “Bugis-Makasar” alone, to designate the modern culture. Our own experiences in South Sulawesi do not support this contention: the two languages are mutually unintelligible, and musically the groups have distinct idioms and culturally specific traditions. It does seem to be true that Indonesians outside Sulawesi often lump all the South Sulawesi Muslims together as Bugis, and Christian Pelras observes (1996) that some non-Bugis will identify themselves as Bugis if they are living or traveling in other parts of Indonesia or abroad. Presumably they feel it’s not worth the effort to specify their own smaller group since few people will have heard of them.

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

**MUSIC IN SOUTH SULAWESI**

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

But this is not to say that traditional music has died out. It is true that some of the kinds of music-making described in older ethnographies are no longer encountered, but others are still strong, and some of these may in fact be new developments over the past century. Large weddings or ones mounted by traditionalist or aristocratic families typically have some form of traditional performance along with a dangdut or pop band. Some young people study traditional dances in private or group classes and perform them at weddings and national holidays. Middle-aged and elderly listeners continue to love the older forms, and at occasions where it dom inates (for example, at cremations, community festivals, rituals, and holiday celebrations) it is usually traditional music that is heard. To reach this audience, some local radio stations now include traditional music in their programming, though typically only for an hour or two in the week. (Three of the groups heard in this album—in tracks 1, 2, 5, 10, and 11—have regular radio slots.) Moreover, while there are few areas where no one has heard popular music on radio or cassette or seen it on TV, there are many where traditional genres still prevail, in some cases because of local conservatism, in others perhaps because the inhabitants cannot afford either to buy the instruments and amplifiers of popular music themselves or to import musicians from elsewhere to play at their celebrations.

Most of the traditional music that is strongest today ("strongest" here meaning that it commands frequent performances and an appreciative audience in many localities) is the province of professional or semi-professional musicians and is performed at village domestic occasions such as weddings, cremations, and celebrations held to fulfill a vow. (People will often vow that if some hoped-for event occurs—if my wife conives; if my child passes the test—they will hold a celebration and invite
musicians to entertain.) Within this category of professional music fall many genres of vocal music accompanied by stringed instruments. 

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

Violin may accompany narratives as well as non-narrative verses, but narrative songs are usually accompanied by a single performer only, not by an ensemble. (Narratives may also be sung without any accompaniment.) Another plucked lute, gambus, is normally played solo, with or without singing by the player; a few small frame drums may be added to provide a rhythmic framework. Kacapi is also played solo: itinerant bards, beggars, and medicine salesmen at markets and on streetcorners sing narratives and non-narrative verses to their own kacapi accompaniment. (These uses of kacapi and gambus are found among other South Sulawesi peoples as well, not only Bugis.)

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

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

The Makasar have professional ensembles of two singers (rarely more) accompanying themselves on plucked lutes (kapaping, track 10); they do not include the clowning and contortions of Bugis kapaping groups. The songs are usually comic stories or, less frequently, historical narratives. There is, as well, a now-rare Makasar genre called sinril, in which a performer plays a two-stringed fiddle (resembling a Javanese rebab) while singing extended narratives on historical or heroic themes. Among the Kajang, musicians play plucked lutes (kapaping, track 3; gambus, track 4) singly or in pairs; they sing with the gambus (non-narrative verses) but rarely with the kapaping. The Makasar also have gambus, played solo or in pairs, with vocal and frame drums.

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

There are, additionally, traditions of non-professionalized recreational string music. The modern professional Makasar genre of sung narratives accompanied by plucked lute (kapaping) is thought to grow out of an earlier practice of playing the lute simply to fill up a period of solitude out in the rice fields or in a quiet house. The Kajang and Toraja forms of this lute are still used in this way (tracks 3, 9), and the Makasar kacaping (and corresponding instruments in other groups) may be as well, though this was not reported to us. Finally, there is string music for ritual purposes. A two-stringed bar either was in earlier times used by the Toraja for shamanic curing, but it is now rare. The Toraja spike fiddle geso-geso' was formerly played at funerals; this practice is now extinct, but the instrument is still played for curing usually in groups of two or three, without singing.

The proliferation and prominence of string music in South Sulawesi is not matched elsewhere in all the island. The instruments do exist in the other provinces: the guitar is ubiquitous, gambus is common in Muslim areas, and other plucked lutes, bowed lutes, and the bar zither are or were found in scattered locations throughout Sulawesi. But only in South Sulawesi have these instruments come to figure in so many genres and ensembles and to play such a dominant role in recreational music. (Or perhaps—though this seems much less likely—it is only in South Sulawesi that these instruments retain a prominence that they formerly enjoyed everywhere.) String music is not, however, the only important form of music in South Sulawesi; Islamic devotional music, with male unison or heterophonic singing accompanied by frame drums, is widespread in Muslim groups. The Makasar dance paharen, performed at weddings.
and other celebrations, is well known, even outside South Sulawesi; it alternates passages sung by a female soloist and a male song-lead-
er with periods of wild instrumental music domi-
nated by a pair of drums and a shawm (pawi- 
pawi'). The dance this frantic drumming 
accompanies is remarkably slow and languid. 
The same Makasar ensemble, without dancers, 
plays on and off around the clock for the many 
days of a big wedding, to be heard all day and 
night, both in the Bugis, Mandar, and 
Toraja. (The shawm that plays for pabarena 
is not found outside the Makasar group and those 
Bugis who live very close to the Makasar region.)

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

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

To conclude this sketchy overview, we 
should mention two other types of music in 
South Sulawesi. In contrast to the unison and 
 heterophonic choruses mentioned earlier, Toraja 
sing in a polyphonic style, with a melodic soloist 
weaving around a choral drone. And; probably in 
the 1930s, in Makasar (as Ujung Pandang was 
then known), a type of popular orchestra devel-
oped that overlaid Western melodic instruments 
such as violin and clarinet on an Indonesian/ 
Islamic percussive base of frame drums, bamboo 
drums, and the rhythmical (non-melodic) gongs. 
This ensemble, now called orke stritori ('cold-
time orchestra'; this presumably was not its 
name in the 1930s), still survives, very tenaciously, 
in Ujung Pandang.

The strings

The plucked lute called variously in South 
Sulawesi haskapiki (Bugis, Mandar, Kajang), 
 haskap (Makasar), and kaptapi (Toraja) belongs to a 
family of lutes widely distributed in Indonesia.

In its typical South Sulawesi form, the neck and body of the instrument are carved from a single piece of wood. In the carving, the resonating cavity is left open (the side away from the strings); the neck is then wound with a separate piece of tendu pared in which several holes have been made. In South Sulawesi, these instru-
ments always have two strings.

