Sulawesi: Festivals, Funerals, and Work
The string music highlighted in Volume 15 is only part of the picture in Sulawesi. Here we present a variety of other musical groups, recorded in three of the island's four provinces. The celebrated Makasar genre pakarena features energetic drumming in sharp contrast to the slow, graceful movements of female dancers. Basing is funeral music of the Kajang, performed by two female singers and two long flutes, or by the flutes alone; Kajang find it deeply sorrowful. Choral singing in very different styles is heard from the Toraja, from Uma-speakers of the mountainous Pipikoro region in Central Sulawesi, and in communal work songs of Minahasa. Gong music for Mongondow weddings adds to our sampling of gong ensembles throughout Indonesia. The album closes with maengket from Minahasa, spirited choral singing with drums in celebration of the harvest. 73 minutes, 32 page booklet with map.

MAKASAR Musicians of Kalaserena, Kecamatan Bontonompo, Kabupaten Gowa, South Sulawesi. Genre: pakarena.
1. Jangang Lea-lea' (Part 3) Drums, shawm, gong, singers 7:05
2. Jangang Lea-lea' (Part 4) Drums, shawm, gong, singers 10:21

KAJANG Musicians of Desa Tana Toa, Kecamatan Kajang, Kabupaten Bulukumba, South Sulawesi. Genre: basing.
3. Rikong Female singers, flute duo 7:16
4. Tempa Sorong Flute duo 7:33

5. Simbang (excerpt) Male & female choruses 5:11

6. Raego' Mixed chorus 11:25

MONGONDOW Musicians of Desa Motabang, Kecamatan Lolak (track 7) and Desa Tudu Aog, Kecamatan Passi (track 8), both in Kabupaten Bolaang Mongondow, North Sulawesi. Genre: kulintang.
7. Toki Hajat Perkawinan (excerpt) Gong ensemble 4:10
8. Toki Hajat (excerpt) Gong ensemble 2:45

9. Esa Na Wia-wia Mokaria Mixed chorus 1:26
10. Tanumo Mixed chorus 1:07
11. Sei Si Maka Leso Ekaria Mixed chorus 1:09
12. Ivehe (excerpt) Mixed chorus 2:37

13. Ma'owei Kamberu Mixed chorus, drums 10:53

MUSIC OF INDONESIA

MUSICAL: Festivals, Funerals, and Work


1. Janggang Lea-lea (Part 3) Drums, shawm, gong, singers 7:05
2. Janggang Lea-lea (Part 4) Drums, shawm, gong, singers 10:21

KAJANG Musicians of Desa Tana Toa, Kecamatan Tana Toa, Kabupaten Bolukumbang, South Sulawesi. Genre: bising.
3. Rikong Female singers, flute duo 7:16
4. Tempo Sorong Flute duo 7:33

TORAJA Singers of Desa Balu Satupaten, Kecamatan Mabasa, Kabupaten Palu, South Sulawesi. Genre: simbang.
5. Simbang (excerpt) Male & female choruses 5:11

6. Raige Mixed chorus 11:25

MONGONDOW Musicians of Desa Muliabung, Kecamatan Lolok (track 7) and Desa Tasi Ang, Kecamatan Pali, both in Kabupaten Bolang Mongondow, North Sulawesi. Genre: bulimang.
7. Toki Hujat Perkawinan (excerpt) Gong ensemble 4:10
8. Toki Hujat (excerpt) Gong ensemble 2:45

9. Esu Na sukuma Mokara Mixed chorus 1:24
10. Tanuno Mixed chorus 1:07
11. Sei Si Maka Leso Ekaria Mixed chorus 1:09
12. Ivice (excerpt) Mixed chorus 2:37

13. Ma'owei Kambera Mixed chorus, drums 10:53

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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 United States) have larger populations, and few encompass a more bewildering diversity of societies and ways of life. Indonesians people belong to more than 300 ethnic groups, speak almost as many languages, and inhabit some 3,000 islands (out of nearly 13,700 in the archipelago). Around three-quarters of the population lives in rural areas; at the same time the capital, Jakarta, is one of the largest cities in the world, both in area and in population. Most Indonesians (about 80 percent) are Muslim, but there are substantial numbers of Christians, Buddhists, Taoists, Hindus, and animists as well. The Javanese rice farmer, the Buginese sailor, the Balinese poladana (Hindu priest), the Acehnese alonu (Islamic teacher), the Jakarta bureaucrat, the Jakarta noodle vendor, the Minangkabau trader, the Chinese-Indonesian shopkeeper, the Sultan of Yogyakarta, the forest nomad of Kalimantan, soldiers, fishermen, bank managers, bankers, shadow-puppeters, shamans, peddlers, market women, dentists—these are all Indonesians, and our picture of the country must somehow include them all.

Indonesia's music is as diverse as its people. Best known abroad are the Javanese and Balinese orchestras generally called gamelan, which consist largely of gongs and other metallophones, but gamelan is only one aspect (albeit an impressive one) of the whole. Solo and group singing and solo instrumental music (played typically on flute, shawm, plucked or bowed lute, plucked zither, jew's harp, or xylophone) are found everywhere, as are ensembles of mixed instruments and ensembles dominated by instruments of a single type (most commonly flutes, drums, xylophones, zithers, or gongs).

Much of this music may be termed traditional, in the sense that its scales, idioms, and repertoires do not in any obvious way derive from European/American or Middle Eastern (or other foreign) music. On the other hand, some of the most prominent and commercially successful genres of popular music definitely do derive from foreign sources; but since these are sung in Indonesian, disseminated nationwide through 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 Fellows Music of Indonesia series offers a sampling of this tremendous variety. In selecting the music, we are concentrating on genres of especial musical interest and, wherever possible, will present them in some depth, with several examples to illustrate the range of styles and repertoires. 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.
SULAWESI AND ITS MUSIC

Sulawesi, formerly known as Celebes, lies between Borneo to the west and the islands of Maluku ("the Moluccas") to the east. The island consists of four peninsulas extending from a mountainous central hub, on the map it resembles, in the anthropologist Toby Alice Walkman's vivid phrase, "a wind-blown orchid," with the peninsulas as petals. Administratively it is divided into four provinces: Sulawesi Utara (North), Sulawesi Tengah (Central), Sulawesi Tenggara (Southeast), and Sulawesi Selatan (South).

We begin our commentary for this album with an overview of the music of the whole island (mainly "traditional" music, as defined in our introduction), to put the album's selections in context. Our generalizations should be understood as tentative, since no detailed, comprehensive inventories of the island's music have been made, and certain areas of the map are musico-

logical blanks. We draw on our fieldwork for the Smithsonian/ASPI recordings, plus published musico-

logical reports and the remarks on music and dance in ethnographies, but researchers vary greatly in their interests and in the precision and
detail of their musical observations, such may have been familiar to us. We may pass over certain kinds of music that are probably found all over: lullabies; jew's harps; flutes; leg xylophones; etc. played solo to while away lonely hours or in flirtation and courtship. Muslim and Christian religious singing; pop songs and dangdut in Sulawesi languages.

**South Sulawesi**

Of the four provinces, South Sulawesi, covering the southwestern peninsula and a part of the central mountain region, has the largest population and the highest population density. The dominant ethnic group in the province is the Bugis, living mainly in the central part of the peninsula and in the northeast up to the provincial border. The second largest group is the Makasar people (frequently spelled with two s's); whose homeland is the far south of the peninsula, including Ujung Pandang, the port city (formerly called Makasar) that is now the capital of the province. Both the Bugis and the Makasar are fervently Muslim. Smaller Muslim groups in South Sulawesi include the Mandar (on the west coast, north of the Bugis region) and the Kajang (in a hilly area near the southeastern tip).

The Toraja, who live in the mountains in the northern part of the peninsula, stand somewhat apart from the other groups, they are largely Christian, though a substantial part (about 30 percent) of the population is of Chinese heritage. Toraja musical traditions are closely related to those of the Makasar and Bugis, and Toraja music is percussion-dominated ensemble music with or without dance. The ensemble for the Makasar polyrhythmic dance on the present album (tracks 1 and 2) is an example: it features two drums, a gong, and a shawn. Similar ensembles (without the shawn) accompany professional Bugis dancers.

Instrumental music, with or without singing, is also found in the Toraja highlands, in the northern part of the province, and often the manner of performance differs. Stringed instruments played by professional entertainers further south occur among Toraja in ritual ensembles (see, for example, the trio of fiddles playing to avert smallpox on Dana Rappoport's excellent CD of Toraja music, Chant du Monde CNT 2741, or they may be played casually, to amuse the player alone or a few friends close by (Compare, in volume 15, the hard-driving professional Bugis or Makasar kacapi players with the relaxed front-porch kapapi-voice duets of the two Toraja men.)

The drum ensemble played for dancers is also known in the Toraja highlands (without shawn); here again, a southern professional entertainment genre appears among Toraja as an element in a collective ritual, with drummers and dancers drawn from the community. Finally, there is at least one form of music-making that is essentially the same in both regions (though differing in prominence: it is common in the northern part of the province and rare in the south). This is funeral music for funerals and voices. A southern instance of this, from the Kajang, is heard in track 3 of the present album; a similar ensemble found among the Bugis in Sulawesi.

There is no counterpart in the southern part of the peninsula to these polyphonic choral songs. The closest one comes among the Muslim peoples is the basically unison chorus of pahawans, that is, the harmonies that are heard in tracks 1 and 2 for the Bugis polyphonic singing. The Toraja choral singing in this context is more or less the same, but there are slightly different approaches to music. Aside from this, the Toraja polyphonic singing is almost all singing in the north is solo.

A final difference is the prominence of communal round dances among Toraja (and, as we shall see, among many other peoples throughout Sulawesi). Some of these involve choral singing by the dancers. Today the round dance is unknown south of the Toraja highlands, but two Makasar princes studying in Paris in the seventeenth century described it to their tutor, who
published an account of what they told him (Gervaise 1971 [1701]). According to the tutor, they said the round dance was an entertainment for festive days, accompanied by instruments (unspecified), without singing.

