Wim van Zanten

Documentation

for the film

Play the saluang flute, use your fifth finger

Lyrical songs from Payakumbuh, West Sumatra

2002

Institute of Cultural and Social Studies, Leiden University, the Netherlands / International Institute for Asian Studies, Leiden/ Amsterdam, the Netherlands
Documentation for the film

*Play the saluang flute, use your fifth finger;
Lyrical songs from Payakumbuh, West Sumatra*

(45 minutes)

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Cover photograph: *Saluang* flute player Rasid accompanies the singer Eppy at a performance in Sungai Kamuyang, 3 November 1996.

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1. Introduction

The saluang bamboo flute is used to accompany singing, or dendang, and this music is called saluang jo dendang, ‘bamboo flute and singing’. It is played around Payakumbuh, a town about 100 kilometres from the west coast of the province of West Sumatra, the heartland of the Minangkabau people. The present film shows how a saluang flute is made and used in performance. The songs accompanied by saluang flutes are lyrical songs, in which the singers express different moods and sing about topics like love, nature and the past. The film includes a continuous section of about 10 minutes of music performance, with a translation of the texts in subtitles, and it shows the interaction between performers and audience (scenes D6 to D11).

A brief sample of other Minangkabau performing arts and ceremonies is presented, to show the wider context of saluang jo dendang music. For the Minangkabau people the use of language in public speaking and song is a real art. The art of well-spoken words in public and sijobang epic storytelling are performed by men, in contrast to the ‘mood songs’ of saluang jo dendang that are mostly performed by women. In the region around Payakumbuh, female singers play an important role in expressing these different feelings through their creative use of song texts. Erotic texts, in particular, offer the opportunity for expressing feelings that are difficult to talk about in daily life.

At the time of filming in October-November 1996 the vocalists I saw performing in the Payakumbuh region were, without exception, young women, and the saluang player was a man. Musicians knew the names of male vocalists, and it was said that before 1970 the vocalists were mainly men. There are cassette-tape recordings of male vocalists. However, it seems that in the Pyakumbuh region the role of male vocalists in saluang jo dendang has almost entirely been taken over by female vocalists. Fahmi, shown in this film, said he had accompanied 17 female singers, including his daughter Erita (interview 28 October 1996).

Most Minangkabau are Muslims and they usually classify the different art forms as being with or without Islamic influence.¹ Singing with the saluang flute, sijobang storytelling and randai theatre² belong to the ‘secular’ category. At the end of the installation of a traditional chief, as shown in this film in scenes C1 to C9, the dancers use a frame-drum, or rebana, and the women wear a scarf on their heads (cadar), but not covering the face. This indicates Islamic influence, which can also be heard in the music. However, the music and dance shown at the beginning of this ceremony belong to the secular category of performing arts.

Singing accompanied by saluang flute is called dendang, presumably the oldest Minangkabau word for singing. However, this word for singing - or a similar word - is also used in other regions of Southeast Asia (Mardjani Martamin 1989:28-29)³. The sung poetry is mostly in the form of four-line verses, or pantun. Pantun verses may also consist of 6, 8 or 10 lines.

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¹ See also Kartomi 1986 and Andar Indra Sastra 1999.
² For sijobang storytelling, see, for instance, Phillips (1981) and for randai theatre the film and documentation by van Zanten and Barendregt (2000).
³ Thomas (1986:71) gives the words don dang, dendang and dindang, meaning ‘song’ in Malaysia. Dendang is also used for ‘song’ in Indonesian.
These *pantun* verses are, in one way or another, known in many other parts of Indonesia. The rhyme scheme is mostly a-b-a-b. There are two or three singers for each *saluang jo dendang* performance, and they sing the *pantun* verses in an alternating fashion.

The songs of *saluang jo dendang* around Payakumbuh are lyrical songs, and not part of epic (*kaba*) storytelling as in *sijobang*, or *randai* theatre. It should also not be confused with *dendang Pauah* from the Padang region, as described by Suryadi, which is epic storytelling, mostly with stories taking place in the 20th century (Suryadi 1993:34). The *saluang jo dendang* songs are rather ‘mood songs’, consisting of one or more verses, each of which can be sung on its own.