The dimensions of these South Sulawesi lutes vary from group to group. The Bugis and Makasar models have become more or less standard-
ized at a body length of roughly 85–95 cm, a 
string length of ca. 45–47 cm, and a width (at the 
widest point) of 7–9 cm. The Kajang instru-
ment we saw was about this size; the Toraja 
instrument was slightly smaller, and the Mandar 
instruments were quite a bit bigger. (See the 
"Commentary on the Selections" for more precise measurement figures on these instruments.)

Similar lutes are found in what may be 
called the "northern tier" of Indonesia, from 
Sumatra across Kalimantan to Sulawesi. Their 
shallow, wood-topped, flat-bottomed or open 
resonators, with sides rounded but not volup-
tuously curved like those of a guitar or violin, 
have given rise in organology to the descriptive 
terms "plucked strum," for the dance that 
these boat lutes have similar or identical names, 
both in Indonesia (hasapi and kucapi in North Suma-
tra; sapa', sampaq, sapi, kopyapi in Kalimantan; 
 kacapi, kakaqping, kaptapi in South Sulawesi) and 
elsewhere in Southeast Asia (kudapi in the 
Philippines; chaph in Thailand and Cambodia). 
(Recordings of Kalimantan lutes can be heard on 
volume 13. In this series; recordings of the Toba 
Batak kacapi are on volume 4.) The name is also 
found still further afield, in the ancient Indian 
kacapi vina, though it is not clear what instru-
ment that term designates; and, finally, it is 
found in West Java, where the kacapi is not a lute 
at all, but a board zither.

The distinctive feature of the South Sulawesi 
boat lutes is that the strings are not stopped 
against the neck of the instrument, but instead 
against a row of five or six round finger-posts 
carved integrally from the neck and soundboard. 
The row of posts resembles jetty piles extending 
out from the neck onto the soundboard. These 
posts are much taller than the frets on, say, a gui-
tar. The tallest we saw (on the Mandar kacapi 
heard in track 7) was 7 cm, and we saw none 
shorter than 3 cm. The strings run above the 
tops of the posts to an equally tall bridge and 
fastening-post, also of a piece with the soundboard. 
The bridge is often a large fragment of wood, 
not fitted into the slots for the other Indonesian boat lutes, in all of which the 
strings are stopped directly against the neck and 
run 0.5–1 cm above the soundboard. Interest-
 ingly, though, the kudapi of the Philippines does 
have finger-posts.

The gambus, while still a plucked lute, is not a 
boat lute; in shape its resonator is often said to 
resemble the front of a ship. (But see the commentary 
on track 4.) The instrument is found in Muslim 
communities throughout Indonesia (indeed, 
throughout Southeast Asia). It is strongly associ-
ated with Islam, and it is probable that the instrument came from Arabia.

Christian Poche, in the New Grove Dictionary of 
Musical Instruments, describes an early, widely-
disseminated lute from Yemen, the gambus, as 
the likely ancestor of the gambus. The Indonesian 
form typically has seven or nine strings, a wood-
en, round-backed resonator with a skin face, and 
a short neck with the peg box turned back at an 
oblique angle to the string-bearing surface.

The violin and guitar in South Sulawesi are 
the ordinary European instruments. Often these 
are made locally, or else imported from Java, 
elsewhere in Asia. (But not always: according to a label 
affixed inside, the violin played by the leader 
of the group heard in track 6 is a copy of a 1721 
Stradivarius, "made in Germany specially for 
T.M.A. Ltd.")

The keyzul, known in Bugis as man-
dallong (also mandaloon) has two, three, or 
four strings which are stopped by key-like those 
on manual typewriters. Typically, a player strums
the strings with the right hand and depresses the keys with the left. One cannot play chords on it: the strings are tuned identically and the bars stop all strings at once. The mandalanging heard in track 10 is missing four keys in the upper octave; if these were restored the total would be twenty-four keys, producing a chromatic scale across two octaves. Another instrument we saw had sixteen keys and produced a complete chromatic scale through one octave and up to the perfect fourth above. The mandalangling originated in Japan, where it is now obsolete. It was invented during the early years of the Taisho period (1912-1926), and in Japan it is accordingly called the taisho-goto (Taisho stringed instrument). It is still played in Pakistan, in India, with the names banjo, benjo, or mandolin, and in South India, with the names bulbulatala or bulbulatang. (This information comes from the articles on taisho-goto in the New Grove Dictionary of Musical Instruments and on Pakistan in the New Grove Dictionary of Music and Musicians.) Presumably, Japanese shopkeepers and traders spread the taisho-goto to other parts of Asia in the years before World War Two. In India it is known not only in Sulawesi but also among the Minangkabau in West Sumatra. It is now relatively rare in Sulawesi but not extinct; until ten or fifteen years ago new instruments were still being made locally. (The mandalangling in track 12 was made in Patoto, near Watansoppeng.)

For information on other stringed instruments of South Sulawesi not heard in this album—the Toraja spike fiddle gego’-go’o and its vanished Bugis counterpart, reso’-reso’o; the rebab-type fiddle used in Makasar sinrilli; and the bar/zither—we refer the reader to Walter Kaudern’s standard work on Sulawesi instruments. Sulawesi in our series When we arrived in Sulawesi, we did not know what we would record. There were only a few genres on our must-get list: Makasar hacinging (track 10), paharen drumming, some form of Sulawesi guitar, and a Bugis mixed ensemble of the sort that appears in track 12 here. Beyond that, we didn’t know what we might find; having read Sumaryo, we were expecting flutes. What we found, as you will have gathered, was strings in spades, and what we wound up producing is one album on the string music of South Sulawesi alone and another (volume 16) on other instruments and ensembles from various parts of the island. In the final album of the series (volume 20), devoted to guitars all over Indonesia, Sulawesi Sulawesi will make another appearance.

This arrangement causes music from several ethnic groups (Kajang, Makasar, Mandar, Toraja) to be spread across two albums. We decided to organize the selections in this way—sorting by instruments and ensembles, rather than keeping all the music of one group together on one album—for the sake of musical coherence within a single album and, at the same time, for the inherent interest afforded by comparisons of similar musical materials across geographic and ethnic boundaries. Organization according to ethnic group would be equally valid—but, we believe, no more so, since what we are producing here is sound recordings, not ethnographic monographs. (Incidentally, we have followed the same principle in our treatment of Kalmantian in volumes 13 and 17, and again, responding to the prominence of strings in certain parts of Kalmantian, we have ended up with one album for strings and another for everything else.)