Central Sulawesi

The people in the mountains and valleys of Central Sulawesi—formerly included under the umbrella term "Toraja," are now known by their own ethnonyms. Prominent among these groups are the largely Muslim Kai, who live around Palu and along the west coast of the "northern neck" up as far as Tolitoli, and the largely Christian Pamoan, living north and east of Lake Poso in the central hub. Some smaller groups, among them Uma-speakers (heard in track A here) and the Kulosi, inhabit the region south and west of the Palu valley, and others (Wana, Taa) live in the eastern peninsula. Not included in the old designation "Toraja" were the peoples at the far end of the eastern peninsula (Lionang, Banggai), the Mori in the southeastern part of the province, nor the inhabitants of the northern part of the province (Bud, Tolitoli, Tomi, etc.). Thanks to the monumental four-volume ethnographies by Adriani and Knytt (rev. ed. 1950–1951) and by Knytt alone (A. Knytt 1930b), our knowledge of traditional music and dance among the so-called "Toraja" is ample with regard to the contexts and meanings of performance. It is less rich in information about the actual character of the music. We cannot say whether the types of polyphony we find among South Sulawesi Toraja (homophony and drone polyphony) are important here as well. It seems likely that they are. The singing for the round dance recorded in this album (track 6) represents a third type of polyphony, counterpoint, with passages where several parts move more or less independently. In this respect it differs from typical South Sulawesi Toraja singing, but we cannot say how widespread this manner is.

Communal round dances are a primary formal occasion for music-making in most of the province. Some dances have no accompaniment other than singing. Others add to the singing drums or gongs or both (no more than one or two of either). There are also dances accompanied by this instrumentation alone, without singing. The examples described by the Dutch ethnographers (e.g., ence and azen to the Posa region [Adriani and Knytt 1930–1951]; azen in lianggit [A. Knytt 1930b]) are traditionally performed only in conjunction with ritual Among Wana, drums and hanging gongs (one or two, not a gong-chime) accompany shamantic dance and singing (Frederick Kawoda, personal communication; Atkinson 1989).

Still other dances, not reported by the Dutch and possibly dating from later in the century (after 1930), use more melodic instrumental ensembles. At communal celebrations among Kai, dance without singing is accompanied by an ensemble consisting of a melodic gong-row called huhulu, played by women, along with a drum and two hanging gongs, all played by men. (The huhulu is not mentioned at all in A. Knytt 1930b, nor in Knauder, 1927a survey of musical instruments in Sulawesi.) A flute and drum ensemble, ritinggo, accompanying a thanksgiving dance, is reported for the Mori: an ensemble of husuk (plucked lute), drum, and gong accompanying ci-ri, a dance by young women, is reported from Donjo in the far north of the province (References to huhulu, ritinggo, and ci-ri occur in Enskoepedi 1977/1978.) Singing and dancing to the accompaniment of the gombang is found in coastal Muslim communities, as usual with gombang everywhere in Indonesia, the singing is solo, not choral.

In non-dance contexts, a solo instrument (one-stringed bar zither, one- or two-stringed tube zither, spike fiddle, plucked lute) may accompany informal singing. The peculiar buzzing idophones (suggesting, in appearance) bamboo tuning forks are common as instruments for casual music-making throughout Central Sulawesi (indeed, throughout Sulawesi except for the South). Flutes are played for funerals or mourning in some groups in western Central Sulawesi (A. Knytt 1930b) and in the Banggai islands off the eastern peninsula of that province (A. Knytt 1932c).

Southeast Sulawesi

Southeast Sulawesi is the least populous of the provinces. The principal ethnic group, inhabiting most of the peninsula mainland, is the Tolu, with two subgroups, Konawe and Melongau. A strong kingdom—from 1542 a sultanate—existed on Buton (an island off the southern end of the peninsula) until Indonesian independence. Information on the music of Southeast Sulawesi is fragmentary. Judging from the scraps available, the same basic pattern we saw in Central Sulawesi—vocal music primary, instrumental music secondary, round dance important—obtains in the Southeast as well. The most popular dance is the round dance labu. It is typically accompanied by one or more hanging gongs, played non-melodically. Some types of lalu have singing, others do not. A. C. Knytt (1922) reports one form of lalu with a drum and cymbals but no singing, and another with singing but no instruments. Dana Rapoport (1995) observes that lalu today may be danced to local-language popular songs (i.e., pop Kaili); our
guess is that the dancers simply pop a commercial recording into a cassette player.

Aside from the drums and gongs that play for lolo, most instrumental music in Southeast Sulawesi is apparently informal. Gamba music in Muslim communities and the melodic gong ensembles accompanying dance in Buton and Muna are exceptions. One unusual instrument, reported in Sulawesi only from the southeast, deserves special mention. This is the earth zither, played in agricultural rituals; it consists of a single string stretched across a hole in the ground covered with a membrane (Nasihah 1978/1979).

North Sulawesi

From west to east, the principal regions of North Sulawesi are Gorontalo, Balang Mongondow, Minahasa, and Sangi Talaud (named for two island groups north of the main peninsula). In the Dutch time, the “native” inhabitants of North Sulawesi, particularly those adhering to traditional religions, were known by the original- ly derogatory term Alfura (Alfuran, Alfuren, etc.); the same term was also used for the inhabitants of northern and central Maluku. Alfura has since been replaced by individual ethnonyms and toponyms applied without regard to religion: Gorontalo; Mongondow (Balang is the name of the island); and the northern part of Minahasa, comprising the Sulawesi dialect, called Manado Malay after the province’s capital city. Five of these—Tambul, Tompal, Tomang, Tomseu, and Tontembu— are closely related and are termed by linguists the Minahasan languages; the other three are Banut, Ratahan, and Pomesakam. Tomsembun-speakers constitute the largest of the subgroups.

The Gamba and Balang Mongondow regions are strongly Muslim, and the only genre of music we are sure is found in both is dancing and singing to the accompaniment of the gamba flute, associated throughout Indonesia with Islam. Presumably another genre associated with talam—singing to the accompaniment of frame drums (reba)—is also shared. It is definitely found in Gorontalo. Other musical information on Gorontalo is very sparse, and it is only slightly more plentiful for Balang Mongondow. Gong ensembles known as kalilang or kalilang were in the past played in both Minahasa and Balang Mongondow, and probably in Gorontalo as well, but so far as we know they now survive only in Balang Mongondow (tracks 7 and 8). Professional dancing-girls were reported from the courts of local nobility in Gorontalo in the 1870s (Kouders 1927/78); the accompanying music is not specified, but it may have been the sort of drum-dominated ensemble that accompanies Makasae and Bugis professional dancers.

Protestantism penetrated Minahasa and Sangi Talaud very rapidly and thoroughly in the nineteenth century, and much of the traditional culture, including the gong ensemble, was abandoned as a result. Minahasa, in particular, was highly receptive to Dutch influences in the nineteenth century, and two of the most common instrumental ensembles in Minahasa today are essentially European. One of these is an orchestra of xylophones in several octaves playing popular Indonesian and European tunes (in Western harmony); this ensemble, which emerged in the 1930s and 1940s, took over the name kholotan from the older gong ensemble. The other is an outgrowth of the European-style side-blown bamboo flutes introduced into eastern Indonesia by Protestant missionaries to play Christian hymn tunes. (Flute bands playing hymns are found in Christian communities throughout Sulawesi.) In Minahasa, from the 1860s on, bamboo trumpets were added to the church flutes bands; these were followed by bamboo imitations of other European wind instruments, resulting in full “bamboo brass bands.” Subsequently, many ensembles replaced the bamboo imitations with locally made zinc or copper versions. Today, bands with metal instruments are called muah hambu or muah hambu malua (bamboo only); a third variety, adding imitation saxophones to the flutes and metal instruments, is called muah klanter hambu. The repertoire of all these bands consists of hymns, Waltzes, marches, polkas, and popular tunes (Boonzajer 1994).

The music culture of the Minahasa peoples before the coming of Christianity seems close to that of the highland peoples in Central and Southeastern Sulawesi and the northern part of South Sulawesi. Among all of these peoples, choral singing and round dances are or were primary and instrumental music secondary. Three significant differences are: plucked lutes, which apparently spread out from lowland South Sulawesi, do not seem to have reached as far north as Minahasa; intricate drumming for dance, on the order of "pahehna," is not known (the drumming for marigit [track 13] is much simpler and sounds as though it may be European in origin); and the once-widespread melodic gong-row (halilang) of Minahasa, still found in Balang Mongondow and among Ka’ti (a new development there?), is rare further south. As for singing in Minahasa: the elaborate system of five (ritual celebrations) described by early ethnographers has died out, and with it, undoubtedly, forms of singing and other music particular to those occasions. The ethnographers do not tell us what the singing sounded like. The ethnomusicologist Jaap Kunst, probably recounting his observations during his 1932 trip to Sulawesi, wrote (1904/1946) that “exceedingly beautiful and curious polyphonic (four or more parts) communal harvest songs of a primitive sort” were still found “here and there” in Minahasa; but when the MSF team looked for such songs in 1997 we could not find them. The strong old tradition of singing during agricultural work, reported by several ethnographers, still survives, albeit in altered contexts; our Minahasa selections (tracks 9–13) derive from this tradition. Most of the singing in these songs now is in European-influenced harmony; there is no telling how long this has been the case. A few of the songs we recorded show traces of a different, presumably pre-European harmonic practice (tracks 9–11), but none have the four or more parts of Kunst’s description.

