MUSIC OF INDONESIA 17
Kalimantan: Dayak Ritual and Festival Music

KENYAH UMAQ JALAN Singers of Desa Gemar
Baru on the Atan river in East Kalimantan
1. Dance song Female soloist and mixed chorus 7:40

PEOPLE OF THE UPPER JELAI RIVER
Musicians of Dusun Tanjung, Kabupaten Ketapang, West Kalimantan
2. Gamal Muda Gong ensemble 3:59
3. Gamal Tuha’ Gong ensemble 3:12
4. Kanjan (excerpt) Gong ensemble 2:08
5. Kalimantan Bamboo ensemble 1:34
6. Tumbak Bamboo ensemble 1:40
7. Kalait Cambung Bamboo ensemble 1:39
8. Sengkumang Bamboo ensemble 2:26

KANAYATN Musicians of Desa Aur Sampuh, near Pahauman, West Kalimantan
9. Kamang Siado (excerpt) Gong ensemble 1:15
10. Tingkakok Gong row (demonstration) 2:28
11. Baramutn Gong row (demonstration) 1:20

KAYAN MENDALAM Singers of Desa Datah Diaan on the Mendalam river, West Kalimantan
12. Dayung Kiaan (excerpt) Female soloist and chorus 6:51

BENUAQ
Musicians of Desa Mancong, on Lake Jempang, East Kalimantan (tracks 13, 14). Musicians of Dusun Pondok Labu, near Tenggarong, East Kalimantan (track 15)
13. Buntaqng (excerpt) Gong ensemble 1:26
14. Beliatn Bentiyu suite (excerpt) Gong ensemble 7:40
15. Ngerangkau (excerpt) Gong ensemble 2:00

DUSUN DEYAH Musicians of Desa Kinarum, in Kabupaten Tabalong, South Kalimantan
16. Bantang Lawai (excerpt) Gong ensemble 2:19

OT DANUM Shamans and other singers and drummers based in Nanga Sangkai on the Ambalau river in West Kalimantan
17. Timang 1 4:05
18. Timang 2 2:29
19. Timang 3 2:19
20. Kandar and Parung 2:16
21. Timang 4 2:10
22. Drumming; singing in trance 3:36
23. Drumming 2:25
24. Final timang 3:01

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

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KAYAN MENDALAM Singers of Desa Datuk Diaran on the Mendalam river, West Kalimantan
12. Dayung Kian (excerpt) Female soloist and chorus 6:51

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

13. Buntaung (excerpt) Gong ensemble 1:26
14. Belatih Sentiyu suite (excerpt) Gong ensemble 7:40
15. Ngerangkau (excerpt) Gong ensemble 2:00

DUSUN DEYAH Musicians of Desa Kinurun, in Kabupaten Tabalong, South Kalimantan
16. Bantang Lawai (excerpt) Gong ensemble 2:19

OT DANUM Shiamers and other singers and drummers based in Nanga Sangkat on the Ambalau river in West Kalimantan
Overview of a sakai ohot ritual (excerpts)
17. Timang 1 4:05
18. Timang 2 2:29
19. Timang 3 2:19
20. Kandam and Parung 2:16
21. Timang 4 2:10
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MUSIC OF INDONESIA

If Indonesia were superimposed on Europe, it would stretch from the western shore of Ireland almost to the Caspian Sea. Only three countries in the world (China, India, and the USA) have larger populations, and few encompass a more bewildering diversity of societies and ways of life. Indonesia's people belong to more than 300 ethnic groups, speak almost as many languages, and inhabit some 3,000 islands (out of nearly 13,700 in the archipelago). Nearly three-quarters of the population lives in rural areas; at the same time the capital, Jakarta, is one of the largest cities in the world, both in area and in population. Most Indonesians (about 90%) are Muslim, but there are substantial numbers of Christians, Buddhist/Taoists, Hindus, and animists as well. The Javanese rice farmer, the Buginese sailor, the Balinese pedanda (Hindu priest), the Acehnese alama (Islamic teacher), the Jakarta bureaucrat, the Jakarta noodle vendor, the Minangkabau trader, the Chinese-Indonesian shopkeeper, the Sultan of Yogyakarta, the forest nomad of Kaliman, soldiers, fishermens, batik makers, bankers, shadow-puppeteers, shamans, peddlers, market women, dentists—all 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 metallophones, but gamelan is only one aspect (albeit an impressive one) of the whole. Solo and group singing and solo instrumental music (played typically on flute, shawm, plucked or bowed lute, plucked zither, Jew's harp, or xylophone) are found everywhere, as are ensembles of mixed instruments and ensembles dominated by instruments of a single type (most commonly flutes, drums, xylophones, zithers, or gongs).

Much of this music may be termed traditional, in the sense that it is passed on orally from one generation to the next. It is not the way in which music is transmitted in Europe, America or China. What has happened is that Indonesians, disseminated nationwide through cassette and the mass media, and avidly consumed by millions of Indonesians, they must certainly be considered Indonesian, regardless of their foreign roots. Finally, along with the indigenous and the clearly imported, there are many hybrid forms that mix traditional and foreign elements in delightful and unpredictable ways.

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

VILLAGES
1. Gemar Baru
2. Tanjung
3. Pahaman
4. Datoh Diaan
5. Mancong
6. Pondok Labu
7. Kinarum
8. Nanga Sangkai

KEY
- International Border
- Province Border
- Cities
- Rivers

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

The island
Biased nearly evenly by the equator, Borneo is the third largest island in the world, with an area of some 750,000 km²; nevertheless, the island's entire population is less than or barely equal to that of "Jakotabek," the urban agglomerate that surrounds and includes Indonesia's capital city, Jakarta. Sarawak and Sabah, the two Bornean states in the Federation of Malaysia, make up most of the northern quarter of the island. In shape, the small but wealthy nation of Brunei Darussalam resembles two notches bitten out of the coastline of eastern Sarawak. All the rest of
Borneo belongs to Indonesia, accounting for nearly one-third of the country's land area. The Indonesian portion, called Kalimantan, is divided into four provinces: Kalimantan Barat (West), Kalimantan Tengah (Central), Kalimantan Timur (East), and Kalimantan Selatan (South).

