

# Earth Music

Imported & Domestic Recordings of Music from Asia • Africa • Oceania • The Americas • Europe

P.O. Box 2103 • Norwalk, Connecticut 06852 U.S.A.

## INDONESIAN CASSETTE OFFERING

Few listeners outside (or even inside) Indonesia are aware of the extraordinary diversity of Indonesia's music. Of the hundreds of distinct national, regional, and ethnic styles and genres, only a handful are represented on phonograph records. While some of the rest are not recorded at all, many others are-- but only on cassette tapes produced in Indonesia for local markets.

These domestic cassettes are invaluable for ethnomusicologists and for anyone who wants to know more of Indonesian music than the Western record companies tell him. But unfortunately they are often extremely difficult to obtain-- not only in the U.S. (naturally enough), but also in Indonesia, where they frequently are distributed only in their home region and nowhere else. A full selection of cassettes of the music of Banyuwangi, for instance, is available solely in Banyuwangi itself, at the eastern end of Java; a fraction of the full selection is sold in Surabaya, and even less in Jakarta or anywhere else. For Madurese tapes, one must go first to Surabaya, for the violent West Madurese style, and then another four hours to the east, to Sumenep (or else to certain towns in East Java, such as Situbondo), for the quieter eastern style; Sumenep-style tapes are not sold in Surabaya, nor vice versa. Karo tapes are sold only in North Sumatra; Mandar tapes only in South Sulawesi; and so on.

Earth Music, of which I am director, is devoted to providing recordings of the musics of the world to scholars and listeners. Although Earth Music tries to cover the whole world, my own primary research interest is Indonesia, and in the course of five years of research and teaching in Indonesia I have tried to work out ways to make Indonesian domestic cassettes available in the U.S. Eventually I decided on a three-fold approach for Earth Music's offering:

- (1) a selection of single tapes for persons interested in specific Indonesian (and, in two cases, Malaysian) genres;
- (2) anthologies or packages of 6-10 cassettes covering particular geographic areas and style groupings; and
- (3) library collections surveying the whole range of Indonesian music as represented on domestic cassettes.

Philip Yampolsky

### JAVA PACKAGE

Ten surprises for those who so far know only the art musics of Central Java and Sunda.

#### GAMBANG KROMONG Jakarta

A genre associated with the peranakan (Indonesia-born) Chinese. The music mixes Chinese, European, and Indonesian elements. Instruments: Chinese fiddle and transverse flute; European trumpet; gambang (xylophone), kromong (gong-chime), and Sundanese drums and gongs. Singers are often present in the ensemble, though not on this tape.

#### TANJI Jakarta/Sunda

Another hybrid: Sundanese music, performed by an ensemble of female singer, clarinet, 3 trombones (or 2 trombones and 1 euphonium?), and Sundanese drums and gongs. The problem of finding Sundanese roles for the brass is solved by treating them like rhythm instruments.

#### JAIPONGAN Sunda

A Sundanese dance form, developed in the 1970s, with very prominent drumming. Female singer, rebab, sarons, Sundanese drums and gongs.

#### AJENG Sunda

A small Sundanese village gamelan, with shawm. No vocal. At times this sounds surprisingly like certain old types of Balinese music (e.g. Luang).

#### KLININGAN Cirebon

Gamelan music in the distinctive Cirebon style, with prominent suling and no rebab. The pesindhen (female singer) is Dariah.

#### CALUNG Banyumas

Pesindhen, bamboo xylophones, "blown gong," and drum.

#### TAYUBAN East Java

Music for the tayuban, a dance-party in which a female singer-dancer dances with the male guests, accompanied by gamelan. Tayuban is popular throughout Central and East Java (except in the areas dominated by the court culture), and tapes are often identified as presenting the tayuban style of a particular city--here that of Lumajang. Dialogue sets the scene of a tayuban in progress.

#### PANGGILAN (also called ANDONGAN) Madura

Music for the West Madurese form of tayuban. A very different style: the singers are men dressed as women and screaming in what seems to be a wild parody of the female voice. The accompaniment is gamelan, except for an occasional song using saruni (shawm), drums and gongs. The tape begins with a long introductory piece and then becomes a series of short dances. Spoken comments again set the scene.