This Album

Where volume 15 focused wholly on string music from South Sulawesi, here we sample other kinds of ensembles from North, Central, and South Sulawesi. (We visited Southern Sulawesi and did some interviewing there, but we did not have time to record.) As we have shown in our survey, choral singing is prominent in Sulawesi, and we therefore offer recordings of
REFERENCES, ADDITIONAL BIBLIOGRAPHY, AND RECORDINGS

Smithsonian Folkways has established a Web page for the Music of Indonesia series. You can reach it by going to: [http://www.si.edu/folkways/indonesia.html](http://www.si.edu/folkways/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 18, we have had to take our long list of references out of the booklet and put it on the Web site. The citations remain in the text of this booklet, but the titles they refer to are listed on the Web. Below we provide only a very few titles of particular importance to our commentary. Song texts in the original languages are also posted on the Web site. The references and song texts are also available in hard copy for $2.00 from: SF 40445 Supplemental Notes, Smithsonian Folkways Recordings, 951 E. 17th Plaza, Suite 7300, Smithsonian Institution, MRC 953, Washington, DC 20560-0953, U.S.A.

References

(see Web site)


Recordings

Only a handful of recordings of music from Sulawesi have been published. Volume 15 in the present series features string music from South Sulawesi: Indonésie: Toraja: funérailles et fêtes de félicité (Chant du Monde CNR 274 10705) is an exemplary album by Dana Kauponen on Toraja music, recorded 1991-1994. Music of Sulawesi, Celebes, Indonesia (Folkways Records FT 4351) is a 1973 album by South Sulawesi instrumental music; recorded by Eric and Catherine Crystal; it is available on cassette or special-order CD from Smithsonian Folkways Recordings. Les musiques de Celebes, Indonésie: musiques korafula et bagu (SFPP Société Française de Productions Photographiques) AMP 7 2006 is an LP now out of print, with recordings (1967-1973) and commentary by Jeanine Koals for Toraja and Christian Petras for Bugis. A CD of Makasar music, including paharen, is planned as part of Sutton (forthcoming; cited above). Some "bamboo brass band" music from Minahasa is included in Pioneers of Asia (Pan 2020 CD).

COMMENTARY ON THE SELECTIONS

MAKASAR: PAHAREN

For much of the sixteenth and seventeenth centuries, the "twin kingdoms" of Gowa (Gowa) and Tallo, known to outsiders collectively as Makasar, were the ruling powers of South Sulawesi and "one of the leading maritime powers of the archipelago" (Petras 1966). In 1666 and 1667 the Dutch, in alliance with the Bugis kingdom of Bone, defeated Makasar and dismantled its empire, though the Makasar nobility retained prestige and power within their home territory.

Paharen is believed to have originated as a Makasar court entertainment, danced by the daughters of nobility. At some point—perhaps not until the late colonial period (i.e., ca. 1880-1942)—the dance moved outside the palaces and became an entertainment for ordinary people as well. Abdul Muto Djang Muli, the leader of the village (i.e., non-palace) troupe heard in these recordings, recalls that earlier in his performing career (which began in the late 1960s) paharen was the most popular entertainment for village weddings. Now it has been superseded by other (that is, orkes) bands, a band that plays dangdut), or pop bands, or a single musician with an electric keyboard.

Djang Muli implied that the main reason for the decline in paharen's popularity was that ordinary people could no longer afford it. R. Anderson Sutton, who has studied the situation of paharen and other Makasar music, believes (personal communication) that a more determinative reason is changing audience tastes: paharen is seen as old-fashioned and traditional, orkes and other types of popular music as more...
modern and exciting. But Dg. Mile's troupe and other paharena troupes are still hired for weddings, circumcisions, and the occasion of nazar; fulfilling a vow. (One may make a vow that if some desired event takes place—a recovery from illness, success in finding a job or in some other endeavor—one will sponsor a feast for one's neighbors or the community.) People with aristocratic connections may prefer paharena for its court associations. (Once in Jeneponto a woman told us there would be a traditional wedding, perhansman ali, in her village. We asked whether there would be paharena, and she replied, "No, only nobility [bunga] hire paharena.")

Paharena is a striking combination of energetic, sometimes frenzied drumming and graceful, flowing, extremely slow movements by a corps of dancers. (In earlier times—as recent as the 1930s, when Claire Holt visited Sulawesi [see Holt 1939]—the term "paharena," which in its broadest sense means simply "dancers," could refer to a variety of dances, including some performed by boys, but nowadays the term designates only the dance we describe here.) Part of the task of the dancers is to remain impassive: their movements must not reflect the insistent drumming, they must not make eye contact with spectators, and they must show no reaction to joking and clowning by the musicians, though the audience is in stitches. Several theories of the dance's meaning have been offered (e.g., Magemba 1957; Samaryo 1973). Some have seen it as depicting the Makasar ideal of gender roles, with the male musicians playing flabby, attention-getting technique while the female dancers remain aloof and unmoved. Others have suggested that it represents the Makasar ideal of conduct, regardless of gender: one's faith and determination must be steadfast, unshaken by the temptations and distractions of the world. There is also said to be a mystical dimension to the dance: in some contexts (see Lathief and Sumam 1995).

As we pointed out earlier in this book, dancing accompanied by drumming occurs in many parts of Sulawesi. However, so far as we know, paharena's specific combination of wild drumming and serene dancing (at times "near motionless," Sutton comments) is found not in other regions or ethnic groups, not even among the Baga, the immediate neighbors of the Makasar.

Dg. Mile says there is no significant difference between court and village performances of paharena. The basic instrumentation is the same in both: two two-headed drums, gunungan, positioned horizontally and played with bare hands or with one stick and one hand; a double-reed aerophone, pawi-"pawi"; and a single hanging gong, ileng, or a stack bamboo idiophone, koto-koto, or both. (Two archaic metal percussion instruments, gymbals and a pair of metal rods with spatulate ends, are added in most traditional court performances.) There must be an even number of dancers: in the old days it would be six or eight, but today four is standard. The dancers are always female. In between danced sections, which are accompanied by the drums and other instruments, there are passages of singing by the dancers and by the troupe's male leader (among gurus), accompanied only by the pawi-"pawi".

Paharena is normally performed several times during a night-long festivity. A troupe must have several different paharena in its repertoire, to avoid back-to-back repetition. (Dg. Mile's current troupe knows three: "Samborita, "Iniring Kasu," and Jangang Lea-"lea." Dg. Mile himself knows a fourth, Sawo Reja, but his dancers do not.) The paharena differ in vocal melodies and texts, drumming patterns, and dance movements. Each performance may last anywhere from forty-five minutes to two hours, the dancing may be interspersed with clowning and acrobatics. In between performances the dancers and musicians rest or eat. The final paharena for any occasion is Jangang Lea-"lea" (excerpted here). Dg. Mile told us that in the old days, when a full wedding celebration lasted three days and two nights, Jangang Lea-"lea" was reserved for the last performance on the last night and was not performed on the first night. ( Deleting the daytime portion of a celebration, the instrumental ensemble that accompanies paharena plays at intervals, without dance. This instrumental repertoire is called navang pahala.)

The performers in a paharena troupe are professionals, paid for their work. (Typically, however, they cannot support themselves entirely from performances and must also work as farmers, pedicab drivers, watchmen, small-scale peddlers, etc.) The dancers are usually unmarried teenage girls, and there is a high turnover: paharena brings them before many eyes, and they may quickly find husbands. Dancers are often drawn from the families of the troupe's musicians: in Dg. Mile's troupe, two of the dancers are Dg. Mile's own daughters, and the other two are daughters of the second drummer. Dg. Bombong.

1-2. Jangang Lea-"lea" (parts 3 and 4)
Paharena ensemble of drums, gongs, and singers. The performers are members of Grup Tabing Sulitu, directed by Abdul Muis. Daeng Mile and based in Kecamatan Bontomopo, Kabupaten Bone, near Tabalar, in South Sulawesi.

Tracks 1 and 2 present two consecutive inter-
began in the second segment of the paharena.)

Dg. Mile’s troupe is based in a village and normally performs for village audiences. Dg. Mile, as tailors the length of each performance to the audience and the occasion. For this recording, which was made in a commissioned session, without dance, we asked for a medium-length performance overall and left all other decisions to Dg. Mile. He seemed to have no hesitation as to how to deal with our request. His version of Jang su Leai-lei’ for the recording lasted thirty-three minutes.

In performances with dancers, the drummers normally sit one in front of the other. One drum, attannang, plays basic repeating patterns, which the other drum, apullari, varies and elaborates in a melodic fashion. Apullari’s strokes often interlock with attannang’s to create a composite pattern, as in Balinese drumming; or apullari may impose its own patterns on top of attannang’s. (Sutton [forthcoming] will include a detailed discussion of paharena drumming.) Apullari is usually placed in front of attannang, but for the sake of a better stereo image we asked the drummers to sit side by side. Here the elaborating drum, apullari, played by Dg. Mile, is heard on the left, with attannang, playing basic patterns, on the right.

KAJANG: Basing

The Kajang are a small highland group living in the southeastern corner of the South Sulawesi peninsula. They speak Konjo, a dialect of Makasar (Noorder-Jan 1911). While the Kajang are officially Muslim, there are strong pre-Islamic elements in their religion and social structure (Rössler 1990). The spiritual center of Kajang culture is in Desa Tana Toa, a village of some 3,800 inhabitants, 2,800 of whom live in a special restricted area (kausan) under the authority of the Kajang spiritual leader, the Amma Toa. In the kausan there is a deliberate withdrawal from the temptations of modern life, reminiscent of the Amish in the United States. Some perhaps trivial instances of Kajang conservatism (though they are ones Kajang themselves cite to outsiders) are that even clothing and electricity and bright lights (including flash attachments for cameras) are forbidden.

In our visit to Tana Toa, we recorded three genres of music: songs accompanied on the gambus and dance tunes for hacapi (both are included in volume 15), and basing, the music for funerals and mourning heard here. We recorded basing in a private home outside the kausan, so we did not have to worry about resistance to modern technology. The musicians, all of whom lived in the kausan, were two women, two children (pakelang), and two young men, flutists (papan-sing). We failed to ask them their ages, but our hostess in the village, herself a young woman and, the sister of the Kepala Desa (elected headman), said the younger singer was seventeen and no one in the group was older than twenty-five.

Among Kajang, after a death has occurred, memorial gatherings are held in the house of the deceased every ten days for one hundred days. The music called basing is played at these gatherings. The performers, who are specialists, are paid for their work.