The Dayak

In describing the peoples of Borneo, a distinction is commonly made between "Melayu" (in English, "Malay") and "Dayak." "Dayak" refers to peoples whose homes are mainly in the interior (though they may, of course, migrate to the coastal cities). Except for a small nomadic population, rural Dayak typically support themselves through shifting cultivation, which they supplement with hunting, fishing, and some selling of forest products. The religion of the Dayak may be some form of Christianity, or the religion now called Kaharingan (officially construed as a variety of Hinduism; see Wenstok 1987), or a form of Animist belief, but it is typically not Islam, since Islam is considered the defining characteristic of the Melayu. A Dayak who embraces Islam is often said to become (or, in the local idiom) "Maruh." The Dayak may be roughly subdivided into five main groupings, three of which are represented in this album.

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

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

3) The "Barito" group. Peoples belonging to this large grouping (named for the Barito river) live mostly in Kalimantan Tengah or Central Kalimantan (which is, as you recall, the same thing as "Central Borneo") but also in part in the mountainous eastern portion of West Kalimantan, and in East Kalimantan south of the middle and lower Mahakam river. These peoples are linguistically distinct from the Iban/Bidayu/Malayic-speaking peoples to the west, and also from the peoples of Central Borneo. On the other hand, the social structures of the Barito peoples are broadly similar to those of the Iban. Many Barito Dayak in Central Kalimantan follow the Kaharingan religion. Several Barito peoples are heard in this album: the Ot Danum (tracks 17--24), the Benuaq (tracks 13--15), and the Dusun Deyah (track 16). The Dayak of the Jelai river (tracks 2--8) should probably also be considered a Barito group.

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

Melayu and other groups

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

Kalimantan in the Music of Indonesia Series

Music from Kalimantan appears in three albums of our series. Volume 13 focuses on strings: plucked lutes (and a few bowed ones), played on their own or in ensembles. The present album, volume 17, features gong ensembles, songs, and an orchestra of bamboo concussion tubes. Most of the music in volume 13, and all of it in volume 17, is from Dayak groups. Muslim peoples of Kalimantan are represented in three selections from Kutai on volume 13, and also in recordings of the tradition music of the Banjar of South Kalimantan on volume 14. All of the music in our Kalimantan albums (and in our series as a whole) is in living tradition, still performed with enthusiasm (although sometimes mainly by older musicians). We have not asked performers to reconstruct broken traditions or revive genres now regarded as unacceptable.

In several cases, music from the same Dayak group may appear, in the same communities—indeed, in the same families—in both volumes 13 and 17.

We have organized the selections in this way—grouping them according to instruments and ensembles, rather than keeping all of the music of one ethnic group together in one volume—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 etnographic monographs.

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

This Album

As we said earlier, the basic distinction between the two Kalimantan albums is musical: volume 13 is devoted to string music, while the only thing the genres in this volume have in common musically is that they don't have strings. This made it hard to find a title for volume 17, and we must admit that the one we came up with, Dayak
Ritual and Festival Music, while accurate enough, also partly describes volume 13. While there is no ritual music in volume 13, many of its selections are performed on festive occasions.

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

Clearly, this album does not have the unified focus of volume 2. It features a variety of recurring topics: gong ensembles; group singing with occasional or consistent harmony (tracks 1, 12, and frequently during the Ot Danum ritual sequence, tracks 17-24); and so-called "irregular" meter. We will make general comments on each topic before going on to the individual selections.

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

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

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

Outside Kalimantan, non-gamelan gong ensembles of the melodic type are found among the Mangkabau of West Sumatra (who also have a non-melodic ensemble; both are heard in our volume 12), the Mentawai of Lampung (volume 12), the Mongondow of North Sulawesi (volume 18), and in Bure (volume 19); we also heard them in Ambon, in the Natuna islands of Riau, and among the Lembak of Bengkulu. If we include gamelan in our survey—they are, after all, highly elaborated forms of melodic gong ensemble, with the melodic role assigned to instruments other than the gong row—then melodic ensembles are also found in Java, Bali, Madura, Lombok, and among the Banjar in South Kalimantan.

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

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

The prominence of the supporting gongs in these Dayak ensembles is intriguingly reminiscent of the bell-sopan groups of the southern Philippines (see "References"). There is, however, an important difference: in the Philippine ensembles, the "supporting" gongs are as much in the foreground as the melody. Public performances involve contests featuring players
of these gongs, who are expected to display technical virtuosity, musical inventiveness, and physical stamina. In Kalimantan, the supporting gongs are a more restricted and repetitive element in the ensemble.

**Group singing.** Very little is known about polyphonic singing in Indonesia. (We use the term in the sense of multi-part singing, encompassing all kinds of non-solo singing except monophony; a single melody sung in unison or octaves. Monophony occurs in a range of styles, from crisp and precise to loose and spontaneous; in this latter type, known as heterophony, there may be many variations in detail from one singer to another, though all are singing what is conceptually the same melody.) Until recently, no recorded examples of Indonesian polyphony were available, and on the recorded evidence (though there were many written attempts in the contrary) one could believe that Indonesians only sang together (a) in heterophonic unison and octaves, as they do today in Java and Bali and in Muslim devotional music, or (b) in the third-based harmony of Christian hymnody and Western popular music.

While monophony is indeed the most common form of traditional group singing in Indonesia, it is now known that there are pockets and corners of the country where other things go on. Flores, for example, is a polyphonic paradise, with instances of drums, open fifths, abundant dissonant harmony (or so it seems to Western ears), simultaneous contrasting melodies, and more-or-less triadic harmonies that nevertheless contravene European rules of progression. (Volumes 8 and 9 in our series are devoted to Flores.)

Drums are also used in Rori and in the Toraja of South Sulawesi; simultaneous contrasting melodies are also sung among the Tumon and Uma-speakers of Central Sulawesi. (For Sulawesi, see our forthcoming volume 18 and the Toraja album from Chant Du Monde listed below for Torom, see our volume 16; for Roti, see the album from the Santeria Arts Society.)