The songs are classified according to the mood the music is meant to evoke, and the content of the text. The music may evoke a ‘sad mood’ (*ratok*) or a ‘happy mood’ (*gembira*). Sadness is felt to be the most essential mood of *saluang jo dendang* music.

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Photo 1: *Saluang jo dendang* evening in Koto Tinggi, 30-31 October 1996. The musicians are sitting at the back, from left to right: Eri (Fahmi’s daughter, behind stand with microphone), Jaswati, Fahmi, and Desmi (just visible). At Desmi’s left is one of the organizers of the evening in a white shirt.
**Title of film**

The title of the film is taken from a text sung by Eri (full name: Erita), the daughter of the saluang player Fahmi. In this film Fahmi is shown making a saluang. When the saluang is almost ready, Fahmi tries out the sound by accompanying his daughter Eri and Jaswati [scene B22; 21’:44’]. The whole verse goes:

- Patiaklah saluang samo saluang: Play the saluang flutes
- Pacikkan jari kalimonyo: Use your fifth finger
- Bajoak ajuang samo ajuang: Attorneys meet other attorneys
- Jauah tasisiah dagang hino: It really makes me feel humble.

A similar text is also sung elsewhere (see Mardjani Martamin 1989:42). The saluang used in the Payakumbuh region has four holes, and it is played using four fingers (Fahmi uses the index and middle finger and Rasid the index and ring finger of both hands). It is not clear to me whether there is any meaning attached to the words ‘Use your fifth finger’ in the second line. The words fit into the rhyme scheme of the four lines (a-b-a-b), and there is not necessarily a meaning attached to them. Also, certain songs require the use of more fingerholes, or fewer, and this is sometimes reflected in the name of the song. In scene D11 (ca. 38’) you can see the saluang player Rasid changing from using four fingerholes to three fingerholes in the song ‘Three Holes’, leaving the lowest hole on the saluang open during the whole song. It is possible that the above text originates from another Minangkabau region, such as Padang, where saluang flutes may have more than four fingerholes. See also Suryadi (1993:16-17; 52 and 225, footnote 12) who remarks that the different songs in the epic storytelling dendang Pauah from Padang, are, among other things, classified according to the number of holes used.

However, the saluang used around Payakumbuh have only four holes. The line ‘Use your fifth finger’ could be interpreted as pointing to the ‘hidden’ elements of saluang jo dendang. The words and music allude to things not directly said: you have to ‘read between the lines’, or use all your senses, to understand.

**Process of filming and editing; technical information**

The film and audio material was recorded in West Sumatra in 1996, at the same time I collected material for the film on randai theatre with Bart Barendregt. As the saluang is also used in randai theatre (van Zanten and Barendregt 2000: scenes C28, F32, F34), I made recordings of saluang jo dendang evenings, learned the basic principles of how to play the saluang, and filmed the process of making a saluang. This process of making a saluang and the performances of saluang jo dendang became the main parts of the present film.

All film material was filmed with a Panasonic S-VHS movie camera NV-MS1E (3-hour cassettes). The selected S-VHS shots were read into a PC and digitally edited with a Matrox2000 video card and Adobe 6.0 software. The voice-overs were spoken, recorded on DAT, digitally edited and burned onto CD by Wim van Zanten. Some photographs taken by
the present author were also included in the film. Eventually the film was transferred directly from the PC to a DV (digital video) master. Due to the relatively simple hardware and software used, this last process was technically not perfect. We did not succeed in getting a flawless master DV, that is, of the same quality as the film directly run from the hard disk in the PC. Each time we tried to transfer the film from PC to DV tape, a frame was dropped at several different places, and once or twice the audio quality was unsatisfactory. However, on the whole, the image and sound quality remained very good, and almost equal to the original S-VHS.

In the first half of 2002 we asked several colleagues to comment on earlier versions of the film: Bart Barendregt, Igor Boog and Liesbeth Ouwehand. Their comments led us to change a few points. By the end of July 2002 the film had reached its final form.
2. Saluang

The saluang as used in saluang jo dendang in the Payakumbuh region consists of a tube of about 60 cm, with an inner diameter of about 2.5 cm. The ends of the flute are entirely open. The saluang has four fingerholes, and it is an end-blown flute. The blowing is done by partially covering the hole at the upper end of the tube with the mouth and blowing against the sharpened rim (see Photo 2). The players use the technique of circular breathing, that is, they are blowing continuously. The film includes a section showing how a saluang is made, and how the length and the position of the fingerholes are determined.