The basing repertoire consists of two types of pieces: happy ones and sad ones. The happy pieces are played to enter the deceased, to divert the bereaved; they are also said to entertain the dead person, who can hear them in the grave. (If, while basing is being played in the house, you go to the gravesite, no matter how far away, you will hear the music there.) The function of the sad pieces was not explained, but we surmise it is to give a voice to grief. After we had made our recordings, there were several occasions when we played them back in order to discuss them with Kajang listeners. Each time, when the two sad pieces heard here were played, one or two listeners who had recently lost a family member were overcome and had to get up and leave the room. The titles of the sad pieces and sad basing repertoire were listed for us. The happy pieces listed were: Atti-ati Raja, Leho-leho, Anamacia, Dondi, and Pola Majong. Some of these titles also occur in repertoires other than basing: Atti-ati Raja and Anamaciaqig, for example, are titles of songs in the repertoire of Makasar popular music (e.g., for los guin and arbes turolo), and Atti-ati Raja is also the title of a Kajang gambus song (see volume 15), but, so far as we could tell, the melodies in these contexts are not the same as those for basing; it appears that only textual formulae (such as the phrase ‘atti’ or attiati-ati) are shared. The sad pieces listed were Rikang and Tempa Sorong, both of which are heard here. (A third title, lio-tyo, was mentioned once as a sad piece but this was not confirmed subsequently.) These are not shared with other ensembles or repertoires. During sad pieces, the guests are silent.

The characteristics that unifies this music is a long, bamboo flute called (like the music itself) basing. A bell made of horn is attached at the distal end of the flute. The instruments we saw measured approximately 69.2 cm in length (61.5 cm for the bamboo tube and another 7.7 cm for the bell) and 2.7 cm in diameter. They have four fingerholes. In construction, basing are common Indonesian ring-flutes: a channel cut into the outer wall of the flute at the proximal (blowing) end, together with an external ring fitted around that end, forms an external duct directing air from the player’s mouth towards the lower edge of the internal orifice. One peculiarity of the Kajang bamboo (attani) basing (or Lavali, flutes) is a secondary ring, farther down the tube, to which the duct-forming ring is tied; this secondary ring does not affect the sound but simply keeps the other ring from being lost. The basing is played using a pungu or two tesu tubes to produce an unbroken stream of sound.

The remarkable blend of flutes and voices we hear in basing is partly achieved by the physical configuration of the ensemble. In performance, the flutists sit side by side, leaning away from each other so the bells of their long flutes can be angled together. The singers, each screening one side of her mouth with her hand and singing in a tiny voice, sit as close together as possible, facing the flutists. The distance between singers and flutists should not be more than one meter.

We mentioned earlier that flutes are associated with funerals and mourning in some other parts of Sulawesi as well as the Kajang territory. A Sa’dan Toraja funeral ensemble of a flutist and two female singers is heard on the Chant da Monde CD (track 9). Although this Toraja marakka music differs from our basing selections in both scale and melody type, the sound texture is very similar.

A final note regarding these basing recordings: mindful of the Kajang prohibitions against electricity and of the serious character of these mourning pieces, we sought the explicit permission of the Amma Toa, the spiritual leader of the Kajang, before publishing them. The Amma Toa’s representative gave us permission but asked that
3. Rikon
4. Tempa Sorong
Basing ensemble of Desa Tana Toa, Kecamatan Kajang, Kabupaten Bulukumba, in South Sulawesi.

Two sad pieces played for mourning. Rikon is performed by a five-flute ensemble (two flutes and two female singers). It is a strophic song in free meter throughout. In this performance, after an introduction by the flutes alone, three strophes are sung and played by the singers and flutes together. The strophes are separated by brief flute interludes that repeat the introductory figure. The singing uses a pentatonic scale of the form (ascending) C Eb F G Bb and on up to C and Eb. (The actual pitch-step is different from this conventional spelling.) The flute uses the same scale, ranging through two octaves (C to C), with Db added as an ornament above the top C. The apparent tonic center of the song is Eb.

Tempa Sorong uses only the flutes, in heterophonic unison, without singing. Our aural impression is that the course of the melody is fixed and known to both flutists; one player does not necessarily be leading the other and signalling which direction to take. The first part of the piece is in free meter, with occasional phrases that seem to establish a pulse then abandon it. There are many recurrent motifs, but the piece is not strophic. Beginning just after 4:50 the proportion of pulsed phrases to free meter reverses, and most of the rest of the piece has a steady pulse. The scale is the same as in Rikon, except that there are two forms of B (Bb and B-natural) in the lower octave, and the tonal center is not clear (to us, at least: except for the flute's top Db, every tone in the scale, in both octaves, is sustained at one point or another).

TORAJA: SIMBONG

The Toraja of the Mamasa region are, we were told there, “one people” with the better-known Toraja in the Sa'dan region further east. The linguist Noordhuyn (1991) considers the Mamasa language a dialect of Sa'dan Toraja.

In Mamasa, simbong is singing for a celebration held in fulfillment of a vow (which among the Makasar is an occasion for pakauren). Dana Rappoport told us (personal communication) that it is also sung in ceremonies “praising a house” and in courtship; we did not hear of these uses in Mamasa, and it may be that they are more common in the Sa'dan region. In Mamasa, simbong is performed by alternating choruses of adult men and women. The men stand on a temporary balcony (tadok puya) built onto the house where the celebration is being held; the men stand on the ground below. Each chorus has a leader, called the tenomuruk. The male singers (and perhaps the women as well, we are not sure) hold rattles called sarro-sarro. These wooden discs to which beaded cords are attached. With a flick of the singer’s wrist the cord strikes the disc. Only a few sarro-sarro were available when we held our impromptu recording session, and they made such a ragged sound that we wondered whether they were essential to the performance; the singers said no, so we asked to record without them.

5. Simbong (excerpt)

Male and female choruses. The singers, from Kampung Bataranah, Desa Balla Satanecek, Kecamatan Mamasa, Kabupaten Polewali Mamasa, in South Sulawesi, are members of Grup Mesakada.

“The two choruses sing essentially the same music, but the men are pitched a fifth below the women. In both groups, a soloist (tomarorode) begins, and then thechorus joins on a drone pitch. In the soloist is this drone pitch, staying mainly a second (major or nearly so) above it but sometimes dropping down to the fourth below. The drone singers maintain a steady beat through dynamic accents in their sustained tone. If we consider the women’s drone pitch C (it is actually C# at the start and wobbles a bit thereafter), the soloist’s pitches are G and Bb below the drone, D (sometimes rather flat) above it, and the drone pitch C. The men have the same drone pitch, transposed down a fifth: drone pitch F; soloist C Eb F G. With regard to texts: the men’s verses answer the women’s. In our recording the verses seem to be a simple conversation or a friendly dialogue, without pointed teasing.

The particular form of drone polyphony heard here, with the soloist weaving tightly around the drone, is heard also on the Chant du Monde CD, in manimbong singing for the bus festival, and in the flute ensembles (suling bonde, suling deata). We have not heard this style elsewhere in Sulawesi, but so few recordings of Sulawesi singing are available that we dare not conclude anything from this. Incidentally, the one vocal selection from Mamasa on the Chant du Monde CD is different, too; its music is the same as in our recording of simbong (except that there is no answering male chorus).

UMA-SPEAKERS: RAE‘GO
Uma is a generally accepted name for the principal language spoken in the mountains of the southern part of Kecamatan Kulawi, Kabupaten Donggala, in western Central Sulawesi. The region where Uma is spoken is drained by the Koro River, known to outsiders as the Larang. Where we recorded, in the eastern part of that region, around Kantewu and Onu, the name for the language is yikaf ‘op (or ‘op), and pipi, ‘op of the Koro, and this term has been generalized by linguists and missionaries to apply to the entire region, its inhabitants, and its language. Several days’ walk further west, however, among the Tobaku, who also live on the slopes of the Koro and speak a dialect of Uma, these generalized senses of Pipikoro are not readily accepted. (This information comes from the anthropologist Lorraine Aragon, by personal communication; see Aragon forthcoming.) The term will be used here only in its geographical sense, and only for the eastern, Kantewu/Onu area.

Uma-speakers are among the groups lumped together as Kachiyon by the Toba in “The Human Toraja.” Aragon reports that many Uma-speakers now use Topumua, “people who speak Uma,” as a name for themselves; in the Pipikoro people may also call themselves Umayo, “Uma people.” Uma-speakers sometimes identify themselves as Kulawi, taking for convenience the name of a larger and better-known neighboring group. Pelras has observed the same phenomenon with Makasar people who describe themselves as Bugs to outsiders, figuring Makasar may be obscure but everyone has heard of Bugs.

To get to Desa Onu, we drove south for three hours from Palu to Gunpu and another half-hour west into the forest, where we were met by
guides with horses. (There are no roads and no telephones in the Pipikoro. Several days earlier, we had asked someone going up the mountain to request that horses be brought down to carry us and our equipment. We didn’t know whether the message had been delivered until we got into the forest on the evening of the second day and found the horses waiting.) The ride up took us eight and a half hours. (People used to the terrain walk up, which is quicker.)

Desa Onu consists of three hamlets (duan): Onu Kilo, Kole, and Porela. Another forty-five-minute walk from Onu, and Porleka another forty-five minutes beyond Kilo. Uma-speakers are largely Christians; the strongest church in the region is the Salvation Army, established in Kan-tewu in 1917.

In reading the ethnographies of Central Sulawesi in the colonial era, one constantly encounters the round dance called raego (or variants of this: regro, rado, etc.). It is reported for the entire "Toraja" region of Central Sulawesi, including the Pipikoro. In those descriptions, raego is said to be performed, always at night, as part of many rituals and celebrations, or just for fun without a formal occasion. Kaudern reports (1927b:384) that when he visited Kulawi in 1918 just after harvest, there was raego once a week in each of the three weak in the village where he stayed, and if, on a given night, no raego was going on there, one need only walk a short distance to a neighboring village to find it.