The present album shows that in Kalimantan also, the situation is not simply monophonic. The Kenyah kendau (track 1) seems to be influenced by singing in parallel fourths or in unison, and this option seems also to be open to the Ot Danum timang singers (see the commentary on track 24). Seconds as harmonic intervals are another feature of the timang idiom.

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

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

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

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

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

track 12 from the Kayan Mendalum and tracks 17 and 21 from the Ot Danum.

Thus, while the meter is widespread, there seem to be fewer instances of them—except in Bali, where they are characteristic of a whole body of music, the old funerary repertoire of angklung compositions. These move primarily in fours, but with disorienting insertions or omissions of measures at unpredictable moments; after these disruptions, the music typically reverts to organization in four. (See "Recordings" below.) Other examples from western Indonesia are published in volumes 4 and 12 of our series. In volume 4, the dance hoko from Nias in track 6 has a repeating structure of 10+8+6+6 beats (with each beat subdivided in three). In volume 12, a Minangkabau talameng piece (track 3) has the initial structure (later modified) 16+12+18+18+8. Again from the Minangkabau, the drum rhythms of tabuk (see "Recordings") also show shifting meter, somewhat in the manner of Balinese anek-

The present album has four spectacular instances of shifting meter: the sengoyung pieces from the Jelai river (tracks 5-8). In track 5, for example, in the course of one 46-second composition (played twice in the recording), the meter shifts between 7/8 to 5/8, and then vacillates between 7/8 and 5/8; isolated measures of 2/8 and 3/8 are often interpolated as transitions
between meters. (To call shifting meters like these or the ones described in the previous paragraph "irregular" would, we feel, be legitimate, since each follows no pattern but that of its own melody.)

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

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

REFERENCES, ADDITIONAL BIBLIOGRAPHY, AND OTHER RECORDINGS

Smithsonian Folkways has established a web page for the Music of Indonesia series. You can reach it by going to <http://www.si.edu/folkways> and then following the signs to Indonesia, or you can go to it directly at <http://www.si.edu/folkways/Indonesia/Indonesia.html>. (Be sure to capitalize the first "Indonesia" in the address but not the second.) On the web page we post supplementary material that could not fit into the album booklets or has become available subsequently: song texts (if we have them) and translations (ditto); additional bibliography and discography; corrections of errors in the commentary; expanded discussion of important topics; and so forth. The postings are updated whenever we have something new to put up. For volume 17, our initial posting includes the song texts for tracks 1 and 12, additional bibliography and discography, and a transcription of the music for track 5; we plan to add transcriptions of the texts in tracks 17-24.

General orientation:

Music:


Recordings. Many volumes in this series contain material that can be usefully compared to the recordings here; references to them are made in the commentary. Other relevant CDs are: The Kenyah of Kalimantan Indonesia (Muscaphon M 92576); Indonesia, Toraja: funerailles et fêtes de fécondité (Chant du Monde CNR 274 1004), for group singing; Troubled grass and crying bamboo: the music of Roth (Indonesian Arts Society [Melbourne] [AS 5], for gong ensembles and a snip pet of group singing; Bali: musiques du nord-ouest (Auvdis Ethnique B 6769) and Anthologie des musiques de Bali: volume 3 (Buda 92602-2) for the shifting meters of Balinese anghking; Muslim music of Indonesia: Aceh and West Sumatra (Celestial Harmonies 14155-2) for tabuh. We have put a discographical note on Philippine gong music on the website. The Musée de l'Homme recording of Davang Kiuon from the upper Mahakam in the 1950s, referred to in the commentary on track 12, is on the LP Musique dayak Borneo (Kalimantan) (Disques Vogue LDM 30108).
COMMENTARY ON THE SELECTIONS

KENYAH UMAQ JALAN

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

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

1. Dance song

Pehading (soloist), with a chorus of 22 women and 14 men. Singers of Desa Gemen Baru, a community on the Alihan river in the lower Mahaham basin, East Kalimantan.

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

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

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

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

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

THE UPPER JELAI RIVER

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

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

The ethnomusicologist Van Sukanda reports (1992, 1993) that the ensembles we recorded in the upper Jelai are found, with some differences in instrumentation, among several other groups in Kab. Ketapang; he mentions the people of the Potong and Ketapang, who are facing the south (where the upper Jelai is), and those of the Randau, Simpang, and Laur rivers further north.
2. Gamal Muda
3. Gamal Tuha
4. Kanjan (excerpt)

Gong ensemble of Dusun Tanjung in the region of the upper Jelai river, West Kalimantan.

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

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

We can only be approximate in describing the tuning of the kelinang. The lowest tone, heard only in Gamal Tuha, is roughly E. The ascending tuning, then, is approximately E G A B D E F# G#. The musicians played four begandang pieces for us: the two heard here, Gamal Muda and Gamal Tuha, and a second pair, Jampat Gamalan Muda and Jampat Gamalan Tuha. Muda means young and tuha means old. It is intriguing that the two muda pieces use only seven of the kelinang's pitches (omitting low E), and that they use only one tavak, while the two tuha pieces use all eight kelinang kettles and two tavakk. The muda pieces are faster in tempo than the tuha. Why these musical traits should carry the valences of youth and age or new and old is not clear. (Note that Kanjan, like the muda pieces, omits the kelinang's low E.)

5. Kalimantan
6. Tumbang
7. Kalai Cambung
8. Sengkuman

Bamboo sengguyang ensemble of Dusun Tanjung.