The saluang flutes are made of talang bamboo. Fahmi determines the length of the flute by using a unit of distance between the tops of the thumb and the middle finger of his fully extended right hand (about 20 cm). He takes three times this unit for the length of the flute, that is, about 60 cm. If the bamboo has a large inner diameter, he adds a length equal to the width of up to four fingers (index, middle finger, ring finger, little finger). The total length of the flute depends on the inner diameter of the bamboo; the ratio between the length and inner diameter should be ‘right’, otherwise the flute does not sound ‘open’ enough. He uses his experience for this. See the accompanying table; for the five saluang in the table the ratio between length and inner diameter ranges from 22 to 26. For the mouthpiece Fahmi uses the end that was lowest on the bamboo plant. This lower part is slightly thicker than the upper part of the tube, where the holes are made. According to Fahmi, the conical form, with slightly decreasing diameter from the mouthpiece to the lower part (see Table), causes the tone to be ‘full’ or ‘round’ (Fahmi, interview 1 November 1996). The cross-section of most saluang tubes is not quite round, but slightly oval; see the range of diameters of the mouthpiece and lower end in the Table.

In making the flute, the rough position for the fingerholes is determined by using the circumference ($c$) of the bamboo tube where the holes will be made ($c$ is about 9-10 cm; see Table). The lower edge of the lowest hole is at a distance of about $c$ from the lower end of the flute. Each next hole is about $\frac{1}{2}c$ higher than the former one. The shape of the holes may be slightly elongated in the direction of the length of the flute, but most holes are nearly round. A short flute will have smaller holes than a longer flute. The width of the holes decreases slightly with higher position. Ouwehand (1999:33) mentions that another saluang maker in Payakumbuh, Jalal, slightly increases the distance between the holes when going up towards the mouthpiece. This is not the case with the five flutes as made by Fahmi: see the Table with the measures for five saluang that I got from Fahmi. The distance between the fingerholes was measured on the inside of the bamboo tube.

4 Scientific name: Schizostachyum brachycladum Kurz (Beberapa jenis bambu 1977:48-49). According to this source, talang bamboo may reach a height of 15 m, has a diameter of 8-10 cm, and the partitions are ‘no more than 50 cm long’, which is not compatible with the fact that the length of Minangkabau saluang flutes is about 60 cm. The sections of bamboo used for saluang flutes are about 70 cm long.
Wim van Zanten: *Play the saluang flute, use your fifth finger*