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

The majority of our selections come from the Bugis. This in part reflects the great importance of strings in Bugis music. It also reflects the circumstances and contingencies of our recording trip (where we happened to go, what information we managed to gather, how much time we had, and what musicians happened to be available) and our assessments of which genres and instruments (among those that we could record) would work most successfully for our album. For example, if we had had more time or better luck we might have been able to record two other genres and instruments that clearly fall within the scope of the album: sinrilli from Makasar, and some form of the rare bar/zither. But as it is we did succeed in locating strong performers of these traditions who were still active in the rural context. (A third genre that is equally appropriate, music for the Toraja one-stringed fiddle gego’-go’o, can be heard on two other published albums, so we don’t feel quite so remiss in omitting it here; see below under “References.”) As always, then, we must remind the listener that there is more music out there—more instruments, more groups, more genres, more local variants and styles—than we could hope to represent on one or two CDs.

REFERENCES, FURTHER READING, AND OTHER RECORDINGS

Listeners who want the texts (without translations) of the songs heard in this album can get them by sending their name and address, along with a check for $2.00 (for postage and handling) payable to the Smithsonian Institution, to: Indonesian Texts 15, Smithsonian Folkways Recordings, Center for Folklife Programs & Cultural Studies, 935 E. 1st Plaza, Suite 2600, Smithsonian Institution, Washington, DC 20560, USA. The texts will also be posted on our website: www.si.edu/folkways/40453.htm.


Games and dances of Celebes. (Ethnographical studies in Celebes, IV) [Göteborg: Elanders Boktryckeri, 1927?]


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

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

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

La Oddi, a thin, morose-looking man in his fifties who was the group's regular clown in 1966, specializes in contortions. He begins with squirming, writhing movements. (A spectator commented that he moved like an eel. Another clown he saw was known for twitching like a catfish.) Eventually he puts one foot up behind his neck and wags it in time, then he takes his cap off with his foot, holding it in his toes. Wipes his brow and smooths his hair with it. He strums his kacapi all the while. His most complicated routine involves several other players. He starts by playing the kacapi behind his back; then he lies on his back, still playing; then he holds himself in half and locks his legs behind his neck. Another player steps up and spins him round on his back. The other clowns tend to think La Oddi is dead (he has stopped playing his kacapi) and try to revive him. Eventually Abdul Halim sits on La Oddi's doubled-over body, and another player (La Padda) climbs onto Abdul Halim's shoulders, both continue to play. The lack of dramatic motivation for this seems to be quite rare. Abdul Halim, who was born during the era of independence in 1942-1945, says he is embarrassed to be doing such things on stage at his age, but it's what the public wants. After a while the music stops and they dismount and unscramble La Oddi, who then lies inert on the stage. The players converse. Call a doctor. No, call a dukan [a specialist in magical cures]. What happens if I poke him here? I guess he isn't dead after all. And so on, for fifteen or twenty minutes. The audience is in heaven.
The selections.

1. Gtti LampA

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

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

2. La Tinula La Kasiisi (excerpt)

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

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

3. Four tunes

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

The Kajang are a small Muslim group living in the southeastern corner of the South Sulawesi Peninsula. They speak Konjo, which the linguist
is played by the Kutai (volume 13), who speak a Melayu dialect and are for that reason often called Melacau, though their actual ethnic community is more closely connected to the Melayu of Western Indonesia and Malaysia than to the Kutai. Still further to the east, in Sulawesi, gambus is not perceived as a Melayu culture element but simply a Muslim one, and it is played by groups that do not speak Melayu (e.g. Kajang, Bugis, Makasar).

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

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

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

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

3. Dendang Sia

Bugs violin duo from Pangkajene (Sidrap). Lamumu (left) and La Dahung (baod). Among the Bugs, two different kinds of music are sung to baoda (violin) accompaniment: narratives (carita) and songs with a single voice. Gambus and elong, non-narrative songs, which presumably may be accompanied by one violinist but are usually accompanied by two (or three, or four), perhaps with additional instruments (suling [flute], mandailing, kacapi) as well. Elong may also be sung unaccompanied.

Elong is the name of a stanza form; the word suggests the Makasar/Konjo helong (see the commentary on track 4), but the form itself is different, typically consisting of three lines of eight, seven, and six syllables, respectively (Pelras 1975). Elong stanzas are typically self-contained; in performance they are strung together in extemporized order by the singer. The texts, which are usually fixed rather than improvised, may be drawn from written sources, or from a common stock of oral verses, or they may be the singer’s own compositions, worked out in advance. The elong melodies have an associated repertoire of instrumental pieces, called gesoh lampa. (Gesoh means bowing, lampa means unattached; cf. getii lampa for kacapi.)

Musically there is a marked difference between curita on the one hand and elong and gesoh lampa on the other. Elong and gesoh lampa have fixed melodies consisting of strings of phrases that are repeated in a more or less regular sequence, without spontaneous repetition or reordering, and without particular emphasis on variation. (Variation may occur from one cycle to the next, but it is not the principal focus of musical interest.) The melodies of gesoh lampa, in particular, are remarkably long and meandering, and a violinist could easily take a wrong turn. You can see the unity of melody in our playing on tracks 5 and 11 here. They make few of the fumbles and false moves one might find in a more spontaneous music—there is no jumping the gun, for instance, such as we hear in the kacapi ensemble of track 1. Such precision may be peculiar to this particular duo. In any case, elong performance is considerably freer and more heterogeneous than what is heard in track 5: the violinists and other musicians add much individual ornamentation and elaboration to the basic melody. But still, the ordering of phrases and number of statements of each is fixed and not subject to change by the performers.
In curita, by contrast, there is a high degree of unpredictability in the performance. The steady outpouring of the partially improvised (or at least spontaneously assembled) text is paramount, and the melody must continually accommodate to it. Typically, the melodic cycle is unstable, and phrases expand and contract; variation (though again not the main focus) is constant.

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

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

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

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

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

point the instrument out horizontally.)

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

6. Lambang Sari Sedi' Bugis violin trio with vocal, from Sengkang (Kab. Wajo). Grup Tiga Sekawan, directed by La Tuwo. La Pallo, I Korti, La Tuwo (buola and vocals; the performers are listed in the order in which they sing here).

This is a well-known elong melody—we recorded it in three regions of the Bugis heartland—here performed by a trio from Sengkang in the Wajo area. All three musicians play violins and sing in this performance, but the group can also perform as a mixed ensemble: La Pallo, who is blind, plays buacupi as well as violin, and I Kurdia, one of the rare female violinists and singers, also plays mandulang. La Tuwo, individually the best known of the three and the group’s traditional leader, plays only violin (and sings). Like other Bugis groups in this album, they perform at weddings, circumcisions, thanksgivings (e.g., for the birth of a child), housewarmings, and the like. Another violinist or a flute-player may join them, and the members of the trio may also play with other groups.