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

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

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

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

The origin and distribution of this extraordinary homophonic style are unknown. Sukandka (1994) states that it is general for sengguyang music in the southern part of Kal. Ketapang (south and east of the Pawan river) but not in the northern part (north and west of the Pawan): he gives as a northern example the sengguyang in Randau, which uses only three pairs of tubes, played in interlocking rhythms. He also reports (1992) that there are homophonic gong-ensemble pieces in the Pesugan; they are heard only in the music called tipa; played for a death. Pieces using the more common melody-with-support style, as for begandang and kanjan, are also played for a death—indeed, this style is not only heard at a death in the Pesugan. We do not know whether the gong ensemble in the upper Jelai may play some pieces in the homophonic style at a death. Although we were not allowed to record it ourselves out of context, we did hear first-funeral gong music called sambit on a tape made at an actual funeral, it was in the melody-with-support style.
KAYAN MENDALAM
Track 12 comes from Kayan living on the Mendal- 

dam river in West Kalimantan, northeast of 

Putussibau. A branch of the prominent Kayan 

group of Central Borneo, whose origins are in the 

Apau Kayan, these Kayan migrated to the Men-

dal probably sometime in the eighteenth cen-

tury. They say they came from the Kayan else-

where but more purely Kayan, 

having been less influenced by the other domi-

nant group of Central Borneo, the Kenyah. 

Jérôme Rousseau agrees (1990) that the Kayan 

Mendal are "the same people" as the Kayan of 

the Balui, Baram, and Kayan rivers and the 

Busang of the Mahakam; he gives an estimate 

of 25,000 total population for all of these 

groups, including 1,000 for the Kayan Mendal. 

Victor King notes that the highly frag-

mented Kenyah, the various Kayan groups are 

relatively homogeneous in language and culture. 

Among the Kayan in general, traditional 

music is performed in two main contexts: (a) 

as a mark of ritual observance or as 

recreation at communal and domestic festivals 

(which are often held in conjunction with 

rituals), and (b) without dance, in informal or 

intimate settings. For ritual performance, danc-

es are accompanied by the ensemble of a 

semblage of gongs and drums. Recreational danc-

es are accompanied by one or two melodic instru-

ments or a very small ensemble, optionally joined 

by singers; the most common accompaniment for 

recreational dance is a type of the two temples 

(sape). The same music performed for recreational 

dance may also be used in the informal, non-dance 

context; here again the main instrument is the 

lute. (Recordings of Kayan Mendal sape are 

given on volume 13; for a somewhat fuller dis-

cussion of instrumental and non-dance music, 

see the notes to that album.) 

Among the Kayan Mendal, who are now 

almost all Roman Catholic, there is virtually no 

ritual observance left over from the old religion. 

But a dedicated Kayan Mendal priest, the late 

Pastor A. J. Ding Ngo, seeking to minimize the 

amount of "un-Christian" looting, has used the 

because of conversion to Christianity, revised ritual texts 

and created new ones so as to permit harvest rituals 

and prayers to spirits to conform with Catholic 

theology. As a result, some songs, dances, and 

ritual forms that might otherwise have been aban-

donated are still practiced in the Mendal. Track 

12 here is one of these.

12. Dayung Kiaan (excerpt) 
Singer of the Mendal (old name: Umar Pagang), 
a community on the Mendal river north-

east of Putussibau, in West Kalimantan. Tipung Jawa' 

(solos and song-leader). 

A dayung in traditional Kayan culture was a 

shaman (male or female, but in the Mendal 

usually female) who could cure illness or "imbal-

ances" (the careful word of Stephanie Morgan, 
an ethnohistorian who has studied the Kayan Men-

dal for many years) in individuals and the 

community as a whole. In trance, the dayung 

made a journey into the worlds of the spirits to deliver 

offering and solicit the spirits' help. (This basic 

concept or variants of it is found in shamanic 

practice in many parts of Indonesia and else-

where.) Possessing the valuable ability to com-

municate with and enlist the aid of the spirits, the 

dayung had many ritual functions in the society, 

including officiating at rituals crucial to the agri-

cultural cycle.

The song sung here (itself called a dayung)
derives from one of these agricultural rituals. Our
recording presents an excerpt from a longer narra-
ting the Kayan myth of the origin of rice: a
young woman, Yuanyaung Bulaun, dies and is
reborn as rice. In our excerpt, the singer
describes Yuanyaung Bulaun's coffin and its decora-
tions. As one of his efforts at cultural preserva-
tion, Pastor Ding took this music, gave it a new
Catholic text in Kayan, and used it for a Mass
that is still regularly performed. Tipung Jawe', the
song-leader here, often takes the same role for
the Mass in church.
Dayung such as Tipung Jawe' are still highly
respected figures in Mandalam communities,
though (unlike dayung in Sarawak) they no longer
cure nor fulfill ritual functions at planting
or harvest. Dayung Kiuam, recorded here from the story
of Yuanyaung Bulaun, is still sung today at festivals
and celebrations, including the dange festival
of thanksgiving for a good harvest, but its
function is now primarily for entertainment than ritual,
symbolizing Kayan tradition in an acceptable way
(as songs linked to discontinued practices of, say,
warfare or spirit possession for curing could not).
However, some vestiges of old belief are still
associated with the performance of raga. We noted that if
Dayung Kiuam is not sung the night before
dange, the spirits of ancestors will be displeased, and
the dange may be disrupted by a storm.

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

An interesting early recording of Dayung Kiuam
was published years ago by the Museum de l'Homme (see "References"). It was recorded in the early
1950s among Busang (=Kayan) of the upper Mahakan river who claim origin from one of
the same ancestral villages represented among the
Kayan Mandalam. They recognize the same
sort of music as Dayung Kiuam here, but the
Busang performance is more heterophonic—less
melodically and tonally unified—and there is no
use of harmony. The Mandalam version here is
considerably "cleaner." We wondered whether
there are in fact two Mandalam styles, a clean
one for church and a more heterophonic one
for festivals like dange, but we were told that there
is only one style (and no time to check this ourselves.) We are unable to comment on this point whether the clean style reflects the
music's use in church (where heterophony might
seem undisciplined), or a difference in aesthetic
between the Mandalam and the Mahakan com-
munities, or a general difference in aesthetic
between the 1950s and the 1990s.

BENUAQ
The Benuaq are a Barito people living mainly in
the vicinity of Lake Jempang in the middle
Mahakan region of East Kalimantan; Joseph
Weinstock ('1987) notes that they are a subgroup
of the Luangan. We recorded in two Benuaq commu-
nities: Mancong, on Lake Jempang near Tan-
jung Isit, roughly 110 km west of Samarinda,
and Pondok Labu, just southwest of Tenggarong.
Four Benuaq groups (Kampung) and drummers
moved there from Muara Nayan, near Lake

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

The Benuaq gong ensemble consists of ken-
tangan, a gong row of six kettles, and a variable
number of gongs (gulangan) and drums (ginner) and drum
(gmar). The gulangan play a quasi-melodic repeat-
ing pattern without variation throughout a piece.