According to Kaudern, who summarized all of the accounts of raego and other Sulawesi dances available at the time, the defining choreographic feature of raego was that men and unmarried women danced simultaneously but separately. Men might form a circle and women another one inside it; or men and women might group in separate arcs within one circle. After the dance was under way, couples could withdraw from the main circle or circles and form an outer ring (full or partial). In some cases, the men would alternate, but the primary circles or semicircles remained single-sex. Both men and women could dance in single file, each woman gripping the upper arms of the woman in front and each man placing his left hand on the right shoulder of the man in front; or men or women (or both) could face in toward the center of the circle, holding onto the dancer to the left; or the women could dance arm in arm, two or three abreast; or these various styles could be mixed. In the outer ring of couples, a man would pass his left arm around his partner to touch the shoulder of the man to her left. The music for raego was always choral, with no drums, gongs, or other instruments. The dancers, with side and male, all sang, and the men periodically crept in "whooping" (Kaudern’s word) and stamping.

Kaudern distinguished between dances of the raego type and those where men and women danced side by side in the primary circle. This second class he called mahakara, after a Minahasan instance described by the missionary Graafland (1898). The reports of mahakara-type dances in Central Sulawesi are identified by references to "shameless behavior," "wild debauchery," or "sexual orgies" by the dancers. Kaudern did not witness these events himself, and he reports that what seems immoral to a missionary might not seem so to the villagers themselves. Kaudern thinks the dances were connected with a lesser hunt or Fifth Distinction between the raego and mahakara types is not convincing. Kaudern himself saw both configurations in Kulawi raego, and Adriani and Kruyt report some instances of dances identified as raego where men and women dance next to each other (see Kaudern [1927b]:398–399; 418; Aragon suggests (personal communication) that raego circles or semicircles may be single-sex at some times of the year or for certain occasions, and mixed-sex at other times or for other occasions. In any case, Kaudern does not cite any accounts of orgies in connection with any dance called raego, though he does observe, on a trip to Kole, that couples leave the party and disappear in the darkness of the night. Nevertheless, Protestant missionaries generally regarded raego as immoral and heathen.

Missionary opposition to raego is discussed in an article (1906) by Aragon, who argues that raego seemed immoral partly because of the physical contact between male and female dancers in the couples’ circle, and partly because maried man used the dancing as an opportunity to get to know potential second or third wives. (Only unmarried women took part in the dance.) Moreover, even if it did not promote sexual license, it was associated with paean rituals. And not only were the missionaries opposed, but the colonial government, according to Kaudern, considered raego a waste of time and energy, and tried in 1918 to regulate the number of times raego could be held in a community. So far as we know, the government of independent Indonesia has not tried to restrict raego dance under present laws. (By local authorities, not the district or provincial government) in the village where she (later) worked and in most of the larger villages where the Salvation Army was established. Raego did continue to be performed sporadically in remote hamlets. When our MSPI team arrived in Central Sulawesi in 1996, about the only thing we knew we wanted to look for was raego, which we had learned of first through Aragon’s work. We searched for it in the villages up and down the road from Palu to Gintong. But after a while we returned and said that the relatives did not object, because they knew we had scheduled the
The text of this rago' song is appropriate for a funeral. Its refrain, in the esoteric "mushroom language," is Boli rici ronti tali, meaning "give some old clothing [of the deceased] as a remembrance." The songleaders (in our session all men, though female songleaders are mentioned several times in the ethnographies) sang verses in everyday Uma to fit with this line: among them were Isei talonda mompi tali (Every moment I remember), Moront mono monton talina mompi (He [or she] will never come home), and Moronti tali idi (We have lost our relative). The pitches of the song, shown in ascending order and transposed up a fourth to start from C (the lowest tone is actually G), are: C D E G A. The women stay within that ambitus, C to A; the male soloists extend it upward through the octave to D. The apparent tonal center is C.
MONGONDOW: KULINTANG

The gong ensemble of the Mongondow region, the kulintang or kulintang, is sometimes called kulintang bisit, "iron kulintang," to distinguish it from the nationally known Minahasa xylophone ensemble kulintang (or kulintang kuyu, "wooden kulintang"). Minahasa's own gong ensemble, widespread in the second half of the nineteenth century (see Graf and Hassert, 1898), has now disappeared. (It is not mentioned in Kaudern 1927a; was it already obsolete?) An 1839 painting of the instruments accompanying a Minahasa war dance (reproduced in Kaudern [1927b]:455) shows a rack with two rows of five gong-kettles each, like a Javanese bonang, along with two drums, a large hanging gong, and a transverse flute. The ten-kett-
gong row is unknown today anywhere in Sulawesi; all Mongondow gong-tows we have seen or heard of have only five kettles. (The flute in the painting is not the one we recognize; neither some-
dow gong ensembles have flutes.) Overall, the gong ensemble is uncommon in Sulawesi; aside from the Mongondow form and its extinct Minahasa counterpart, the only examples we know are the Kaili kulitula and the dance ensembles reported for Muna and Buton in the Southeast.

The Mongondow kulintang is played for weddings and funerals. Here we give two examples of wedding music, recorded in Lolok, on the north coast, and Tuidu Aog, inland near Kotobago.

7. Toki Hajat Perkawinan (excerpt)

Kulintang ensemble of Desa Tuidu Aog, Kecamatan Pass, Kabupaten Bolango Mongondow, in North Sulawesi.

The musicians are members of the group Maslit Kulintang Molosong, directed by I. A. Dilapangga.

The Lolok musicians said that kulintang plays only for the weddings or funerals of the nobility.

"(We did not hear of this restriction in Tuidu Aog.) The music is the same for both occasions, differ-
ing only in tempo: for funerals the tempo is slow, for weddings it starts slow (though not, in our recollections, as slow as this) and speeds up after a while. The musicians said that, if you heard kulintang from afar, you would not know which occasion it was for until it either sped up or ended without doing so. In this recording, they play at the first wedding tempo, before the speed-up.

The gong-row is played for funerals, one of them with a cracked boss. The two lowest are pitched about a quarter-tone apart: one is slightly below a standard (American) F and the other slightly above it. If, for convenience of compari-
ton, we rename these two F's C5, the tuning is C5 + D (the cracked kettle), then D an octave above, and F above that. The kulintang player obviously enjoys the narrow interval between the bottom kettles; he spends a considerable amount of time near the end of this recording (after ca: 2:45) toying with it.

The other instruments in the ensemble are a hanging gong, bandung, and two drums, gandang. Properly the drums should be two-headed drums, positioned horizontally, but the Lolok group only uses frame drums (rebana or marawas), or, as for this recording, they borrow single-headed drums from Sangir neighbors. In our session, the drummers changed their drums with bare hands and later with a stick in one hand. We thought it better horizontally across the player's lap. "The frames were played in the hanging gong, both of them using only strokes on the boss, without the hunga we heard in Lolok: one was to keep a steady beat, and the other was to play the gong only when the lowest-pitched kulintang kettle was struck. This latter style, geared to the melody rather than to the beat, was preferable, said the kulintang player (clearly the dominant figure in the group). But, to his obvious annoyance, no one seemed able to play it, a few beats, but they could only manage feeble gong-strokes well after he had tapped the low kettle and moved on. For this album we chose one of the recordings where the gong is played in the simpler manner.

MINAHASA: MARANI AND MAENGET

Colonial ethnographers of Minahasa report an elaborate tradition of ritual feasts (fuso) conducted by walian, ritual specialists who in the course of the fuso were possessed by the spirits of gods. A fuso typically culminated in communal singing, dancing, and feasting. The Dutch government and Protestant missionaries together attacked this system and other practices (e.g., headhunting) of the religion that underlay it, and in the early in the twentieth century it was virtually eradicated.

A second traditional system, however, has survived, with alterations, into the present. In the nineteenth century, many agricultural tasks were performed cooperatively by voluntary semi-per-
manent associations called mupalis that operated on a principle of reciprocity, whereby the whole group helped each of its members in rotation. Large mupalis of 40-100 men and women gathered to open a members' fields, plant them, har-
vest them, and so on; these mupalis could also undertake other cooperative projects such as building a house or a road. On the way to the fields or the work site, during the work itself, and on the way home afterwards, the members often sang songs, and in the evenings (after a feast pro-
fessedly prepared by the member benefiting from the work) they would typically entertain themselves with
singing and dancing. Some of the songs were tied to specific agricultural tasks: songs for harvest, for example, would not be sung during weeding or planting. Other songs could be sung at any time. The same was true for bawdy or bawdy (Graaff 1898:1:160-161; Adam 1925:498).

According to Wil Buhghorn (from whose book, Lundsbrodt 1981), the ma pulus work parties when he was young, in the 1930s. He referred to these songs, which are sung in Tombuli, by two Tombuli terms, most frequently marani, occasionally rumani. (These are both verbal forms, from a nominal root rani which we never heard.) Similarly, we never heard the nominal roots engik in Tontembuan or palu in either language. With apologies to readers familiar with Minahasan languages, we use in our commentary only the version of the verbs even when the English syntax makes them function as nouns.) He has formed a group—a ma pulus, in fact—to sing these songs; its members (at least those in our recordings) range in declared age from 26 to 78. It was not clear to us whether the songs were revived by the group or whether they are still in use in the fields. (By now, both could be true; the songs might have been revived and then brought back into being without notice by the members of the group.) The purpose of the group, we gathered, is partly to have fun and partly to perform for the cultural shows and competitions occasionally sponsored by the district or provincial government. Performances are held at members' houses, sometimes with a drummer present. (Drummers are often accompanied a ma pulus on the way to and from work; and cf. maengket.) Some strong drink is always welcome.

In an article on raqei, the missionary ten Kate, based in Central Sulawesi, gives marani as a "Minahassie (T.B.)" [=Tombuli? name for a "raquei"-like dance and says the word means "to make noise" (1915:333). Marani as Bp. Thomas and his singers performed it for us is not as animated as this suggests: it involves none of raquei's whooping, and barely first line of the couplet, then the chorus sings both lines. Track 12 has a peculiarly irregular phrase

9. Esa Na Wia-wia Mokaria
10. Tanumoo
11. Sei Si Maka Leso Ekaria
12. Iwehe (excerpt)

Mixed chorus. Singers of Desa Tarattara Satu, Kecamatan Tomailada, Regency Minahasa, in North Minahasa. The singers are members of Kelompok Marani, directed by Thomas Rotihan.