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

In performing elong, as we remarked earlier, all of the musicians decorate and vary the melodic line freely (though not so much as to alter its character as a “fixed melody” rather than a “motivic” or “modular” one). A striking technique used by these players is for one of the violinists to stop up an opening and play an animated variation on the melody while the others play calmer, simpler versions down below. The melody of Lambang Sari Sedi' consists of four segments (AABC), each preceded by the same instrumental phrase. One segment coin-
cides with one elong stanza. In this performance, each singer sings the full melody (four elong) once. Some of the verses deal with love; others contain proverbs on general topics. If we call the singer’s first pitch C (in which case the violin’s opening is A falling to G), the scale of the song is C D E F G A B, with F# occurring in one spot in the violin’s introductory phrase; the melody ranges from G below to B above C.

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

Among the Mandar, hacapi may accompany non-narrative kalindaqadz stanzas (the Mandar equivalent of elong and helong, but with yet another structure: four lines of eight, seven, five, and seven, respectively) or narratives (whose verse is called tolog). Hacapi singers perform alone or in pairs at weddings and the like; at big functions there may be several pairs of singers, performing successively. Male and female singers may perform in alternation, but they do not accompany each other, because their hacapi are of different sizes and are pitched differently. Sa’be’s own hacapi (he had two at his house) were 122 and 118 cm long from end to end, with lengths of 58 and 57 cm and body widths of 10 and 8.2 cm, respectively. They had five high finger-posts, and, like all Sulawesi hacapi, two strings.

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

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

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

8. Sai Malayo (excerpt) Mandar hacapi with vocal, from Kab. Polewali-Mamasia. Satuni (hacapi and vocal). Female hacapi players and singers are more common in Mandar than in Bugis or Makasar (although there are some there as well). They appear professionally at the same events as men. We learned of Satuni from Sa’be, who had performed with her at a number of weddings. She is, incidentally, sighted.

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

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

9. Three songs Toraja katapi with vocal, from the Mamasia region. Tau Langi (vocal); Parulu (katapi).
The Toraja plucked lute katapi is borrowed from the Bugis. To play and sing with the katapi is called ma andaru. (This same root, andaru, appears in the titles of songs sung by both our Mandar musicians.) Katapi may be played for private amusement, as here, or it may accompany professional narrative singing. It was also used when we were told to signal a girl that she should open the door for her sweetheart. The three little songs here are called, in order, Taning, tanag, singgre’singgre’, and Tomangengwe. Their texts are allusions to local places and customs. If the drone is C, the pitches of both katapi and vocal are (ascending) G Bb C D E. The melodies are fixed. The katapi in this track has five finger-posts and is about the size of an ordinary Bugis/Makasar katapi (82 cm long, 8.2 cm wide at the widest point), but the string length is shorter (39 cm). The pounding you hear is workers building a house nearby.

10. Paambi’ Bulu Makasar hacaping duo with vocals, from Kab. Gowa. Ahmad Daeng Mile [right] and Drus Daeng Buan (kacaping and vocals).
Daeng Mile (born 1960) is known to Makasar audiences through regular broadcasts on Radio Gamasi, an Ujung Pandang station; he also recently won a role for the best shooping playing region. (There should be a contest for best handlebar mustache; he would win that too.) He performs frequently at weddings and celebrations in the villages and towns around Ujung Pandang, often with his regular partner Daeng Buan. They play from 8:00 at night until 1:00 in the morning, usually in half-hour-long, each containing the songs. The song texts, Daeng Mile says, are memorized; most, but not all, are comic. The kacaping melodies are called
The melody runs from G below to G above the tonic center (C). The players follow the same plan as for Dengsia Sta, stating the melody once, repeating it, and ending near the start of the next repetition. The first repeat begins at 2:40; the second begins at 4:34 and ends almost immediately.

12. Pajalene'na

Bugs mixed ensemble with vocals, from near Watansoppeng, Group Traditional Anreguru-e Laccose, a group directed by La Sakka Side 'La Tengteng [left] and La Sakka Side' (vocals); La Pahta and La Sakka Side (baola); La Tuwo (soli [flute]); La Biding (mandalongo); Abdul Azis Side (hacapi). The mixed Bugs ensemble shares some of the elog repertoire with the violin duos and trios, and in our experience the mixed groups did not play the elog repertoire of the ensemble.

The hacapi here maintain a heterolonic relation to each other, as in the Bugs hacapi ensemble of track 1 or the Bugs violin trio of track 6. If the drone is C, the instruments and singers use the (ascending) scale G B C D E F. The hacapi group incorporates yet another instrument, a gambo with six finger-plates. Daeng Mile's instrument is 86 cm long from end to end, and its string length is 47 cm.

11. Gandung Sia

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

Another of the long, wandering geok lampa, like Dengsia Sta (track 5). This one uses the same scale, though with only one form of C D E F G A B. (We hear the tonal center as a whole step below the opening pitch, which we therefore call D.) The melody runs from G below to G above the tonic center (C). The players follow the same plan as for Dengsia Sta, stating the melody once, repeating it, and ending near the start of the next repetition. The first repeat begins at 2:40; the second begins at 4:34 and ends almost immediately.

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

RECORDING AND PERFORMANCE DATA

Recorded using a Sony TCD-D10 Pro DAT recorder (backed up with a Denon DTR-80P DAT recorder) and a Sonosax SX-PR mixer (customized to eight in, two out). Microphones: Sennheiser MKH-40s, Neumann KM-184s, and Neumann KM-130s. All performances were recorded for these recordings. All recordings were made in Propinsi Sulawesi Selatan.


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


Music of Indonesia, Vol 6: Night Music of West Sumatra: Saluang, Rabab Parisanam, Dendang Pauah SF 40422 (CD, CS) 1994

Music of Indonesia, Vol 7: Music from the Forests of Riau and Mentawai SF 40423 (CD) 1995

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

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

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

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

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

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

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

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

Credits

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Photographs: Asep Nata (except where noted)

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

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

Makasar: Daeng Mie, with kacapi (track 10—photo by Hanefi); Bugis: mandalong (track 12)


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

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

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

The writing is pretty much the same each time, but it's heartfelt nevertheless: the whole project depends on the help of these individuals and offices, and so does each album. Year after year, the Center for Folklore Programs & Cultural Studies of the Smithsonian Institution, the Ford Foundation Office for Indonesia and the Philippines, and the Masyarakat Seni Pertunjukan Indonesia provide institutional, administrative, logistical, and clerical support without which the project would collapse in a heap. Over and over, Anthony Seeger and Richard Kennedy (CFFCS), Jennifer Lindsay (Ford), and Sal Murugiyanto (MSPI) give personal guidance and assistance. Vidha Denis (Ford) and Mary Monsieur (CFFCS) just keep on smiling and helping, grinning and bearing. In the mastering process, album after album, Paul Blakemore keeps on clarifying the murky and smoothing out the rough. (And year in year out, the music is recorded using the equipment he selected for us in 1990.) And finally: for PY, there are four people at the still center of the whirling work. Alan Feinstein and Jennifer Lindsay, between them, created the project and keep it aloft, and Timuk and Arif Yampolsky, between them, are the star to the wandering bark.