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

We did not hear Buntuang that night, but during
our recording session the musicians played it as part
of the ritual performance. (Weinstock gives
halan buntuang (belatim buntuang) as an alterna-
tive name for the entire nggau tauin ritual.) The most
striking feature of the piece is its rhythm, a repeat-
ing sequence of 4+4+4+3. (The other nggau tauin
pieces played for us used the foyos of black
magic.) In Mancong, where this track was record-
ed, an actual curing was not performed; but in
Pondok Labu, where we also recorded sentuy
music, it is supposed to find a curing ritual
taking place after we had packed up our equip-
ment. (Just as well the curers would have tripped
over our cables and crashed into our milk stands.)

14. Belatim Senityu suite (excerpt)
Performers as for track 13.
Belatim Senityu is one of several types of shamonic
ritual that can be called a "rhythm" (Weinstock's
terminology) ritual. It is also used by the Benuaq
and related groups for the curing of illness
or to give thanks for good fortune (e.g., recovering
from an illness). Weinstock states that belatim sen-
ityu is generally used to call "spirits to dance
while ill, and to effect cures by the force of black
magic." In Mancong, where this track was record-
ed, an actual curing was not performed; but in
Pondok Labu, where we also recorded sentuy
music, it is supposed to find a curing ritual
taking place after we had packed up our equip-
ment. (Just as well the curers would have tripped
over our cables and crashed into our milk stands.)
in determining the payment for the recording. If we wanted just belian seniyu, with six gongs, the villagers said, we could get away with an offering of a chicken; if we wanted to go the whole nine gongs, we would have to spring for a pig.

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

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

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

Metrical, Ngerankau is performed only in Kwangbi, the music played belian seniyu with nine as well. (Kwangbi became a bargaining point just to get the money for the recording. If we wanted just belian seniyu, with six gongs, the villagers said, we could do without an offering of a chicken; if we wanted to go the whole nine gongs, we would have to spring for a pig.)

16. Bantang Lawai (excerpt)
Gong ensemble of Desa Kinarum, in Kabupaten Tabalong, South Kalimantan.
The dance kahpanar is popular under various names (gantar, ginton, giring-giring) among Barito people of the southeastern Kalimantan. It is a dance of celebration, and is now commonly performed at weddings and community festivals. Hudson (1971) reports that among Maanyan it is a necessary joyous conclusion of the secondary burial ritual, and that it is said to have been in the past a part of ritual celebrations of victory in warfare. Idris (1977) says the same thing (regarding victory celebrations) for Benuaq and Tunjung.

We did not see the dance performed. The dancers are said variously to be groups of women, pairs of women or men, and mixed couples. The Dusun Deyah musicians told us the dancers carry bamboo tube rattles with seeds inside and also stamp on a plank, which seems to match a photograph of two Maanyan women dancing giring-giring in Hudson. Idris mentions the rattle for Benuaq and Tunjung, but not the plank. Hudson reports something we did not hear, that it is necessary to record belian bukit (and we had already done the other). Still, we wanted to hear how that lute fits in. In the end, we did record belian bukit (answer: the lute plays a decorated drone, with almost no melodic content, and is largely drowned out by the gongs and drums), but afterwards we discovered problems with the recording. Luckily, we also recorded, at the suggestion of the musicians, three tunes from the dance music they call kahpanar; these had no technical problems, and we include one here. The ensemble is the same as for...
OT DANUM

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

Ot Danum ritual life is divided into the main categories: death rituals, dominated by men, and shamanic rituals, which are the province of women, since among the Ot Danum only women are shamans. (This is an important difference between Ot Danum and other Bario groups, where men are also shamans and conduct curing, as we saw among the Benuaq and Dusun Deyak.)

There are several types of curing ritual, of which the most elaborate is nyahai, and there are several types of nyahai, ranging from those requiring a few days and the offering of a single pig to ones that take a week and a cow. Nyahai may be performed to cure illness (if other, simpler curing rituals have failed), but they are also done for other occasions that have a dimension giving thanks for recovery from an illness or for success in some undertaking, inaugurating a new house, or initiating a shaman (jaja'). Nyahai are performed for less defined or explicit reasons as well, such as recurrent bad dreams or a feeling of unease after the death of a relative.

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

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

It is a strict parallelism between events that occur in the realm of the sorgang and events that occur on earth. Thus, if the sorgang give a feast for our souls in the sky, we also give a feast for the sorgang on earth; and if the sorgang care for and heal souls in the sky, they also come to earth and heal bodies here. In practice, this means that the sorgang (in the person of the shamans) cure people present at the ritual site on earth (with particular attentions to the 2's of the event).

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

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

The third element is the ritual paraphernalia, in particular a ritual tree (lunak) set up in the center of the sorgang's dance circle. This tree became the road by which the sorgang descended to earth for the sessions of hobohaja' and later ascended to go home. During hobohaja', the jaja' dance around the ritual tree.

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

The solo/chorus timang use a scale of the ascending diatonic A major. A solo timang on track 19 adds a G above E, and so occasionally do the non-timang forms in track 20. The drum rhythms for solo/chorus timang and for sorgang dances are in four and twelve, except for the unusual solo timang in track 19, which is in a steady five. As we mentioned earlier, the harmonic idiom uses the interval of a second (major). This occurs only in one context: if the timang melody is on D (in the formal scheme) some singers may sing E simultaneously. In track 24, the last timang of the ritual, the jaja' moves the absolute pitch of the
song up, and this permits some of the singers with low voices to sing in parallel fourths below the melody (along with half a second above); this option was apparently not used when the absolute pitch was lower. (Recall the optional parallel fourths in the hobe chorus of Dayung Kuan, track 12.)