The marani songs here are associated with specific, agricultural labor. The first three are sung when hoeing the ground after rice seed has been sown: the steady stresses coordinate the workers in the repetitive motion of wielding the hoe. The fourth song is sung when weeding a field; this work is more individual, as squatting workers pull up the weeds within reach, then move to another patch of ground, and it does not invite an invitational rhythm. Distinguish two tonal patterns—two in track 9, three in tracks 10 and 11, four in track 12—and have narrow ranges of, respectively, a minor third, a minor third, a perfect fourth, and a perfect fifth. The choral passages introduce some additional tones and extend the range. The harmonies involve triads in tracks 9 and 11 and thirds in track 12, but only track 12 can be considered "tonal" in the terms of Western music. The harmony of track 9 includes seconds as well as triads, and track 10 moves in open fourths and fifths.

In the first three songs, the singing pattern runs counter to the text. For each text couplet AB, the first line has a down step (S) and the second line has with chorus (C), and then the lines are reversed though the alternation of solo and chorus remains the same: ABBA (text), SCSC (in singers). In track 12, the solo duet sings first line of the couplet, then the chorus sings both lines. Track 12 has a peculiarly irregular phrase
structure. In the first verse, led by Bp. Thomas, the phrase-lengths are 8+8+3+3+4+5, with each beat subdivided in three; in subsequent verses, led by a female duo, the phrase-lengths are 9+9+3+3+4+4. The first verse of the song (not that this has anything to do with Professor Rowling, says, I have a handkerchief I want to give you. Fold it up neatly so that we can be folded together as one.

Maengket. Maengket is now a standardized suite of dances without formal holidays and other big occasions, but one segment of the suite, along with the overall name maengket, originates in agricultural work songs such as the Tombulu marani and the Tonsembon matoke. (The maengket we recorded is sung in Tonsembon. We have heard of Tombulu and Tonseca maengket as well, but all of our own information—as distinguished from what we have gathered from published references—concerns the Tonsembon version.)

The old form of maengket is reported in ethnographies from the colonial era as both a dance performed during ritual harvest celebrations (Schwartz 1907:259-262; Graafland 1898:1227; Wilken 1986:311-314) and a recreational dance done at night after the musapu returns from harvesting the fields (Graafland 1898:1290). Wallun (ritual specialists, i.e., in this context, shamans) were involved when maengket was performed in a harvest musapu, but they had no official role in the recreational performance. The basic song-repertoire for maengket consisted of work songs related specifically to harvest.

The dance formation for the ritual, according to the missionary Wilken, began with a women's semicircle and behind it a concentric men's semicircle, in front of the women were the ritual specialists. The dancers travelled in a broad circle, since the men took longer and faster steps than the women, the men's semicircle would sometimes be dancing opposite the women, at other times behind them or to one side. Graafland (1898:1290n, 297) describes the recreational maengket rather differently in that it can not really be called a dance, since people merely shuffle around in a circle, and some people simply stand. (This sounds rather like the marani group in Taratara.) Wilken, writing of the ritual, says the songs are "musapu." Graafland suggests, however, says the recreational dance that early in the evening the songs are devoted to the harvest festival and to giving thanks to the gods, but things soon change, and the songs become quite "irregular...with vicious consequences."

Although missionaries opposed the ritual aspects of musapu, they apparently tolerated, if not encouraged, the recreational maengket (Henley 1996:133). This must account, at least in part, for its survival into the 1950s, when it was taken up and incorporated into a new performance genre, the modern maengket (sometimes called maengket imbousan to distinguish it from the traditional form).

Maengket today (maengket imbousan) is a suite of three dances with singing, at least the first two of which are loosely based on aspects of traditional Minahas violence. The Tombulu, Tonsembu, and Tonseca versions all share this structure and the same sequence of subjects. The first segment, Ma'owet Kamheru (track 13), derives from maengket harvest celebrations and harvest work songs. The second segment, Marambhok, is based on a round dance of that name that was performed on the occasion of inaugurating a newly built house; it involved strenuous stamping to test the floor. (This was the only context for marambok cited to us. Graafland [1898:1294] says it could be performed on any recreational occasion, though the song texts he quotes all concern a new house. He also remarks that the dance starts decorously but soon becomes extremely rowdy and "unruly," with dancers leaping and rolling up on top of each other.) The final segment of modern maengket is a courtship dance, Lalayaan; we have not been able to find a traditional counterpart of this dance in the older ethnographies.

The first groups to perform modern maengket dances were the early 1950s, after the hardship and turmoil of the Japanese wartime occupation (1942-7945) and the Indonesian Revolution (1945-1949). The earliest groups—sponsored, we were told, by the owners of clove plantations, as a recreational activity for their workers—were based in Tonseca and Tanawangko, and the idea caught on and spread rapidly from there. Soon the cultural department of the government began to sponsor local and regional competition among maengket groups. This effort undoubtedly contributed to the swelling popularity of the genre.

Why did the new maengket become so popular? The interpretation that occurs to us is that it was a demonstration by Minahasans to themselves of the changes in their lives. It proclaimed a new relation to tradition: the maengket groups depicted traditional activities, out of context, instead of just doing them on the appropriate occasions (such as harvest or housewarming). What is perhaps significant is that there was a clear continuity with the past: maengket groups, locally based, were in essence musapu, channelling in a new form the communal energy of traditional associations.

In the 1960s and 1970s maengket is said to have declined in popularity. In the 1980s there was a revival, centered in Kecamatan Sonder, as many as twenty groups (called tumpanan) were active in Sonder in this period. In the 1990s the genre again declined, largely, we were told, because of one of the sons of President Soeharto who regarded himself a monopoly on cloves, bankrupting many local entrepreneurs (potential sponsors of performances) and depressing the economy of the whole region. Nevertheless, a number of maengket groups are still active. They depend upon government commissions, since maengket performances are rare at government events or village festivals.

13. Ma'owet Kamheru Mixed chorus with two drums. Singers of Desa Kiawi Satu, Kecamatan Kawangkoan, Kabupaten Minahas, in North Sulawesi. The singers are members of Maengket Pisok Lengkoan, directed by Elisabeth Piri. Piri is one of the modern maengket suite, depicting a harvest celebration. (Kamerum means "new rice.") The group heard here, Pisok Lengkoan, won first prize in a regional competition in 1987, and has (according to the group) won first or second prize in every competition it has entered since then. The kapel or performance leader for our recording was Elisabeth Piri, who had been part of the prize-winning group forty years before, when she was fifteen years old; several other members from that time were also still in the group when we recorded. According to Samuel Assa, one of the leaders of the group, the songs they use in their maengket today are the same ones they sang in 1937. It is remarkable that they continue to perform them, as we can hear in this recording, with so much energy and commitment.
The members of Pisok Lungko are mostly farmers and laborers. Young, middle-aged, and old people take part. The group performs occasionally in programs organized by the government's Department of Tourism, or other government occasions and celebrations. In 1997, the group was paid Rp 5,000 per person (about US $0.20 at the time) for performances for the Tourism Department. The money was considered the equivalent of a day's work in the fields.

One man insisted to us that a maengkpet group should have twenty-eight dancers (fourteen men and fourteen women), all of whom also sing, plus a director (kapel) and three drummers, but this seems overly precise. (In our session, the group had a variable composition: in addition to the kapel, there were thirty-four dancers at the start, and more later; the three drummers played in Ma'owei Kamberu and Marambah, one in Lalayang.) Men and women alternate in the line of dancers, which moves in a circle. The kapel dancers and the circle are singing with the chorus, directing with hand motions, jumping in to sing if a soloist should falter. The chorus typically sings in three-part, triadic, homorhythmic harmonies, in the same style one might hear in church. The drummers, each using two sticks, mark the beat with simple rhythmic figures, in a manner suggestive of European military drumming. As a traditional housewarming dance, marambah was accompanied by a gong ensemble (kulintang) as well as singing, but gongs never play for maengkpet now.

Semuel Assa says that he took part in developing the set of texts and melodies that Pisok Lungko used in the past and still does today. For the Ma'owei Kamberu section, he and his associates used the melodies and texts of old work songs (he specified matolok, while others mentioned the song-types maranin and manawon as well), arranging them, he said, "in do-re-mi and four [?] parts." He called this process modernisasi. (Thomas Rotikan, presumably speaking of the Tomblubu version of maengkpet, said much the same thing: marani songs were "pretifid" for maengkpet. He used a splendid word for this: dimot-wohan, derived from the Dutch woohn, "pretty.") Other groups may use different melodies, texts, and dance moves, while simply using the songs from the harvest theme. We were told that Pisok Lungkoan knows other songs it could use instead of these, and that a soloist may also start up a song borrowed from another group. Possibly that comment refers to an earlier time when the genre was more lively and more flexible than it is now: the two takes of Ma'owei Kamberu in our recording session were identical in text and music, suggesting that the non-performing version is fixed. But Pisok Lungkoan has definitely used other texts in the past. The anthropologist Meike Schouten, who did research in Klawa in the early 1980s, has presented song texts for maengkpet that she collected from Pisok Lungkoan in 1981. Except for two lines, the Ma'owei Kamberu text of 1981 is wholly different from the one we recorded. (The Marambah and Lalayang texts are substantially the same.)

Semuel Assa told us that Pisok Lungko is determinedly old-fashioned, holding to the traditional round-dance formation, despite an instruction by the Department of Education and Culture that dancers should not turn their backs on the audience. In accordance with this directive, other groups now dance in straight lines or flashy configurations like Garuda wings (the Garuda being a mythical bird used as a national symbol). These groups get more performances, but Pisok Lungkoan refuses on principle to follow suit, and now it is looking to be received (Semuel Assa said) as the one "authentic [asli] Tonongenbom group" left.