#### GIRO / TAYUBAN Madura

West Madurese gamelan music. Giro is an instrumental overture to a tayuban or other performance; the drum is played with a stick, and there is no singing. Side A of this tape is devoted to Giro, Side B to Madurese tayuban music, with male pesindhen. The pieces on Side B are long ones, like the introductory piece on the Panggilan tape.

#### GANDRUNG Banyuwangi

Another form of dance-party, resembling tayuban but more restrained and with a strong ritual component. Ensemble: female singer, male "praiser," violin (one in cassette recordings, two in live performance), drums, gongs, and triangle. The gandrung (singer-dancer) here is Tatik.

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## NORTH SUMATRA PACKAGE

Traditional music from six ethnic groups in the provinces of Aceh and North Sumatra. 8 cassettes.

### LAGU MELAYU ASLI Ethnic group: Melayu

Sung by Nur Ainun, the foremost traditional Melayu singer today. Instruments: violin, accordion, guitar, bass, frame drum (gendang Melayu). Persons interested in this genre should note also the Ghazal tape from Malaysia, listed in Single Tapes--several Lagu Melayu Asli are performed on that tape in Ghazal style.

### GONRANG SIPITU-PITU Ethnic group: Simalungun

Ceremonial music for an ensemble of 7 tuned drums (one is not played), sarune (shawm), and gongs.

### GONRANG SIDUA-DUA Ethnic group: Simalungun

Ceremonial and entertainment music. 2 drums, sarune, gongs.

### GONDANG BOLON Ethnic group: Batak Toba

Ceremonial and entertainment music. 6 tuned drums, sarune, gongs.

### GONDANG HASAPI Ethnic group: Batak Toba

This ensemble shares the repertoire of Gondang Bolon. Sarune, flute, xylophone, 2 plucked lutes (hasapi), small idiophone.

### GENDANG ADAT Ethnic group: Karo

Ceremonial and entertainment music. Tiny shawm, 2 tiny drums, 2 gongs.

### SEUDATI Ethnic group: Aceh

Songs on Islamic and social themes, sung by male soloists and chorus, with body percussion.

### ENDE-ENDE Ethnic group: Mandailing

Traditional songs and song-types (Onang-onang, Sitogol, Ijom-ijom, Ile-ile, etc.). Male singer, flute, 2 drums, cymbals, gongs.

## BALI PACKAGE

An anthology of major ensembles and styles of Balinese music. 10 cassettes.

### GENDER WAYANG Tunjuk, Tabanan

An ensemble of four keyed metallophones. 5-tone slendro. (Aneka 198)

### GONG GEDE Sulahan, Bangli

A true Gong Gedé, enormous and rare, not the modern Gong. 5-tone pelog. (Bali Stereo 421)

### GONG LELAMBATAN Pangkung, Pejaten

A modern Gong playing in the traditional style (lelambatan) appropriate for temple festivals. 5-tone pelog. (Aneka 213)

### KREASI GONG

A sampler of Gong ensembles from all over Bali, playing modern (kebyar) pieces. 5-tone pelog. (Aneka 292)

### SEMAR PEGULINGAN Binoh

This is actually a Pelèngan ensemble (there is no trompong) that has revived a number of old and unusual pieces. 5-tone pelog. (Aneka 471)

### GONG SULING Abasan, Sangsit

An ensemble primarily of flutes, playing an adaptation of Gong style. 5-tone pelog. (Bali Stereo 260)

### ANGKLUNG LELAMBATAN Kamasan, Klungkung

4-tone slendro gamelan, playing traditional pieces (lelambatan). (Bali Stereo 292)

### JOGED BUMBUNG Sidan, Gianyar

Entertainment music. Bamboo xylophones with flutes and drums. 5-tone slendro. (Bali Stereo 442)

### JEGOG Dewasana, Negara

Bamboo ensemble with drums, from West Bali. 4-tone tuning. (Bali Stereo 300)

### GAMBANG Bedhe, Tabanan

An archaic ensemble played for funerals. 4 xylophones and 2 metallophones. 7-tone tuning. (Aneka 410)

NATIONAL MUSIC PACKAGE

A sampler of eight styles, religious and secular, that are widespread throughout Indonesia and are not tied to a particular region or ethnic group. Six cassettes.