### Table: Measurements in cm of five saluang flutes as made by Fahmi, Payakumbuh

<table>
<thead>
<tr>
<th>Saluang number:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>characteristics</td>
<td>ornamented</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total length</td>
<td>62.3</td>
<td>60.2</td>
<td>60.5</td>
<td>61.7</td>
<td>58.7</td>
</tr>
<tr>
<td>Circumference at (at about 10 cm (circle: (\pi \times ) highest from bottom) outer diameter)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Computed circumference</td>
<td>10.4</td>
<td>9.4</td>
<td>8.8</td>
<td>10.1</td>
<td>9.7</td>
</tr>
<tr>
<td>Mouthpiece</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>inner diameter</td>
<td>2.7</td>
<td>2.5-2.6</td>
<td>2.3</td>
<td>2.5</td>
<td>2.4-2.5</td>
</tr>
<tr>
<td>outer diameter</td>
<td>3.2-3.3</td>
<td>3.0-3.1</td>
<td>2.9</td>
<td>3.1-3.2</td>
<td>3.1</td>
</tr>
<tr>
<td>rim tapering</td>
<td>0.3</td>
<td>0.3-0.4</td>
<td>0.4-0.5</td>
<td>0.4-0.5</td>
<td>0.3-0.4</td>
</tr>
<tr>
<td>Lower end (holes)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>inner diameter</td>
<td>2.6-2.8</td>
<td>2.4-2.5</td>
<td>2.3-2.4</td>
<td>2.6-2.7</td>
<td>2.4</td>
</tr>
<tr>
<td>outer diameter</td>
<td>3.1-3.3</td>
<td>2.9-3.0</td>
<td>2.8</td>
<td>3.1-3.2</td>
<td>3.0-3.1</td>
</tr>
<tr>
<td>First fingerhole (lowest)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>lower edge</td>
<td>9.7</td>
<td>9.8</td>
<td>9.6</td>
<td>10.0</td>
<td>10.2</td>
</tr>
<tr>
<td>upper edge</td>
<td>10.9</td>
<td>10.8</td>
<td>10.4</td>
<td>10.9</td>
<td>11.0</td>
</tr>
<tr>
<td>diameter</td>
<td>1.1-1.2</td>
<td>0.9-1.0</td>
<td>0.9</td>
<td>1.0</td>
<td>0.9</td>
</tr>
<tr>
<td>distance to 2nd hole (lower edges)</td>
<td>5.0</td>
<td>5.0</td>
<td>4.7</td>
<td>5.3</td>
<td>4.9</td>
</tr>
<tr>
<td>Second fingerhole</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>lower edge</td>
<td>14.7</td>
<td>14.8</td>
<td>14.3</td>
<td>15.3</td>
<td>15.1</td>
</tr>
<tr>
<td>upper edge</td>
<td>15.8</td>
<td>15.7</td>
<td>15.1</td>
<td>16.2</td>
<td>15.9</td>
</tr>
<tr>
<td>diameter</td>
<td>1.0</td>
<td>0.9-1.0</td>
<td>0.9</td>
<td>1.0</td>
<td>0.9</td>
</tr>
<tr>
<td>distance to 3rd hole (lower edges)</td>
<td>5.1</td>
<td>4.5</td>
<td>4.7</td>
<td>5.1</td>
<td>5.0</td>
</tr>
<tr>
<td>Third fingerhole</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>lower edge</td>
<td>19.8</td>
<td>19.3</td>
<td>19.0</td>
<td>20.4</td>
<td>20.1</td>
</tr>
<tr>
<td>upper edge</td>
<td>20.8</td>
<td>20.2</td>
<td>19.8</td>
<td>21.2</td>
<td>20.8</td>
</tr>
<tr>
<td>diameter</td>
<td>1.0</td>
<td>0.9</td>
<td>0.8</td>
<td>0.9</td>
<td>0.8</td>
</tr>
<tr>
<td>distance to 4th hole (lower edges)</td>
<td>4.9</td>
<td>4.8</td>
<td>4.6</td>
<td>5.1</td>
<td>5.1</td>
</tr>
<tr>
<td>Fourth fingerhole (highest)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>lower edge</td>
<td>24.7</td>
<td>24.1</td>
<td>23.6</td>
<td>25.5</td>
<td>25.2</td>
</tr>
<tr>
<td>upper edge</td>
<td>25.6</td>
<td>24.9</td>
<td>24.4</td>
<td>26.3</td>
<td>25.9</td>
</tr>
<tr>
<td>diameter</td>
<td>0.9-1.0</td>
<td>0.9</td>
<td>0.8</td>
<td>0.9</td>
<td>0.8</td>
</tr>
</tbody>
</table>

---

5 The position of the lower and higher edges, as measured from the lower part of the saluang, was measured for each of the fingerholes on the inside of the saluang tube. Most fingerholes taper 0.1 cm on the upper and lower edges, narrowing down between outside and inside, especially in the direction of the length of the flute.

Photo 4: The saluang flute is also used in popular music, and the music may then be called saluang dangdut (see footnote 3 in Barendregt and van Zanten 2002). This poster in Fahmi’s house, 13 February 2001, shows that at that time he was involved in saluang dangdut.
3. Major events that were filmed

a. Saluang jo dendang evening in Koto Tinggi on the night of 30 to 31 October 1996.
Filmed on Super-VHS cassette 96-1, 0^h:42'-0^h:52''; total material about 10 minutes. The
performance was also entirely recorded on audio (DAT 96-1 to 96-4, about 6.5 hours). The
musicians were: Fahmi (saluang), and vocalists Eri (Fahmi’s daughter), Jaswati, and Desmi
(full name Desmiwarlis). Koto Tinggi is a village near Suliki, about 30 km northwest of
Payakumbuh. It was said that the evening had been organized by a group of young men.