ABOUT SMITHSONIAN FOLKWAYS

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Or request a printed catalogue by writing to: Catalogue, Smithsonian Folkways Recordings, 955 Elefant Plaza, SW, Suite 2600, Smithsonian Institution MRC 914, Washington, DC 20560, USA. Or use our catalogue request phone: (202) 287-3262, or e-mail folkways@si.edu.
MUSIC OF INDONESIA, VOL. 15:
South Sulawesi Strings
Liner note supplement 07/04/2008

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

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

Updates and Corrections by Philip Yampolsky
In addition to song texts, we offer some corrections and additional comments, plus corrected or amplified analyses of the tonal material and range of five selections on the album. For an expanded bibliography containing references relevant to both Sulawesi albums (volumes 15 and 18).

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

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

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

4. Dana Rappoport points out (personal communication) that our discussion of "Music in South Sulawesi" (pp. 5–8 of the published booklet) is accurate for the lowland areas of the province, where Bugis, Makasar, Mandar, and Kajang live, but not for the Toraja highlands. In the highlands it is not true that traditional music is made mainly by professional or semi-professional musicians, nor that string music is particularly important. Collective music-making, predominantly choral, is the norm in the highlands. (March 2000)
5. Violin. Another personal communication: R. Anderson Sutton remarks that it is not correct to say that in South Sulawesi only Bugis music uses the violin (p.20). He reminds us that violin is the key instrument in an urban popular music of the Makasar people, the orkes rambang-rambang or orkes toriolo (also spelled turiolo). (It is also important in los quin, another urban popular genre that is found among both Bugis and Makasar). The Bugis elong, however, seems to be neither urban nor popular—to be, in effect, "older" or more "traditional" than orkes toriolo or los quin—and in South Sulawesi it is only among the Bugis that the violin has a role in a music such as this. If we are correct, then the question remains essentially as we suggested in the commentary: why should the Bugis have been the only South Sulawesi group to adopt the violin before the modern era of urban popular music? One place to seek a possible answer is in the distinctive history of the Bugis, who had more extensive contacts with the British than the Makasar had. (March 2000)

Reanalyses -- Philip Yampolsky (March 2000)
The published commentary contains several incorrect or incomplete analyses of the melodic material or melodic range or both. We don't understand why we made so many mistakes in this particular album! Whatever the reason, we hope we have caught them all the second time around.

Bibliography
An expanded bibliography containing references relevant to both Sulawesi albums (volumes 15 and 18) can be found in the liner notes for volume 18.
MUSIC OF INDONESIA, VOL. 15: South Sulawesi Strings

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

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

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

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

SONG TEXTS

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

2. La Tinulu La Kasiasi
–transcription (from Bahasa Bugis) & translation by Andi Halilintar Lathief

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

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

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

Temme’na je’ massambunna

Si Rajin dan Si Miskin

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

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

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

Setiap dia tamat, maka disambungnya
Matanre lanre’ sikolana  
Iyatosi pada roaena na  
Itellae La Kasiasi  
Natau dekga jamang-jamangna

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

Temmasikola toi je’  
Temmangaji toi asenna  
Agami bawang najama  
Cakkaruddu’ lao matinro  
E kupurani matinro  
Tokkonji je’ lao manre  
Na eku purani matu manre na  
Mappangnguji lao jambang

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

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

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

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

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

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

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

Awe

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

Awe

Hanya yang diucapkannya  
Ibuku yang melahirkanku  
Berpakaianlah ibu lalu berangkat  
Ada pesan leluhur  
Nanti diketahui kedangkalan  
Kedalaman sungai yang luas  
Apabila telah disegerangi
Tarapasani indokna
La mappangngujuni na lao
Jalang kaki, jokka aje na
Sendiriang, ale-alena
Berdikari, cariddikna
Siagani ittana jokka na
Tiga hari tiga malam
Telumpenningi tellung esso
Tallu bongi tallung allo
Nappani lettu je’ bolana
We bolana To SugiE

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

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

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

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

Terpakasalah ibunya
Dia bersiap lalu berangkat
Jalan kaki, jalan kaki
Sendirian, sendirian
Berdikari, berlari kecil
Entah berapa lama berjalan
Tiga hari tiga malam [Bahasa Indonesia]
Tiga hari tiga malam [Bahasa Bugis]
Tiga hari tiga malam [Bahasa Toraja]
Barulah dia sampai di rumahnya
We rumahnya orang kaya
3. Four tunes for *kacapi* Kajang
— transcription (from Bahasa Bugis) & translation by Andi Halilintar Lathief

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

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

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

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

Carammengku ntu erea-erea
(y)ati-ati raja andi
tontongangku samanna tu likua sayang likua
Carammena ntu erea
tontonganna samanna tu likua
pammeneanna andi
rabanganna samparaya (y)andile
Coba-coba mako jammeng andile
ati-ati raja andi
(n)amminawang sammana [...] 
Coba-coba me jammeng

Cerminku adalah nasib
Jendelaku bagaikan orang sekeliling
Wadahnya
Tempat rebahnya bendera kebesaran
Coba-cobalah engkau mengingat
Bagaikan mengikut [...]
moko [meko?] riembaraya
(n)amminawanna sayang
[? nana kine ikalinnaekaleinna?]
Manna bella pada bori (ay)andile
ati-ati raja sayang
manna kamma pa'rasangeng andile
Manna bella pada bori
jauh kamma pa'rasangeng
situlajjia sayang
sura sipuranrangii(n)a [siparanrangii(n)a?]
(y)andile
Besok atau lusa
Bila ikut sayang
[Dia akan lihat dirinya]
Biara jauh bagai dusun
Biar bagaikan negeri [=kampung]
Jauh bagai kampung
Saling menopang juga
Nasib yang telah serasi [tertulis]

Teane malla sipela sipela
ati-ati raja andi
bata-bata sammana sitappuki sayang
sitappuki
Teane malla sipela andi
bata-bata sitappuki
tattaja-taja sayang
balakang pannyulleinna (y)andile
Tidak takut untuk saling membuang
Ragu-ragu rupanya putus
Terbayang-bayang
Pengganti di belakangnya

Manna kale anti gosok andile
ati-ati raja andi
titrorong sammana pannyuleinna
(y)andile
Manna kale anti gosok
titrorong pannyuleinna
nikana tojja sayang
titrorong napalateang (y)andile
Biar badan anti gosok
Mungkin kain tetoron penggantinya
Disebut juga
Tetoron jadi jembatannya