**DIKIR** Syarifal Anam Rabana (North Sumatra)

Singing in praise of the Prophet. Male singers in alternation, 2 rabana (frame drums).

**BARZANJI - MARHABAN / QASIDAH ASLI** Majlis Marhaban Al Fityan (North Sumatra)

Barzanji is the name given to a poem by the 17th-century Arab poet Sayyid Ja'far al-Barzanji, recounting the life of the Prophet. Portions of the poem are sung in Indonesia by religious study-groups on Thursday nights and at celebrations of Muhammad's birthday, and also for domestic celebrations: weddings, circumcisions, and the giving of a child's name. Marhaban is the term for a group of strophic fixed-meter songs inserted into the Barzanji. / Qasidah Asli is basically Arabic classical music. Side B of the tape contains two poems sung solo and two in which the singer alternates with or is accompanied by ud.

**QASIDAH MODEREN / GAMBUS** Nasyida Ria (Semarang) / Orkes Gambus El Mira

Qasidah Moderen are usually songs on Islamic themes sung by female soloist and chorus backed by pop/rock instrumentation. The arrangements often tend towards Dangdut (see below), though there is relatively little Dangdut on this tape. This performance is in fact rather conservative, with most of the songs in Arabic and with quasi-Arabic drumming rather than Dangdut drumming. / Gambus is generally more explicitly Arabic in style than Qasidah. The ensemble usually includes an ud and a bowed string group.

**DANGDUT** Rhoma Irama: Super Top Hit Soneta, Vol. 4

Dangdut combines tunes in the style of Indian film music with rock instrumentation, substituting tabla-like drums for the trap set. The lyrics often have an element of social protest, and the genre is strongly identified with Islam. Rhoma Irama is the preeminent star of Dangdut. This tape contains several of his well-known songs: *Hak Azasi, Rupiah, Kelana, 135 Juta*.

**POP** Vina Panduwinata: Citra Ceria

Vina's perky style startled and delighted people used to the normal run of weepy pop singers. Well produced. An enjoyable tape if you don't hate it on principle.

**KRONCONG** Kroncong orchestras of Studio RRI Jakarta and Studio RRI Surakarta

Basic ensemble: solo singer (male or female), violin, flute, guitar, ukelele, mandolin, string bass, plucked cello.

SINGLE TAPES

**TEMBANG SUNDA** (vocal, plucked zithers, flute or rebab) Nunggelis. Imas Permas Sutarno, singer. Pub.: Hidayat. Panjileukan. Euis Komariah, singer. Pub.: Jugala.

**KECAPI SULING** (2 zithers, flute)

Landangan. Tuning: Pelog, sorog. Pub.: Hidayat. Karatonan. Tuning: Sorog. Pub.: Hidayat.

**GAMELAN DEGUNG**

Arum Bandung. Euis Komariah, singer. Pub.: Hidayat.

**CENTRAL JAVANESE GAMELAN**

**Lobong.** Performers: Musicians of RRI Solo. Pieces: Lobong/Kembang Pepes, Sumpyar/Palaran. Kusuma KGD 003.  
**Lobaningrat.** Performers: Musicians of RRI Solo. Pieces: Lobaningrat/Sri Yatno/Ayak-ayakan Panjang Mas/Palaran. Kusuma KGD 012.  
**Bondhan Kinanthi.** Performers: Musicians of the Mangkunegaran Palace, Solo. Pieces: Lengen Gita, Bondhan Kinanthi/Semang, Puspanjala, Sunggeng/Subasiti. Lokananta ACD 164.

**GANDRUNG BANYUWANGI**

Gandrung Jogèdan. Singer: Sugiati. Jogèdan repertoire. Pub.: Ria. Glepung Sawi. Singer: Temu. Repèn repertoire. Pub.: Ria.