17-24. Overview of a sakai ohot ritual (excerpts)
Shamans, singers, and drummers living in or near Nanga Songhat, a village in the middle course of the Ambulua river, a left tributary of the Melawi, in West Kalimantan. Lega', lead shaman.

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

The timang in track 18, recorded somewhat later on the same night, describes our passage through layers of cloud to a mountain and a waterfall. The spirit inhabitants of each region ask the purpose of our visit, those of the lower layers of the souls keep climbing through mountains and layers of cloud by track 19, recorded on the morning of the 20th, our souls have already reached the door to the sky, where they were bathed by the songang there. Then they kept going, toward still higher levels. It is a general view of the seven levels in the sky, the progression through which is imagined as a progression from downstream to upstream along a principal river with many tributaries. Because we were not offering a cow, our souls did not go all the way to the earth levels but stopped somewhere in the lower reaches. This timang (the one in five) describes our arrival and reception in a house or village at a river junction. Track 20 was recorded in the early afternoon on the 20th, after lunch. The jaja' and assistants were taking a break and drinking rice wine, and, as often happens, they began to sing to amuse themselves. They sang in the poetic and musical form called tabu tungkal (text in the tabu tongue).

Track 21 is another timang in twelve, recorded later in the evening of the 20th. Our souls arrive at another place further up the mountain. Track 22 comes from the second possession segment (koboybu'), which took place on the morning of the climactic day (the 21st). The songang from the lower levels and the jaja' are in trance. Episodes begin with drumming and dance around the ritual tree, during which some songang depart and others arrive; when a new group of songang has descended into the jaja', the timang "sings" to the songang and the jaja' responds, using the voices of the jaja'.

Track 23 occurs a little later in the same segment. In preparation for the moment (not given here) when the pigs would be sacrificed, the dancers and drummers perform a sort of musical allusion to the ritual of death and renewal (probably a burial. (Recall the hajah in track 4 and the similar dance in track 15.) This is one of the only moments in the entire ritual when men participate in other than a passive way; two of the male spirits are actually dancing with the songang (in the person of the jaja'), and our host (who leads that dance) utters a ululation called hodeleu (in former times a war cry). The sequence in the track is hajah (the rhythm is called tevah), then hodeleu, then hajah again and stop, after which another kotambung rhythm begins and the songang attempt to tie the legs of the pigs in preparation for the sacrifice. (That causes the squawking of the animals.)

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

RECORDING AND PERFORMANCE DATA
Recorded using a Sony TCD-D10 Pro DAT recorder (with Oxford TRP-D17 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 professionally recorded (but see the comments in the text about the occasion for the Sakai Ohot rituals, tracks 17-24).


Titles in the Music of Indonesia Series:
Music of Indonesia, Vol. 3: Music from the Outskirts of Jakarta: Gambang Kromong SFW 40057 (CD, CS) 1991
Music of Indonesia, Vol. 4: Music of Nias and North Sumatra: Hoho, Gendang Karo, Gondang Toba SFW 40420 (CD, CS) 1992
Music of Indonesia, Vol. 5: Betawi & Sundanese Music of the North Coast of Java: Topeng Betawi, Tandi- don, Argon SFW 40421 (CD, CS) 1994
Music of Indonesia, Vol. 6: Music of West Sumatra: Saluang, Rabab Pariaman, Dengang Pauh SFW 40422 (CD, CS) 1993
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Music of Indonesia, Vol. 13: Kalimantan Strings SFW 40429 (CD) 1997
Music of Indonesia, Vol. 15: South Sulawesi Strings SFW 40442 (CD) 1997

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Inside tray photograph: Kelinang player (Upper Jelai river).

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MUSIC OF INDONESIA VOL. 17:
Kalimantan: Dayak Ritual and Festival Music
Liner note supplement 07/04/2008

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

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3. Gamal Tuha'
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6. Tumbak
7. Kalait Cambung
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10. Tingkakok
11. Baramutn
12. Dayung Kiaan
13. Buntaqng
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15. Ngerangkau
16. Bantang Lawai
17. Timang 1
18. Timang 2
19. Timang 3
20. Kandan and Parung
21. Timang 4
22. Drumming; singing in trance
23. Drumming
24. Final timang

See also: MUSIC OF INDONESIA, VOL. 13: Kalimantan Strings
MUSIC OF INDONESIA VOL. 17: Kalimantan: Dayak Ritual and Festival Music

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

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

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

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

Tiang na mo’ nyahin lan ‘i’ ala’
Nyahin ala’
Iko’ tiang ading gelam saga’
Gelam saga’, gelam saga’ idai usun lasan

Friend, please, truly, take
Please take
You, friend, the dancing attire once
Dancing attire, dancing attire, you know on the dance floor

Refrain:
Delan lan ‘i’, delan
Delan ‘i’, delan da ‘i’

Refrain:
Truly, truly [...], truly
Truly [...], truly [...]

Tiang na mo’ nyahin lan in muka
Nyahin muka
Iko’ tiang ading gelam usa
Gelam usa, gelam usa idai iung inan

Friend, please truly untie
Please untie
You, friend, the body attire once
Body attire, body attire, you know, body, trunk

Refrain

Tiang na mo’ ayen lan an tika [tiga?]
Ayen tika [tiga?]
Iko’ tiang ading mencut lajap
Mencut lajap, mencut lajap idai laje lanan

Friend, truly it is not [good?]
Not [good?]
You, friend, step on sharp sticks once
Step on sharp sticks, you know, cut sticks, broken sticks

Refrain

Tiang na mo’ ayen lan in kenya’ [?]
Ayen kenya’ [?]
Iko’ tiang ading mencut suwa
Mencut suwa, mencut suwa idai i’ung

Friend, truly, don’t [...] Don’t [...] You, friend, step once on a machete
Step on a machete, step on a machete,
buan [?] [pointed container?]