b. Fahmi making a saluang, 1 November 1996.
The process of making the saluang took about 1 hour and 45 minutes from beginning (sawing
the bamboo) to end (cleaning the bamboo of the saluang), including short breaks. Most of
this process was filmed: about 1 hour and 25 minutes of video recording on S-VHS tape 96-1
(53'-2^h:18''). I also filmed parts of making a second flute on the afternoon of 2 November
(abou 12 minutes). For the present film only the material on the first flute was used.
When filming I concentrated very much on the technical process, and less on the social
interactions going on. As I speak and understand Indonesian reasonably well, but do not
understand the Minangkabau language, I missed much of the conversation going on. The
discussion between Fahmi, while making a saluang flute, and a woman passing by appeared
to offer an interesting introduction to the film.

c. Saluang jo dendang evening in Payo Basuang on the night of 8 to 9 November 1996.
Filmed on S-VHS tape 96-2, 0^h:0'-2^h:12''; total material about 2 hours and 12 minutes.
Performers: Rasid (saluang), and vocalists Gadis Santan and Linda.
Payo Basuang is a village about 5 kilometres from the central market of Payakumbuh.
The performers were Rasid (saluang) and singers Linda and Gadis Santan. The evening was
on the occasion of a wedding that was to take place the following day. The bride was the
fourth child of J.R. Basin Datuk, and the location was the house of the bride’s father. The
evening started around 21:00 hours. There were two breaks, around 22:30 – 22:50 and 00:35
– 01:10. There were power cuts and the electricity went off twice, during which the
performers stopped (02:38 – 02:50). The end was at 03:58 hours in the early morning of 9
November 1996.

Linda also recorded the performance on her own cassette tape recorder; this is seen at
the very end of the film. The performance was also amplified for people outside the tent, a
common practice. Scene D18 shows Linda changing the position of the microphone in order
to stop the squeaking caused by too loud sounds.
4. Minangkabau song texts with translation

a. Song texts sung at *saluang jo dendang* evening in Koto Tinggi (scenes A18 – A22)

Danga dek kanduang jaleh-jaleh, Clearly heard by you, ladies and gentlemen
Manjalang subuah iko lagunyo, This song sounds while we are awaiting dawn
Buah tanyato jatuah kateh, The fruits appear to fall upwards
Bato ka pangka dicarinyo? Why search near the trunk of the tree?  

Kok ari ampiang Subuah, Dawn will soon be coming
Subuah lapeh baranti kito, We shall stop [singing] at dawn
Malakik buah kajatuah, When the fruits are about to fall
Baruak barulang ka pangkanyo The monkeys keep going to the tree  

Urang banyak tukalah lagu, Let many people change this song
Batigo kami mandendangkan, The three of us will sing [anything you ask]
Bia basaba kami dulu, Let me be patient
Kawan bapunyo nan den kandakkan Someone else already got [the man] I wanted  

Alah bashooting, Pak Wim, Mr. Wim, you are filming us again
kami baliak,
Lai kamancaliak, Pak Wim ei, Mr. Wim, can we see it [the film] tomorrow?
barisuaknyo?
Dek ulah hujan satitiak, Because it is raining a little
Lipua sagalo jajak lamo Old footprints will all disappear  

b. Song texts sung in try-out of new *saluang* flute in scene B22.

Kok iyo kami ka bashooting If we are really filmed
Batanang-tananglah andaknyo, I would like it to be done carefully
dimanyo kini
Dicoliak lai Ajo Basin I see that Mr. Basin is here
Kasampai juo karam den nan jadi That means trouble for me  

Patiaklah saluang samo saluang Play the *saluang* flutes
Pacikkan jari kalimonyo Use your fifth finger
Bajoak ajuang samo ajuang Attorneys meet other attorneys
Jauah tasiswa dagang hino It really makes me feel humble  