**MALAYSIA**

**Ghazal.** A popular form, sharing some repertoire with Lagu Melayu Asli (see comment under North Sumatra Package). Warnada WA 104.  
**Kompang.** A demonstration of four styles of playing for kompang (frame drum) ensemble. Warnada WA 133.

LIBRARY COLLECTIONS

These extensive collections contain 200 commercial cassettes. They include examples of nearly every important genre of Indonesian music, traditional and popular, that was available on commercial cassette at the time of and in the places of my research. (The collections reach from Aceh to Maluku and Lombok. Areas to the east of that are not covered.) Where possible and appropriate I have included multiple examples of a single genre, in order to contrast different performing groups or substyles, or simply to give a fuller sampling of the genre. For the most part I have avoided theater forms, since the multi-volume sets would swell the collections unmanageably.

It must be pointed out that the collections are constrained by the commercial realities of Indonesian publishing: some islands and ethnic groups are better represented than others, and many are not represented at all. The same is true of genres: publishers issue the genres they think will sell. Hundreds of Javanese gamelan titles have been published, but, so far as I know, only eleven titles of music and theater for the whole of Kalimantan.

The structure of the collections is shown on the next pages. A listing of the tapes and identification of their genres, performers, and provenience comes with each collection.

WEST JAVA (37 tapes)

- 5 Jakarta
  - 4 Gambang Kromong
  - 3 Jakarta Chinese
  - 1 Betawi
  - 1 Tanjati
- 27 Sunda
  - 3 Kliningan
  - 3 Jaipongan
  - 1 Ketuk Tilu
  - 1 Celempungan with "biola maut"
  - 1 Pencia
  - 1 Calung
  - 2 Gamelan Ajeng
  - 1 Kreasi Baru (compositions by Mang Koko)
  - 3 Wayang Golek
  - 4 Tembang Cianjuran
  - 4 Kecapi Suling
  - 3 Bandung style
  - 1 "West Java" style
  - 3 Degung
- 5 Cirebon
  - 2 Kliningan
  - 1 Tarling
  - 1 Taluan
  - 1 Genjring

CENTRAL JAVA (27 tapes)

- 18 Yogyakarta-Surakarta-Semarang:  
Klenengan/Uyon-uyon
  - 3 Kraton Yogyakarta
  - 3 Radio Station, Yogyakarta
  - 2 Uyon-uyon
  - 1 Uyon-uyon Palaran
  - 2 Mangkunegaran (Surakarta)
  - 5 Radio Station, Surakarta
  - 3 Full gamelan
  - 1 Genderan
  - 1 Siteran
  - 4 Nartosabdho style
  - 3 Klenengan
  - 1 Klenengan Dangdut
  - 1 Gendhing Bonang Semarang
- 5 Yogyakarta-Surakarta-Semarang:  
Other Genres
  - 1 Macapat
  - 1 Larasmadya
  - 1 Tayuban
  - 1 Dhagelan Mataram
  - 1 Gambang Kromong Semarang
- 4 Banyumas
  - 2 Gamelan
  - 1 Calung
  - 1 Jemblung

BALI & LOMBOK (24 tapes)

- 2 Kidung
- 1 Kekawin
- 1 Geguritan
- 1 Cepung (from Lombok)
- 1 Gong Gede
- 2 Gong Lelambatan
- 2 Kreasi Gong (= Kebyar)
- 1 Kreasi Kecak with Gong
- 2 Semar Pegulingan/Pelegongan
- 1 Baleganjur (= Bebonangan)
- 1 Janger
- 1 Jaged Bumbung
- 1 Kreasi Jaged
- 1 Jegog
- 1 Gender
- 2 Angklung Lelambatan
- 1 Angklung Kebyar
- 2 Angklung Suling

NATIONAL MUSIC (25 tapes)

- 10 Islamic Music
  - 1 Qur'anic Recitation
  - 1 Dikir
  - 1 Takbiran
  - 1 Barzanji/Marhaban
  - 1 Qasidah Asli
  - 1 Qasidah Rebana
  - 2 Qasidah Moderen
  - 1 Gambus Asli
  - 1 Gambus Moderen
- 15 Secular
  - 4 Pop
  - 4 Dangdut
  - 2 Jazz
  - 2 Kroncong
  - 2 Kroncong/Langgam Java
  - 1 Patriotic Kroncong