Refrain

Tiang na mo’ uyan lan in bangen
Uyan bangen
Iko’ tiang ading kenda’ tapen [tapung?]
Kenda’ tapen [tapung?], kenda’ tapen
[tapung?] idai kule layan

Friend, make truly merry
Make merry
You, friend, once beneath the [cap?]
Beneath the [cap?], beneath the [cap?] of
clouded leopard

Refrain

Tiang na mo’ pemung lan in jahi
Pemung jahi
Telu tiang ading malam ini
Malam ini, malam ini idai idang bulan

Friend, be together, truly socializing
Together socializing
We friends tonight once
Tonight, tonight, you know, full moon

Refrain

Tiang na mo’ petat lan in pasi
Petat pasi
Telu tiang ca kirip suwi
Kirip suwi, kirip suwi idai tengang lian

Friend, splitting up, truly dispersing
Splitting, dispersing
We friends, a feather of a bird
Feather of a bird, feather of a bird, you
know, rhinoceros hornbill

12. Dayung Kiaan

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

1. Yah bitii’ telo’ dulii’ tingaang imaan
2. Yah tujun avaang langit liraang hake kiaan
3. Naranpaang adaang avaang telo’ te nyaladaan
4. Petaa’ ujung buaa’ hivo navaan
5. Petapal ujung iso tengan lira ba’al ale pare uraan
6. Ngenale dahun keledi’ layah putii’ keledo idaang,
keledi’ tebung tavi’ keledo idaang,
keledi’ tilung telan an tung palaang lutaang,
keledi’ nesaak gerii’ te’ hang jelinii’ uguu’ mebaang,
keledi’ tilung telan ting di’ talaang huraang,
keledi’ terkap layut hurap lirung madaang,
kelayan balaang ba’an barik aran salung Nunyaang
an tapiha’ pawa’ an guhaang salung Nunyaang Bulaan
bataang hipi balui pidaang ale pare uraan

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

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

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

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

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

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

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

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

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

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

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

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

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

–transcription (from Bahasa Kayan) by Susana Hiroh
TRACKS 17–24: OVERVIEW OF A SAKAI OHOT RITUAL

In these transcriptions, [...] indicates a word or part of a word that is indistinct.

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

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

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

[fade in] [...] horolusan ikam hutang laca’
Ngomucui akan songiang tono [...] kanan
Peka’ nyalung likin [chorus: likai] palin lukun [...] 
Ooi nai tavui mama’
Ikai tosekan mama’ laca’ bisu’
Tonahang panow [...] monyonalow
Liak kandang [...] tolatan
Ooi nai hepan [...] 
Tonosekan ikai havun ucang
Tavui kuju [...] bandung lambu [...]
Ngonepang bulan indui salu [...] 
Mokunjung lajung [chorus: bulan] durui duhung [...] [fade out]
19. Timang 3
_Sung by soloist, without chorus, so lines not repeated_

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

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

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

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

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

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

Hooi nai horolusan pulow tuhan

Monyoreling talin hiting nganyak uhat bolamban lavai

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

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

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

20. Kandan and Parung

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

_**Kandan**_
_Lega':_ Soun […] utang satang bandung lahu' ingat anak Benang
Hehe ae hehe ae

*Chorus:* Eeee a

_Second woman:* Horolusan […] lavew hototelus […] tisui bulan aken
Aeae

*Chorus:* Ae, eeeeee aeeea

_**Parung**_
_Third woman:* Alah panjang jari […] ondow ihi' […] ku' jo' naing ih'i'
*Chorus:* He nai
Alah holu' ngoluca' aku' umba' liow podala'
Ngoluca’ ngindow umba’ otu’ liow pongoambabew kolow to’ minda’ ondow
Alah manjung peka’ ahtoi songa’ akan bulan inai ngoa’
Kan bolua’ patap jola’ aku’ akan motanga’ barih basa’
Tului[…] konasak borang hingat nunyang tolung lindang
Kandas kaju’ tolung lingu’ ku’ nyonih tuhan ingat emu’ naing ihu’ …

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

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

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

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

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

—transcriptions (from Bahasa Ot Danum [Uut Danum]) by Pascal Couderc
ADDENDA (March 2000)

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

<table>
<thead>
<tr>
<th>Region</th>
<th>Volume</th>
<th>Track(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>North Sumatra</td>
<td>volume 11, track 17</td>
<td></td>
</tr>
<tr>
<td>Nias</td>
<td>volume 4, track 6 (second hoho)</td>
<td></td>
</tr>
<tr>
<td>Mentawai</td>
<td>volume 7, track 16</td>
<td></td>
</tr>
<tr>
<td>mainland Riau</td>
<td>volume 7, track 10   (also volume 11, track 14)</td>
<td></td>
</tr>
<tr>
<td>South Sulawesi</td>
<td>not published: panca’ music</td>
<td></td>
</tr>
<tr>
<td>North Sulawesi</td>
<td>volume 18, track 12</td>
<td></td>
</tr>
<tr>
<td>Flores</td>
<td>volume 8, track 3</td>
<td></td>
</tr>
<tr>
<td>Timor</td>
<td>volume 16, track 10 and some unpublished songs</td>
<td></td>
</tr>
<tr>
<td>Kalimantan</td>
<td>volume 17, tracks 12, 17, 21</td>
<td></td>
</tr>
</tbody>
</table>

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

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

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

2) A group of predominantly non-Muslim peoples living in northwestern West Kalimantan and in western Sarawak. Of these groups, the best-known to outsiders are the Iban and the Bidayuh. Many of these groups, including the Iban and the Kanayatn (tracks 9–11) speak “Malayic” languages; the Bidayuh, on the other hand, do not. The societies in this category do not have a formal system of social stratification. Other Malayic-speaking Dayak live in West Kalimantan south of the equator, and still others live to the north and west of Central Borneo.

3) The “Barito” group. Peoples belonging to this large grouping (named for the Barito river) live mostly in Kalimantan Tengah or Central Kalimantan (which is not, you recall, the same thing as “Central Borneo”) but also in part of the mountainous eastern portion of West Kalimantan, and in East Kalimantan south of the middle and lower Mahakam
The Barito peoples are linguistically distinct from the Malayic-speakers to the west, and also from the peoples of Central Borneo. On the other hand, the social structures of the Barito peoples are broadly similar to those of the Iban. Many Barito Dayak in Central Kalimantan follow the Kaharingan religion. This album presents music from several Barito peoples: the Ot Danum (tracks 17–24), the Benuaq (tracks 13–15), and the Dusun Deyah (track 16). Culturally, the Dayak of the Jelai river (tracks 2–8) also fall in the Barito group, though, like many other Dayak in southern West Kalimantan, they speak a Malayic language.