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6 Metaphor for a man who is looking for another woman or wife, and therefore cannot be found at the house where he left his (first) wife.
7 Metaphor: when a girl becomes grown-up, many suitors will come to her house
8 It is quite likely that Jaswati meant the person filming, that is, the present author, by ‘the man she wanted’. These jokes are very common in Indonesia, and Jaswati’s words caused much hilarity. This interpretation of these words is supported by Desmi continuing with ‘Mr. Wim, you are filming us again…’
Minum goran lai nan tak pueh?  [DANDOMI:] Are you [Anggun Nan Tungga] not satisfied with the drinks?
Makan Nan Tungga nan tak konyang? Did you, elder brother Tungga, not have enough to eat?
Antah kok tubuah nan lah domam? Or does your body feel feverish?
Kapalo Tuan koh nan sakik? Do you perhaps have a headache?
Ancaklah sabuik jo Dandomi, Please, let me, Dandomi, know.
Kok domam tawa lai nak diramu, If you have a fever, I shall prepare medicine
Kok sokik dukun ka dijolang, If you are ill, I shall call for a healer [dukun]
Ontah kok salah lai dari Domi, Because of my behaviour or attitude
Satontang laku jo parongai, Please, let me know, sir
Tunjua ajari lah dek Tuan, If it is because of my [Dandomi’s] shortcomings
Lai ko mungkin Domi ubah,” Maybe I, Dandomi, can correct it [my bad behaviour]
Kato Dandomi jo lai nan Tungga. So were Dandomi’s words spoken to Nan Tungga.
Mandonga kato nan bak kian, When he heard these words
Manjawab sanan nan Tungga, Nan Tungga answered immediately.
Rundiang lah tibo dek Tuak Mudo. Datuk Mudo [Nan Tungga] gave this response: ....

[d. Song texts at saluang jo dendang evening in Payo Basuang (scenes D6-D11)]

[Linda:]
Amak oi Mak…. Mother, oh mother….
Ka mungkia juo jo nan kini, oi…. At the end the pledge [marriage] failed, oh….
Malang tabao, ei, oto paneh, At night I drove in a hot car
Takuik jo oto ka baradu, Afraid that the car would crash
Elok dipikia sambia duduak, Now sit down quietly and think:
Kama dialiah tampek tagak, Where to move to find a place to stay
Banakan untuang ka nan lamo. Put your fate again in the hands of the former [husband]!

[Commentary audience:]
Hmmmm…… Hmmm…
Jadi juo tampak-e! So, back again at last!

[Linda]
Lah bataun mancari bareh, For several years I searched for rice
Lah dapek bareh nan katuju, Now I found the rice I wanted
Lah ditanak masuak pariuak, It has been cooked in the saucepan
Nasi bakao manggalagak, [Now that] the rice is starting to bubble
Sanduak pangadang ilang pulo The spoon to stir it has gone

As explained above, the title of the present film is based on the first two lines of this verse. In the third and fourth lines the singer pays her respects to important people (‘attorneys’) in the audience, and in this case this might include the film maker.
[Commentary audience:]
Ha..ha..ha..alah..alah...
Hui….cihui!!!!!!

[Commentary audience:]
Ha..ha..ha.. alah, … alah…
Hui…. cihui!!!!!

[Commentary audience:

Ha..ha..ha..alah..alah…
Hui….cihui!!!!!!

[Commentary audience:]

Ha..ha..ha.. alah, … alah…
Hui…. cihui!!!!!

[Gadis Santan]
Awak bagurau samalamko,
Jan duduak, Pak, bamanuang surang,
Jo Apak kanduang awak nan ibo,
Salimuik dapek ari siang

The whole night we enjoy the music
Do not sit, sir, and think about someone
I feel sorry for you, sir
You found a blanket [woman], but the sun was already rising

[Commentary audience:]

Alah…..ha …ha..ha…
Rasaianlah Jo Bujang
Mati Jo Bujang dikubaknyo!
Alah.....ha ...ha..ha...
Do you feel [get?] it, Mr. Bachelor?
Mr. Bachelor is skinned and dead!
['killed' by the singers]

[Linda:]
Salimuik dapek ari siang,
Lalok sakalok kayai pulo,
Alah kanasib di nan bujang,
Pitih abih taragak tibo.
You found a ‘blanket’ [woman], but the sun was already rising
You tried to sleep for a moment
It is the fate of bachelors:
When the money is gone, the desire comes

[Commentary audience: Ha..ha..ha…..]

[Tolong agiah pinang sabatang,
Kandak nan alun iyo pulo,
Lah nyato razaki alang,
Dek musang batangkok pulo.