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

Nama kelong-kelong nganni andile
ati-ati raja andi
tenau lana tuju na tuju
tabe' pammoporang nama rimala
kelonna
ana' biasa sayang
takkaluppa risaranna sa'ra'anna
Saya bernyanyi-nyanyi ini
Tidak ada orang yang dituju
Maafkan saya bila salah laguku
Sudah biasa
Lalai pada suaranya-suaranya

Takka luppa-luppa misse andile
ati-ati raja andi
battu misse nipainga painga
Takka luppa-luppa misse
battu misse nipainga
singkamma misse sayang
tuni ronrong rilabbana labbana
Terlupa-lupa lagi
Datang lagi diingat-ingatkan
Sama lagi
Orang yang dibangunkan pada kecewaannya
6. Lambang Sari Seddi’
–transcription (from Bahasa Bugis) & translation by Andi Halilintar Lathief

La Pallo:

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

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

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

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

I Kurdia:

Ala tulu tengga benni pi napolei
Tengga benni pi napolei
Ala topaccapu
Paccapu paccampana
Alle laju na cawa ceddekna
Lalo tinronai
Alla tu matinro
Matinro memengngi ri wenniE
Matinrona memengngi ri wenni ahi

Alla tawajona
Wajunna na memeng tassapeang

[summary translation, not line-by-line]

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

Entah di mana tibanya
Tidur bagaikan ayam
Bermimpi sesekali

Ketika ia bermimpi semalam
Bajunya tersampir
Kukira yang telah dipasang

Dirimu bagaikan diriku
Janganlah berganti pengharapan
Nanti tengah malam dia datang

[This whole stanza omitted from translation]
Alle lajuna mecawa ceddekna nasengsi watangna hi

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

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

La Tuwo:

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

Awe Dua memeng tempeding siseng ri selleang
Dua tempeding ri selleang Awe siri’e je’
Siri’e je’ na longkoE Siri’e je’ na longkoE
Anu tancajiE ngi

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

Dikiranya lagi dia
Konon akan mendapatkan
Hitam sejak lahirnya
Jangan disuruh saja
Ambillah ikan
Lebih lama mengemasnya
Tepat sudah serasi
Nyaliku ciut
Dadaku berdetak-detak
Tak ‘kan kugantikan engkau
Dua yang tak boleh digantikan
Siri’ [harkat; harga diri] dan kehampaan
Sesuatu yang batal
Janganlah diberi peluang
Yang putus penopangnya
Terhambur bumbunya
Natabbure bumbuna

Okkoni je’ massekkani capeddinna Sakitnya telah hilang
Kuwe okkoni massekkani pedde’na Yang sudah saling mendidih
E Purae je’ siredeang Alla lalu dia saling menyayangi
Purae je’ siredeang
Indokku le siredeang
Purae siredeang
Alla siamatiang [?]
naliwang di Bali'papang. semampai lalu kuberlayar adik keseberang dengan tujuan Balikpapan.

Eee malayo kaminangi kaccattunggara
tawendipu dimenanga' la nasumobal,
menang malembong ana' manis e minang
malembong indi kandi' riminanga' le
nama' bayu. E yang semampai meskipun banyak
kendala yang akan kuhadapi dalam
perjalanan tetap saya akan pergi karena
kutahu akan banyak kendala maka saya
telah mempersiapkan diri untuk mengatasi
kendala itu.

Eee malayo, indira' tori' tawe' puang meloa'
lenra' la diatta alai turunanna,
li malayo laurusoro'u mu tori' tawe' puang
alla rilembale' turunanna. E yang semampai inilah saya minta maaf
tua saya ingin mencapai kampung
halamannya, si yang semampai pertama
kuundurkan diri karena kutahu aku tak
diterima oleh orang kampungnya.

Ili malayo le kakkar sobal le manya-manya
tori' ponandian alla pelo'i dande-dande,
eee malayo tawe' puang ikandi dio indi tori'
dio ditappana la peloang. Si yang semampai bertingkah laku sopanlah
juga kusarankan bertingkah laku yang
lemah lembutlah jika ingin mengambil hati
seorang gadis yang engkau idamkan.

E malayo la me'ita' dai dibulan indi kandi' leri
bittoeng dimasara,
eee malayo la diaya bandi indi kandi' i pi'di-
pi'di le tappi'de toi. E yang semampai kutujukan pandanganku
ke bulan wahai adik tetapi hanya bintanglah
yang nampak cemerlang dan nampaknya
adik berperasaan tak menentu padaku.

8. Sai Malayo
–transcription (from Bahasa Mandar) & translation by Ahmad Hasan

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

Dialla ce sai ma ce malayo
dialla ce allo bongi ma' tori' iyami' 
ce puangngu la iya nasanna. Ada syair namanya Sai Malayo, siang
malam kami menyanyikannya, wahai
tuanku sekalian.

Adenda ce pada rarung la di lino kanandi. [line omitted from translation]

Dialla ce tori' la mua' ce nateni ce tia
mani mellao pangaya'i, ce ni ittang
tongatta
utingara cece u lao jamarro' sa' usobal
rapanga' 
narakka alang bulam bongi di te'e. Ada sesuatu jika memang demikian itu,
barulah akan kunyanyak kepada
andalah bagi jamrut kulayani ibarat,
terperangkap bulan purnama malam ini.
Na palekoi itang anu la mennassa tu'u poleang mangada’ diolomu anu la wattuanna napeakke’u da’tia da herang la di’e tama banua di Tandang Sura andiang kindo’ kama’u anu tada’ma’ dini kindo’ keamarama.

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

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

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

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

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

Anu la hua usayangngi para la ritia loa macoa nyawa mambarui tai nyawa ce uguillini anu ra’ udandang mata pa’ma’i satettena tenna inna tanda to pole benganna to malai bapa’ e ....

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

[track 8 fades out here; the recorded performance continues]
topole.

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

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

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

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

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

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

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

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

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

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

Saya akan keseberang juga untuk menyibuki dalam hal kesejahteraku sampai kepada kematianku dibungkus dengan kain kapan.
dituyu' para tappa'na.