RECORDING AND PERFORMANCE DATA

Recorded using a Sony TCD-D10 Pro DAT recorder (backed up with a Denon DTR-80P DAT recorder) and a Sony Ex-AX40 Cassette recorder (cassette was taped twice). Microphones: Sennheiseg MKH-40s, Neumann KM-184s, and Neumann KM-130s. All performances were commissioned for these recordings except track 8.


Track 4 Performers as for track 3, but flutes only heard without singing. Recorded as for track 3.


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PHOTOGRAPHS

Front cover: piano musicians (tracks 3, 4).

Rear cover: right: pianist ensemble (not the one in tracks 1 & 2), playing without dance: (kuning panulang) for a wedding: left top: kulintang player (track 7). Left Bottom: sambong singers (track 3).

Tray: sange' singers/dancers (track 6).

The musicians pictured are the ones in the recordings, except as noted.

CREDITS

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For help in finding artists, working out song texts, and providing information about the music we recorded, we thank Samuel Assa of Kuwai, Thomas Rotikan, Paula Rotikan, and Juliana Tombe, of Taratakara; Nurayia Muslim and Haburudulin Muslim, of Tana Toa; Abdul Munz Dg. Mile, of Kalasaen; and Thomas Dado (Bp. Suliman), the former Kepala Desa of Otu.

For their warm hospitality when we appeared in their villages, sometimes in the middle of the night, we thank the Kepala Desa of Tana Toa, Abdul Khabir Muslim, and his family, especially Nurayia Muslim; and the Kepala Desa of Otu, Antony Uga, and his family.

R. Anderson Sutton advised on paharen and other Malacat matters before the Sulawesi helicopter began. Celia Lowe joined our team for the recordings in North Sulawesi and helped out with everything from asking questions to taking photos to coiling cables. As a reward for making it all the way through these album notes, here's a story. There is an art to coiling microphone cables, if you don't do it right they develop kinks and reverse bends, and later when you want to use them again they tie themselves up in knots. So we always tried to discourage people from helping us pack up after a recording, but sometimes their urge to help was irresistible. After
our maenght recording, someone handed us a fifty-foot cable he had bunched into a clump. We tried to undo it so as to coil it correctly before packing it away, and it promptly snarled itself into spaghetti. Celia, who had just done two years of fieldwork with the "sea nomads" of the Togean Islands, surveyed the tangle and remarked, 'This is not a fishing village.' During the writing of the notes, Lorraine Magan, Wil Burghoorn, David Henley, Dana Rappoport, Mieke Schouten, and R. Anderson Sutton supplied helpful information and materials, answered questions, and offered valuable suggestions, corrections, and clarifications. Kenneth George, Celia Lowe, and Frederick Rawski provided field tapes from their own anthropological research that proved helpful when the introductory overview of the music of Sulawesi was being written.

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FY adds, speaking for himself: Alan Feinstein got me into this; Jennifer Lindsay pulled me out the other side; and my wife and son, Timuk and Ari, supported me throughout, in every way. I can't thank any of them enough.

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MUSIC OF INDONESIA VOL. 18: Sulawesi: Festivals, Funerals, and Work
Liner note supplement 07/04/2008

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

Track List
1. Jangang Lea'-lea'
2. Janjang Lea'-lea'
3. Rikong
4. Tempa Sorong
5. Simbong
6. Raego'
7. Toki Hajat Perkawinan
8. Toki Hajat
9. Esa Na Wia-wia Mokaria
10. Tanumo
11. Sei Si Maka Leso Ekaria
12. Ivehe
13. Ma'owei Kameru

References for Volumes 15 & 18
Series editor Philip Yampolsky compiled an extensive, three-part bibliography for this volume. Part I provides the references that were cited in the published text but could not be included for reasons of space. In Part II, he adds some further references that were not cited in the text but are relevant to the topics discussed there and in volume 15. Part III consists of additional references, added after the compilation of biographies I and II. The bibliography is found later in this document.

For more on Sulawesi, see MUSIC OF INDONESIA, VOL. 15: South Sulawesi Strings
MUSIC OF INDONESIA VOL. 18: Sulawesi: Festivals, Funerals, and Work

Recorded, compiled, and annotated by Philip Yampolsky. 32-page booklet with map. 73 minutes. SFW 40445 (1999)

This file provides transcriptions (and some translations) of the texts sung in Volume 18 of the 20-volume *Music of Indonesia* series published by Smithsonian Folkways Recordings:

In addition to song texts, we include a few small addenda and corrections, and we provide the references that were cited in the published text but could not be included there for reasons of space. At the end of the list of references we add some further references that were not cited in the text but are relevant to the topics discussed there and in volume 15.

**Tracks 1 & 2. Jangang Lea’-lea’, parts 3 and 4**

*Text of track 1 (vocables omitted):*

Tamanrunanna [mo bedeng??]
Leko’ kayu mammoterang

*Text of track 2 (vocables omitted):*

Iyarakkang jinjo bedeng
Nia ero’ tallung bangngi

Note: the text here—aside from the words shown in brackets above—was written down by Abdul Muin Daeng Mile for me, and the text as he wrote it is indeed audible. He gets it out of the way quickly, and the rest of the vocal in each track is just vocables.

The first word of track 1, *tamanrunanna*, was incorrectly shown in the published commentary as *tamanrunna*, with one syllable omitted. As for the words *mo bedeng*, shown in brackets in the text for track 1: I believe I hear them, although Dg. Mile did not write them. Knowing scarcely a word of Bahasa Makasar, but emboldened by the presence of *bedeng* in the written text of the first line of track 2, I offer them tentatively, allowing for the possibility that they are vocables and not part of the basic text, or that they are some other words, not spelt this way at all. — Philip Yampolsky

**Track 3. Rikong**
*Translation (from Bahasa Konjo) & translation by Baharuddin Muslim and Nurcaya Muslim.*

1. Lampa kunnikisse’ mae
manningara tamboritta
naungki je’ne’
natania turungenta
alla rikong

Pergi kita ke sini lagi
menengadah pada suatu tempat
turun ke air
bukan kita yang dikhususkan
2. Tallomonaka nisa’ring kapa’mae’ tea tappu’ urang siana’ tea nisolang-solangi alla rikong
Bukannya karena persaudaraan yang tak akan putus teman saudara jangan dirusak [=dinodai]

3. Punna rie’ angen battu teako ta’bangka-bangka pasanna jintu russana’ bella kamponna alla rikong
Kalau ada angin datang janganlah kamu terkejut hanya pesannya datang dari [temanmu yang] jauh

[Note: I am unable to connect this transcribed text with the sound, though I think I may hear alla rikong at the end of each verse. —PY]

Track 5. Simbong
Transcription (from Bahasa Toraja) & translation by A. Halilintar Lathief.

Note: track 5 begins after the third men’s verse, and fades out after the beginning of the sixth women’s verse. The text here shows all the verses sung in the unedited recording.

1. Women: Masaemi sikikuwa masaemi siki kekidempa sola torro kekidempa sola
Sudah lama kami idam-idamkan kalau boleh kita serumah

1. Men: Paillangkan simbolommu paillangkan simbo tantannike’ mammallikko tantannike’ mamma
Simpan dalam sanggulmu jika rindu bukalah rambut itu

2. Women: O le dikuan Ambek to Pongko dikuan Ambek to oo gayale bulawan oo gayale bula
Seperti Ambek orang Pongko keris bertata emas

2. Men: Kekimanik oran-oran kekimanik oran angki illallang kollongmu angki illallang ko Andaikan kami bagai kalung melingkar pada leher

3. Women: O le paiyaokan talimmu
Letakkanlah kopi pada topimu
paiyaokan ta
o le ammu ondo-ondo ankan
ammu ondo-ondo
dan bergembiralah menari-nari

3. **Men:**
Kaloek dau mamallai
kaloe kau ma
indek siamokan kamik
indek siamokan
[Burung] kaloek jangan rindu
kami ada di sini

**[Track 5 begins here]**

4. **Women:**
O le garagang ponto lolakan
garagang ponto lo
o le dikuam Ambek to Pongko
dikuam Ambek to
Buatlah kami bagi gelang lola
bagai Ambek orang Pongko

4. **Men:**
Dondon bulan mokomai
dondon bulan mo
angki timang bintoengko
angki timang binto
Jatuhlah bagi rembulan
kami tadah bagi bintang

5. **Women:**
Oi sompokan antalaomo
sompokan antala
o le lutama Bambana Batu
lutama Bambana
Usunglah kami bila berangkat
masuk ke [kampung] Bambana Batu

5. **Men:**
Liling gongga talama
liling gongga tala
Mari kita berkeliling
[last two lines not sung; cf. men's verse 7] ---

6. **Women:**
Purak tarik batattana
purak tarik bata
o le taola mallai bongngi
taola mallai
Jalan kayu telah dibersihkan
kita berjalan malam

6. **Men:**
Losso pole inawangki
losso pole ina
nalambi pappura ingki
nalambi pappura
Kami telah bahagia
cita-cita telah tercapai

7. **Women:**
lamo antalaomo
Mari kita berangkat
iamoa antala
o le lutama Bambana Batu masuk ke [kampung] Bambana Batu
lutama Bambana

7. Men:
Liling gongga talaona Mari kita berkeliling
liling gongga tala
lusau Bambana Pongko masuk ke [kampung] Bambana Pongko
lusau Bambana

Track 6. Raego’
*Transcription (from Bahasa Rumoe and Uma) & translation (into Indonesian) by Thomas Dado (Bapak Suliman).*

The refrain of the song is a sentence in Rumoe, the “mushroom language”: *Boli risei ronto tali*. Thomas Dado (Bapak Suliman), the former Kepala Desa of Onu, wrote out a translation of this line in everyday Bahasa Uma, but unfortunately we cannot read the first word of his translation. It might be *turika: Turika [?] ronto na kupososora*. He further translated it into Indonesian: *Berikan pakaian bekas menjadi kenang-kenangan*, and we translate that into English as: “Give some old clothing [of the deceased] as a remembrance.”