SUMATRA (36 tapes)

- 2 Aceh
  - 1 Rapsai
  - 1 Seudati
- 1 Gayo: Didong
- 4 Melayu
  - 3 Lagu Melayu Asli
  - 1 Tari-tarian
- 8 Karo
  - 2 Gendang Adat
  - 2 Katoneng-katoneng
  - 2 Lagu Perkolong-kolong
  - 1 Kecapi & Surdam
  - 1 Pop Karo
- 2 Simalungun: Gonrang
- 12 Batak Toba
  - 4 Gondang Bolon
  - 3 Gondang Hasapi
  - 1 Lagu Opera
  - 1 Uning-uningan
  - 1 Brass Band
  - 1 Church Choir
  - 1 Pop Batak

EAST JAVA & MADURA (28 tapes)

- 12 East Java (excluding Banyuwangi)
  - 5 Tayuban
    - 1 Jula-juli
    - 1 Remo
    - 2 Bonangan
    - 2 Klenengan
    - 1 Jaranan
  - 7 Banyuwangi
    - 3 Gandrung
      - 2 Jejer & Joged
      - 1 Repon
    - 1 Angklung
    - 1 Janger
    - 1 Rengganis
    - 1 Hadrah
  - 9 Madura
    - 4 Gendhing-gendhing
      - 2 from Sumenep, East Madura
      - 2 from Bondowoso, East Java
    - 2 Panggilan/Andongan (= Tayuban)
    - 1 Giro
    - 2 Saronen
      - 1 from Pamekasan, West Madura
      - 1 from Bondowoso, East Java

SULAWESI (16 tapes)

- 7 Bugis
  - 2 Biola
  - 1 Biola-Mandolion
  - 1 Kecapi (with narrative)
  - 2 Gambus
  - 1 Dondang-dondang (kecapi, biola, vocal)
- 5 Makasar
  - 1 Kecapi (with narrative)
  - 1 Orkes
  - 1 Langgam
  - 1 Gitar Los Quin
  - 1 Dondang (Makasar Chinese genre)
- 1 Selayar: Gambus
- 2 Mandar: Kembang-kembang
- 1 Manado: Kulintang

KALIMANTAN (3 tapes)

- 3 Palangkaraya area: Karungut

MALUKU (4 tapes)

- 1 Suling (flute ensemble)
- 1 Katreji
- 1 Hawaian
- 1 Hawaian Katreji

SETS

The single tapes are sold singly, but the packages and library collections are sold as sets, with no substitutions (unless you are willing to wait for my next trip to Indonesia, when I will be glad to look for specific requests).

RETURNS

Quality control in the Indonesian cassette industry is erratic. I have spot-checked every tape offered for sale, to be sure that the sound quality is acceptable (in purely mechanical terms--I take no responsibility for Indonesian recording techniques!), but problems can occur anywhere in the course of a tape and thus may have escaped my check. Because it would be hopeless to mail defective tapes back to Indonesia and expect them to be exchanged and returned to the U.S., I have to adopt the policy that all sales are final--but if you have a defective tape you may return it to me and I will try to exchange it on my next trip to Indonesia.

PRICE

Each cassette sells for \$10.00. So a 6-cassette package costs \$60.00, a 10-cassette package \$100.00, and the 200-cassette library collections \$2000.00. Postage is extra (but free for the library collections): \$2.00 for one to four tapes, \$3.00 for five to ten tapes, \$4.00 for over ten.

SPECIAL PRICE FOR BALUNGAN READERS

Tapes listed in the category Single Tapes on page 19 can be purchased for \$8.98 each. This price applies to those titles only.

ORDERING

All tapes may be ordered from the following address:  
 Earth Music  
 Balungan Order  
 P.O. Box 2103  
 Norwalk, Connecticut 06852

Payment in advance is preferred. Orders in the Fall of 1985 will be filled after November 7.