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

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

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

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

1. ORIENTATION, ETHNOGRAPHY, AND HISTORY

General (or covering several groups)


Mainly concerns Kayan and Kenyah.


**Kayan and Kenyah**


**Ot Danum and Ngaju**


Original publication: *Der Gottesidee der Ngadju Dajak in Süd-Borneo* (Leiden, 1946).


**Kutai (Melayu)**

See also the commentary on Melayu ethnicity in volume 11 of this series.


**West Kalimantan Dayak peoples**


**East & South Kalimantan Dayak peoples (excluding Kayan and Kenyah)**


Concentrates on Dayak of Kabupaten Kutai.

Gunawan, Rimbo, Juni Thamrin, and Endang Suhendar. *After the rain falls…: the impact of the East Kalimantan forestry industry on tribal society.* Bandung: Yayasan AKATIGA, 1999.

“This research was carried out among the Benuaq Dayak” (p.11).


Dayak of the Meratus Mountains in South Kalimantan. The Dusun Deyah are neighbors of these Dayak.

**2. MUSIC AND DANCE**

**General (or covering several groups)**


Kenyah (Umaq Bem, Umaq Tau, Lepoq Kulit, Umaq Jalan), Modang, Kayan (Umaq Lekan), Kutai.


**Kayan and Kenyah (Kalimantan and Sarawak)**


Long, S. Li’ and A. J. Ding Ngo. Syair Lawe’: bagian pendahuluan. Yogyakarta: Gadjah Mada University Press, 1984. Material on takna’ (sung narrative). This is the introductory volume of a five-volume set; the other four volumes contain the text of the narrative.

Maceda, José and Nicole Revel-Macdonald. [Album commentary for:] The Music of the Kenyah and Modang in East Kalimantan, Indonesia. LP. Department of Music Research, College of Music, University of the Philippines, 1979.


Ot Danum and Ngaju

**Jelai Hulu**


**East and South Kalimantan Dayak peoples (excluding Kayan and Kenyah)**


 Contains an account of kwangkai, pp. 103-108.


Ma’anany.


Includes material on Benuaq.

**Sarawak and Sabah**

*See also entries under Kayan and Kenyah, above*


Mainly Iban.


Kenyah, Kayan, Kadayan, Iban, Bakong, Long Kiput, Sebop, Lepoq Ana.


**Kutai (with related material from Kalimantan Selatan)**


Includes material on Kenyah, Benuaq, and Melayu (Kutai) groups.
3. RECORDINGS

**Borneo (Kalimantan, Sarawak, Sabah, Brunei)**


Recorded in Apau Kayan, 1956-1957.

*Murut music of North Borneo.* Recordings by Ivan Polunin. LP. Folkways FE 4459, 1961. [Available on cassette or CD by special order from Smithsonian Folkways.]

*Musique dayak: Bornéo (Kalimantan).* Recordings and commentary by Pierre Ivanoff. LP. Vogue LDM 30108. 1972.

Recorded 1953-54 along the Upper Mahakam river, East Kalimantan.

*Music of the Kenyah and Modang in East Kalimantan, Indonesia.* Recordings (1977) by I Made Bandem; commentary by José Maceda & Nicole Revel-Macdonald. LP. Department of Music Research, College of Music, University of the Philippines. 1979.

*Bornéo.* (Musiques de l’Asie traditionnelle, 6.) Recordings by Hubert de Fraisseix; commentary by Georges Wên. LP. Playa Sound PS 33506. N.d.

Melayu, Murut, Dusun, Belait, and Iban music, recorded "mainly" in Brunei.


Includes some Kadazan and Kudat music from Sabah.


**Sawaku: music of Sarawak.** Recordings and commentary by Randy Raine-Reusch. CD. Pan 2067. 1998.


**Masters of the Sarawakian sape, featuring Tusau Padan.** Recordings and commentary by Randy Raine-Reusch. CD. Pan 2068. 1999.


**Comparative: Other Indonesia**

**Indonésie, Toraja: funérailles et fêtes de fécondité.** (Collection C.N.R.S. / Musée de l’Homme.) Recordings and commentary by Dana Rappoport. CD. Le Chant du Monde CNR 2741004.

**Comparative: Philippines**

**Hanunóo music from the Philippines.** Recordings and commentary by Harold C. Conklin. LP. Folkways FE 4466. 1955. [Available on cassette or CD by special order from Smithsonian Folkways.]

**Music of the Magindanao in the Philippines.** Recordings and commentary by José Maceda. 2LP. Folkways FE 4536. 1961. [Available on cassette or CD by special order from Smithsonian Folkways.]


**Muranao kakolintang: Philippine gong music from Lanao, 1 & 2.** Recordings and commentary by Steven W. Otto and Usopay H. Cadar. 2LP. Lyrichord LLST 7322 & 7326. 1978.

**Ang musika ng mga Kalinga.** LP. University of the Philippines AMP 2. 1978.

**Sama de Sitangkai: Philippines: archipel de Sulu.** Recordings by Alain Martenot; commentary by José Maceda and Alain Martenot. LP. SELAF-ORSTOM CETO 973. [1980?]

**Kulintang and kudyapiq: gong ensemble and two-string lute among the Maguindanaon in Mindanao Philippines.** Recordings and commentary by José Maceda. 2LP. University of the Philippines, 1988.

**Philippines: musique des haute-terres palawan.** (Collection C.N.R.S. / Musée de l’Homme.) Recordings and commentary by Nicole Revel-Macdonald and José Maceda. CD. Le Chant du Monde LDX 274865.

Kalimantan (Track 5)

first statement

second (varied) statement

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

Transcribed - P.Y.

STEMS DOWN
P'UNDAI & PANGAIT

STEMS UP
ANAK JULAK only
(Anak Jucut chords can be inferred from anak Julak - see next page)
pa'indai  pangait  anak julak  anak jurut

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