Each choral statement of the refrain is preceded by a solo sung in Bahasa Uma. The solo lines are shown below. Each one is answered by the refrain.

1. Seina tagolinda mompai boli… The event that happened…
2. Isei tulounda mompai talie… I recall it every moment…
3. Moronto morontomo talina mompai… Never again will the deceased come home…
4. Tabolohi tabolihi lounda mompai… Put something away as a memento…
5. Risei moompi… We join together as a family…
6. Morontomi tali idei… Our family has lost someone…
7. Hirei rauli ta… It was said there is a memento here…
8. Hangkale damole ta… There is nothing we can do…

9–12. Marani songs *(approximate texts)*

*Note: these texts are highly unreliable! The problem is this: after our recording, the director of the singers, Thomas Rotikan, wrote down a number of the texts for us, and his daughter, Paula Rotikan, wrote down some others. But Thomas Rotikan tended to write whole lines of songs as one long word, which, not knowing Bahasa Tombulu, I could not break down into component parts; and I had difficulty in reading the handwriting of both father and daughter. If I had been able to bring some knowledge of the language to bear I could probably have deciphered the handwriting. As it was, I worked with Paula Rotikan on both sets of texts, trying to determine what the letters were, but I am not certain that I got them all correctly. In particular, there is a*
phoneme in Tombulu—to me it sounds like z—that was variously written as s, r, and z. (The word I have written as marani, on the advice of specialists who said z is rare or nonexistent in Minahasa languages, sounds to me like mazani.) I also had trouble distinguishing between the written forms of a and o, and between u, m, and n. What’s more, there were (as of course often happens) some clear discrepancies between what was written and what was actually sung. Paula and I tried to work out the actual sung texts.

Thus the versions here are the result of my attempts to read (in consultation with Paula Rotikan) the texts handwritten by Thomas and Paula Rotikan, combined with Paula’s and my efforts to amend the written texts to match the recorded singing. That’s too many editors for one set of lyrics—especially when one editor is not competent in the primary language, and the others are not trained in the conventions of transcription. I was tempted to simply suppress these flawed texts, but eventually I decided that a specialist in Tombulu might be able to make something out of them. If a specialist will send me corrections, I will post them here and gladly throw out the garble that is all I can offer at the moment.

9. *Esa na wia-wia mokaria* (text provided by Thomas Rotikan)

Solo: Esanawiawiamokaria  
Chorus: Epelengsetiro tumarendem  
Solo: Epelengsetiro tumarendem  
Chorus: Esanawiawiamokaria  

Solo: Esangalian neni komokan  
Chorus: Ekaria reiwerenanla  
Solo: Ekaria reiwerenanla  
Chorus: Esangalian neni komokan  

Solo: Ewisa alinampangnganume  
Chorus: Katuu reitinemboname  
Solo: Katuu reitinemboname  
Chorus: Ewisa alinampangnganume  

Solo: Limampang kantaremekaria  
Chorus: Ewanantoro ambalenera  
Solo: Ewanantoro ambalenera  
Chorus: Limampang kantaremekaria  

Solo: Okewurkampe ondanokaria  
Chorus: Elinampangan nemahkaria  
Solo: Elinampangan nemahkaria  
Chorus: Okewurkampe ondanokaria  

[in Thomas Rotikan’s handwritten text, but not sung in this performance:]

Esalumampalampang lakaria  
Eseroyor elarasakenwe  

Elumampangngi mboondo kariya
10. **Tanumo** (text provided by Thomas Rotikan)

Solo:    Tanumo kuana wia niko  
Chorus:  Samapontolo nikamumo zua  
Solo:    Samapontolo nikamumo zua  
Chorus:  Tanumo kuana wia niko  

Solo:    Kinuramumo aku endoone  
Chorus:  Endeimo maliuwzia niko  
Solo:    Endeimo maliuwzia niko  
Chorus:  Kinuramumo aku endoone  

Solo:    Sasiroyor sa lumangkoyyo  
Chorus:  Katengkar ate nemamuley  
Solo:    Katengkar ate nemamuley  
Chorus:  Sasiroyor sa lumangkoyyo  

11. **Sei si maka leso ekaria** (text provided by Paula Rotikan)

*Each verse sung twice:*

Solo:    Sei si maka leso ekaria  
Chorus:  Memayaze wana sendangan  
Solo:    Memayaze wana sendangan  
Chorus:  Sei si maka leso ekaria  

Solo:    Leso ni kanaramen ekaria  
Chorus:  Ni pasigi umbalenera  
Solo:    Ni pasigi umbalenera  
Chorus:  Leso ni kanaramen ekaria  

12. **Iwehe** (text provided by Paula Rotikan)

*Each line below is sung first as a solo or duet, then repeated by chorus, which adds a closing phrase, O royoz endo e zoe.*

Iwehe momaniko uleso wo lepetena  
Lepeten malualus si royoz wo iraraaten  
Salamo katu ni ko ya nimanaram si leos uman  
Lamokan manaramlah wana sitoyo genang-genangen  
Mahasaasaranlah kamu zua seinolatan  
Sei sinimalewo wana ni mengasangasaran
13. **Maengket: Ma’owiei kamberu**

*Basic text (in Bahasa Tontemboan) provided by Semuel Assa; text-flow markings added by PY.*

Winoilan — Oweica
Turuanai lalan karondoran — Oweica
Tayang waya sekaengko-engkolan — Oweica

E mone se-mangale-ngalei wene — Oweica
O Empung Renga-rengan maturu lalan karondoran — Oweica (2x)
Kamangenai se-mangale-ngalei wene — Oweica (2x)

Waya si Opo empangaleyane kamberu owei (2x)
Opo Wailan makakolano imbene owei (2x)
[line missing] (2x)
Pangaleyen imbene imbuena kamberu owei (2x)

O Winoilane oweye
Kamberu Wailane oweye
O Winoilane oweye
Kamberu Wailane oweye

Opo e kamberu weana — oweye
Waya mangale-ngalei — oweye
Waya mangalei — kamberu owei
Sendo-sendotai — kamberu owei
Wue-wuenai — kamberu owei
Wailan i combak-e — kamberu owei
Waya kumombok-kombak — kamberu owei

Kamberu Wailan kamberu oweye (4x)

Sa maupu imbene kamberu, tiyo paento-entosan kamberu owei (2x)
Sa maupu imbene kamberu, tiyo palenge-lenge en kamberu owei (2x)

Sumempu-sempung waya asi Opo Wailan oweye kamberu oweye (4x)

Si Opo rumekos sumesempung imbene-e owei kamberu (2x)
Tembonai wene kamberu malewuo bene-e owei kamberu (2x)
Wailan paregesan rongkoranai wuena owei kamberu (2x)

Oweyen bene e kamberu e waya si Opo o Wailane (2x)
Kamangenai semangale-ngalei wene waya si Opo o Wailane (2x)

Kekekow e kamberu — Waya kumalekew imbene kamberu
O ya wene sapa sipangaleian — Yande pangaleian kawayaan bene

Wene rendang — wene pondos owei
Wene kulo — wene sumando owei
Wene ruwaticanai — paloyanai owei
Raitoro — wo paentosen owei.
ADDENDA AND CORRECTIONS

1. The first word of the text of Jangang lea’-lea’ part 3 (track 1) is tamanrunanna, not tamanrunna.

2. The name of the “mushroom language” in which the basic texts of raego’ are sung (see track 6) is Rumoe.

3. The description of the singing-plan for track 12 should be revised. The text is not really in couplets. Instead (as shown above) it consists of single lines that are sung first as a solo or duet and then repeated by the chorus, which adds a closing phrase. Note also that the spelling of the title should be Iwehe, not Ivehe as in the published version.

REFERENCES CITED IN THE PUBLISHED COMMENTARY FOR VOLUME 18

In Part I of this bibliography, the series editor provides the references that were cited in the published text but could not be included for reasons of space. In Part II, he adds some further references that were not cited in the text but are relevant to the topics discussed there and in volume 15. Part III consists of additional references, added after the compilation of biographies I and II. All three were compiled by Philip Yampolsky.

References Part I: Cited in the published text


Note: Two Indonesian translations of Graafland have been published, both using as their source the first Dutch edition (Rotterdam: M. Wyt & Zonen, 1867–1869). They are:


———. Games and dances in Celebes. (Ethnographical studies in Celebes: Results of the Author’s Expedition to Celebes, 1917–1920, 4.) [Göteborg: Elanders Boktrykeri, 1927?b].


Concerns the people called Kajang in volumes 15 and 18.


This is a slightly abridged version of Bab I (pp.5-36) of [Sumarjo L.E., et al.], *Beberapa catatan musik dan tari daerah Bugis dan Nias.* [Jakarta]: Proyek Inventarisasi dan Dokumentasi Kebudayaan Nasional, Direktorat Jendral Kebudayaan, 1972. Note the two spellings of the author’s name, and the disappearance of et al.


**Part II: Additional references not cited in vol. 18 (including references from vol. 15):**


Concerns dero.


Concerns Central Sulawesi.


Concerns the history of the Salvation Army in Central Sulawesi.


Kiem, Christian. “Minahasan festive life in the context of generational change.” In: Helmut Buchholt and Ulrich Mai, eds. *Continuity, change and aspirations: social and cultural life*


Part III: Additional References Cited:


———. Games and dances in Celebes. (Ethnographical studies in Celebes: Results of the Author's Expedition to Celebes, 1917–1920, 4.) [Göteborg: Elanders Boktrykeri, 1927?b].


———. "De pilogot der Banggaiers en hun priesters." Mensch en Maatschappij 8:114–135, 1932b.


This is a slightly abridged version of Bab I (pp.5-36) of [Sumarjo L.E., et al.], Beberapa catatan musik dan tari daerah Bugis dan Nias. [Jakarta]: Proyek Inventarisasi dan Dokumentasi Kebudayaan Nasional, Direktorat Jendral Kebudayaan, 1972.  Note the two spellings of the author's name, and the disappearance of et al.