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

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

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

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

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

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

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

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

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

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

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

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

9. Three songs for katapi Toraya
Taning-taning

Dau lamban Dio Salu le
Dau lamban Dio Salu le
Ketangkau kumua
Ole-ole le
Ketangkau kumua
Naalako mani lisuh le
Naalako mani lisuh le
Naperampan uwai
Ole-ole le
Naperampan uwai
Isopandan la Palopo le
Isopandan la Palopo le
Pandendaya kurewa
Ole-ole le
Pandendaya kurewe
Rekke'ko untungbak langi' le
Rekke'ko untungbak langi' le
Ummeranni Karuwa
Ole-ole le
Ummeranni Karuwa
Battula tonton piaole
Battula tonton piaole
Indok sadenna bulan
Randenggayale
To ditata bulawan

Jangan sekali-kali lewat di sungai
Jangan sekali-kali lewat di sungai
Kalau bukan saya yang mengatakan
Ole-ole le
Kalau saya mengatakan
Kamu akan ambil pusaran air
Kamu akan ambil pusaran air
Dihanyutkan air bah
Ole-ole le
dihanyutkan air bah
Lesung orang Palopo
Lesung orang Palopo
Menanti seorang wanita
Ole-ole le
Menanti seorang wanita
Kita kesana membuka pintu langit
Kita kesana membuka pintu langit
Menebang tangga [gunung] Karuwa
Ole-ole le
Menebang tangga Karuwa.
Apakah masih ada di atas
Apakah masih ada di atas
Seorang wanita cantik
Seorang wanita cantik
[...]
Orang yang dihiasi emas

Singgiq-singgiq

Lalaokanlian Tambun
Dikan denden ludek de ludek
Takpa lamban Limbolopi
Ana rondom molalek de ludek
Sibo-sibo baube
Aba ibi baiboi
Baube
Lalaokanlian Tambun
Dikan denden ludek

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

13
Takpa lamban Limbolopi
Ana rondom molalek e ludek
Sungai Limbolopi
Burung molalek telah berbunyi

Tomangngewa

Londok-londok demmatande’
Ayam jantan Demmatande’
Londok-londok demmatande’
Ayam jantan Demmatande’
Seppaga daeppalanna seppaga
daeppalanna
Ayam seppaga Daepalanna
Londok-londok demmatande’
Ayam jantan Demmatande’

10. Paambi’ Bulu’
–transcription (from Bahasa Makasar) & translation by Andi Halilintar Lathief

Pendaki Gunung

Daeng Mile’:

Enjole Karaeng ele
Kammatomma’-kammatomma’
Kamma mantomma’
Matunna Jangang talloko
Konon wahai Karaeng
Kubagaikan-kubagaikan
Ku bagaikan
Jatuhnya ayam yang kalah

Kammatomma’-kammatomma’
Kammamatomma’ ekodong
Tunakallong E
Eeee eeee
Begitulah - kubagaikan
Kubagaikan oh kasihan
Orang yang muak kekenyangan
Eeee eeee

Le kana-kana le kana
Kana tassalai ji ja
Mallako kapang
Alampa ta'kupinawang
Kayu ta’dodo’ ko
Ta’dodo’ danding ta’do’do’
Ritompo'na Bulukunyi
Ma’barra kunyi
Warakkannai Ca’kura
Malimbang Bungung (ko)
Timboranna Pattallassang
Ma’je’ne’ne’ (ko)
Ri bawana binangayya
Masselang-selang (ko)
Naloritommo (ko)
I Balanda bunrang mata
Iba’leang minjo rai
Cerita berkata
Perkataan masih bisa dilupakan
Mungkin engkau takut
Berangkat tak kutemani
Engkau bagai bunga putri malu
Mengantuk danding mengantuk
Di puncak Bulukunyi
Berbedak kuning
Di barat Ca’kura
Kau menyeberang sumur
Di selatan Pattallassang
Kau mandi-mandi
Di muara sungai
Kau menyelam-selam
Kau disenangi pula
Si Belanda putih mata
Sudah di sebelah timur dia
Iwarakkang pi kalau Nanti di barat ke utara
Pallu'marana mairo Masakannya ikan teri
Panynyipi'n'a sikuyua Sipit kepala kepiting
Mono doangaya' sedeng Lalu yang berjalan bagai udang
Bulu tu'ra'ssiya sedeng Lalu gunung yang kosong

**Daeng Buang:**

E Karaeng kobbi le E Karaeng petikan ya
Kobbi-kobbi ko mangalle Engkau petik-petik mengambil
Ala dendang-dendang dendang Ala dendang-dendang dendang
Kobbi le kobbi Petik ya petik
Kobbina mangalle Daeng Petikannya mengambil Daeng

Tokko le tokko-tokkona Larik ya larik puisinya
Mannyungke bongong Membuka kerudung
Ala dendang-dendang dendang Ala dendang-dendang dendang
Tokko le tokko-tokkona Larik ya larik puisinya
Mannyungke bongong Membuka kerudung
Lagu-laguna ri dendang Lagu-lagunya ri dendang
Laguna dendang ri dendang Lagunya dendang ri dendang
Kayu ta'do'do' Bunga putri malu
Nabu-nabunomi sedeng Dia bunuh-bunuh lagi

Le mappa-mappasiara Meng-mengundang
Mappasiara ta'do'do' Mengundang kantuk
Lagu-laguna Lagu-lagunya
Mappasiara ta'do'do' Mengundang kantuk
Kayu ta'do'do' ta'do'do' Bunga putri malu mengantuk
O danding mandinging-dinging O danding mandinging-dinging
Katu'tannang katu' katu' Sebab orang pasang kartu-kartu
Ka tupore tannang gaya Sebab orang ahli bergaya
Passitaba-tabu tongi Sesuakanlah juga
Namangge' sara' pa'mai' Agar menggugah sanubari
Kutang tenamo sambi'na Kutang tak berpengait lagi
Na nicoba-coba inja Masih dicoba-coba juga
Manna memang ja riolo Walaupun jaman lampau
Tala nia sangkammayya Tak ada menyerupainya

**Daeng Mile':**

Ala bukku bukku mai Hai merunduklah kemari
Ngaseng na kucini ko Semuanya engkau kulihat
Ala dinging ala dongang Ala dinging ala dongang
Bukuna ele Tulang ele
Bukuna tena kucini Tulangnya tak kulihat

Tenamoko-tenamoko Engkau telah tiada, engkau telah tiada
Kusalewangang kodong
Antamma mako
I bandang-bandang
Tomma'ko ributtaayapa
Pamaikku tuli' kobbik
Kobbik-kobbikkang
Kayu ta'do'do' ta'do'do'
Di dendang dendang-dendang la
Sombere'na ri battui
Kayu ta'do'do' (ko)
Bongong ta' anrimba'-rimba'

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

Daeng Buang:

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

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

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

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

Daeng Mile:

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

Ele seandainya - apabila
Aku orang berani
Ala dendang ala dendang
Ele seandainya
Seandainya aku orang berani
Panja-panjallinganna ji
Panjallinna ji ku jammeng
Pappataunu
Naku pela'mo kalengku
Kayu ta'do'do' ta'do'do'
O danding
Tuing-tuingka epana
Jaranga pa'koncikannan
Punna tedongka konrona
Punna tauka nyawana
Punna kit'i'ka kallonna
O danding ma'dinging-dinging
Tana Kara-karaeng ko
E dendangla langania
Nia ko tumate'neya
Ngapa nakamma ko
Kamma memangtongngi

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

Daeng Buang:

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

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

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

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

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

Daeng Mile':

Punna lanu kapanrakkang
Punna lanu kapanrakkang

Bila engkau bersusah hati
Bila engkau bersusah hati

Pangaingku ri kalennu
Bolikang mama

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

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

Daeng Buang:

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

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

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

Ketika kudengar pukulannya
Dendangla-dendangla dendang
Ketika kudengar pukulannya

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

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

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

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

Daeng Mile' :

Napadinging-dinging minjo
Napadinging-dinging minjo

Bersenang-senanglah dia
Bersenang-senanglah dia

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

Kita memang telah senang
Membawah khayalan
Dan nyali yang kecil
<table>
<thead>
<tr>
<th>Bahasa Bugis</th>
<th>Transliteration</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kayu ta’do’do’ ta’</td>
<td>Bunga putri malu kita</td>
<td></td>
</tr>
<tr>
<td>Do’do’ o dondang</td>
<td>Anak o dondang</td>
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<tr>
<td>Alle na’i - alle naung</td>
<td>Ke atas - ke bawah</td>
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<td>Alle timboru uwara’</td>
<td>Ke selatan - barat</td>
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<td>Alle tulusu’ lamp’a’na</td>
<td>Ambillah lurus perginya</td>
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<tr>
<td>Battu tongiseng a’doja’</td>
<td>Dia datang lagi menjaga</td>
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<td>Attowa ri pakkebuku</td>
<td>Melongok di pintu</td>
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</tr>
<tr>
<td>Ri tontonganna</td>
<td>Di jendelanya</td>
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<tr>
<td>Lakemaeko ammale</td>
<td>Hendak ke mana kau ibuku</td>
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<tr>
<td>Teako njo kuta’nangngi</td>
<td>Jangan kamu menanyakannya</td>
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<tr>
<td>Battu njorenga kammanjo</td>
<td>Datang dari sana begitulah</td>
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<td>Battua’ a’boyu leko’</td>
<td>Ku datang mencari daun</td>
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<tr>
<td>Passiboyai raponna</td>
<td>Sekaligus mencari pohonnya</td>
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<tr>
<td>Pakeso’na ji kugappa</td>
<td>Hanya capeknya aja kudapatkan</td>
<td></td>
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</tbody>
</table>

**12. Pajalenje’na**

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

<table>
<thead>
<tr>
<th>Bahasa Bugis</th>
<th>Transliteration</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teddeng tongengnga kasi</td>
<td>Hilang sungguhlah daku</td>
<td></td>
</tr>
<tr>
<td>Nawuno naolle</td>
<td>Mungkin dibunuh</td>
<td></td>
</tr>
<tr>
<td>Alla bolong makerra</td>
<td>Alla si hitam jelita</td>
<td></td>
</tr>
<tr>
<td>We sipuji-puji</td>
<td>Kusaling menyukai</td>
<td></td>
</tr>
<tr>
<td>Uppe’na jandaE</td>
<td>Janda yang beruntung</td>
<td></td>
</tr>
<tr>
<td>Nawunoi idimani</td>
<td>Terserah anda membunuhnya</td>
<td></td>
</tr>
<tr>
<td>Tedong tenna gerek</td>
<td>(Bagai) kerbau tak disembelih</td>
<td></td>
</tr>
<tr>
<td>Nawunoi maneng tenna gerek</td>
<td>Semua dibunuh tanpa disembelih</td>
<td></td>
</tr>
<tr>
<td>Tabek ndi nataro</td>
<td>Maaf andi dia titipkan</td>
<td></td>
</tr>
<tr>
<td>Doko’ wiring pajeng</td>
<td>Bekal batas fajar</td>
<td></td>
</tr>
<tr>
<td>Awe</td>
<td>Apabila benderang tiba</td>
<td></td>
</tr>
<tr>
<td>Narekkuwa je’ wajeng pajeng</td>
<td>Sudah termasuk pagi dendang</td>
<td></td>
</tr>
<tr>
<td>Narekeng ele le dendang</td>
<td>Bila-bila anda rindu</td>
<td></td>
</tr>
<tr>
<td>Narekkuwa-narekkuwa maruddaniki</td>
<td>Awe sisa mendongak</td>
<td></td>
</tr>
<tr>
<td>Awe congekki mani</td>
<td>Menengok ke bintang</td>
<td></td>
</tr>
<tr>
<td>Congeng ri ketengnge’</td>
<td>Awe sisa mendongak</td>
<td></td>
</tr>
<tr>
<td>Congekki mani</td>
<td>Menengok ke bintang</td>
<td></td>
</tr>
<tr>
<td>Congeng ri ketengnge</td>
<td>Maaf andi—kita bertemu mata</td>
<td></td>
</tr>
<tr>
<td>Tabek ndi ki siduppa matai</td>
<td>Maaf andi—kita bertemu mata</td>
<td></td>
</tr>
<tr>
<td>Malalengni ro’na wenniE</td>
<td>Ternyata sudah larut malam</td>
<td></td>
</tr>
<tr>
<td>Elele malalengni</td>
<td>Aduh sudah larut</td>
<td></td>
</tr>
<tr>
<td>Malalengni pale ro penniE</td>
<td>Ternyata sudah larut malam</td>
<td></td>
</tr>
<tr>
<td>E nabaja namallaleng tonna’</td>
<td>E dan besok ku berangkat juga</td>
<td></td>
</tr>
<tr>
<td>Awe dede ellele</td>
<td>Aduh kasihan</td>
<td></td>
</tr>
<tr>
<td>Canrikku mallaleng ni</td>
<td>Kekasihku sudah larut</td>
<td></td>
</tr>
<tr>
<td>E nabajani nabaja’</td>
<td>E dibersihkan dibersihkan</td>
<td></td>
</tr>
</tbody>
</table>
Manenni pattona
Laoni-laoni je’
Jokka to lari paseng

To ripasengwe pale tea mette’

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

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

BuluE pale kubali sitonangeng
Elle le kutonang je’
Dua tellu epa lima enneng na pitu
Tanete mai yapele nalappatona
Tanete mai yapele nalappatona
Perri ndi pale nataro uddani

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

Semua tetamu
Berangkatlah-berangkatlah
Berangkat orang yang mengingkari janji

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

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

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

Awe
Saya rindu (ternyata) tak berangkat
Saya rindu (ternyata) tak berangkat
Di jalanan (ternyata) air mata
Di jalanan (ternyata) air mata
Maaf andi
Kuhanyutkan semua di air bah
The published commentary contains several incorrect or incomplete analyses of the melodic material or melodic range or both. We don’t understand why we made so many mistakes in this particular album! Whatever the reason, we hope we have caught them all the second time around.

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

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

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

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

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