Please, give me a betel-nut tree
This request cannot be fulfilled yet
It is clear that the food of a bird of prey
Is also pursued by a civet cat (‘coffee rat’)

Lah rabah pinang sabatang,
Ka tapi jalan maraoknyo,
Alang sarik betenggang surang,
Acok barurai aie mato
A betel-nut tree has already fallen down
It fell near the roadside
It is difficult to live without someone close
I often let my tears run

[Linda:]

Lah rabah pinang baririk,
Tumbangnyo dek angin kancang,
Kaluah kasah manahan sakik,
Di pondok bagaluang surang.
A row of pinang trees have fallen down
Fallen because of the strong wind
Moaning and groaning I fight my illness
Alone, I lie twisting in my shack.

10 This is probably directed to the old man in the audience, sitting nearby, in front of Gadis Santan and next to Linda (left on screen): You are already too old to get this nice girl!
[Gadis Santan:]
Sabalah dulu tigo giriak, Be patient about asking for the song ‘Three Holes’
Janlah taman bamanuang juo, You should not keep pondering
Kama denai kababaliak, Where do I return?
Rumah ciek bakunci pulo. One house is locked, you know

[Linda:]
Yoi…lah bakandak ka tigo giriak, Yes, we want to play this song ‘Three Holes’
Nan duduak bamanuang juo, (2x) Sir, you who sit there pondering
Nan dek ulah hujan satitiak, Because it is raining a little
Hilang sagalo jajak lamo. (2x) Old footprints will all disappear

[Gadis Santan:]
Oi…duduaklah Mamak de nan pandai, Oh, sit down, wise uncle
De nak kami nan mandendangkan (2x) Let us sing
Ombak jo pulau nan batikai, The waves and the island quarrel
Pasia tak manga manangguangan Why does the beach become victim of this?
Karam badan den oi Tuan ei…. I am shipwrecked, yes, sir!

[Linda:]
Oi….ka tigo giriak ko lagunyo, Oh, this song is called ‘Three Holes’
Baduo kami nan badendang, Both of us sing this song ……..

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### 6. Structure of film, with description of scenes, voice-overs and subtitles

| Item and duration in sec. | Time from the start of the film in minutes:seconds; short description of the scene; source of the film fragment: tape number and section, approximate starting time h:m:s on the 3-hour original S-VHS tapes. | Voice-over, numbered per part (A, B, C) and with duration in seconds. | Subtitle / Translation

The subtitles are separated by a slash ( / ).

The text between square brackets […] does not appear in the subtitles. |
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>PART A: Introduction</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A1 13s</td>
<td>00:00 Sound in scenes A1+A2: <em>Saluang</em> flute playing by Fahmi, and singing at beginning of performance 30 Oct. 1996 in Koto Tinggi (DAT 96-1) 00:03 Title of film</td>
<td>Play the <em>saluang</em> flute, use your fifth finger</td>
</tr>
<tr>
<td>A2 9s</td>
<td>00:13 Subtitle</td>
<td>Lyrical songs from Payakumbuh, West Sumatra</td>
</tr>
<tr>
<td>A3 8s</td>
<td>00:22 Fahmi’s house in Payakumbuh with tricycle, afternoon, 1 Nov. 1996. original: 96-1, 14 (0h:39’)</td>
<td>[Woman (W), passing by:] How long has he [Wim] been here?</td>
</tr>
</tbody>
</table>
Wim van Zanten: Play the saluang flute, use your fifth finger

[00:30] Cutting edge of mouthpiece of a saluang flute with knife, sandpaper.

[02:27] Knife is sharpened on whetstone

[02:56] Again cutting edge of mouthpiece with knife

[In real time, this part of the process of making a saluang, as presented in scenes A4 and A5, took place between the scenes shown in B15 and B16 of this film]

96-1, 30 (1h:31'-1h:33')

[Subtitles of discussion] [Fahmi] Three days./ W: Does he sleep here? F: No, near the market./ W: Is he alone? F: No, with five people, who are at different places./ There are people dealing with saluang and with randai./ W: Did he ask for this saluang? F: He ordered five saluang./ W: Is he filming how a saluang is made? F: Yes, that’s right, very nice./ W: Does this go on until nighttime? F: No. W: Where does he come from? F: The Netherlands./ W: Does he have an assistant? F: No, he’s alone./ W: So, how does he understand? F: Well, he speaks our language./ He understands us, so don’t use the wrong words!/ [W]: Is he only filming you? F: No, everything will be on it./ Yesterday he went with me. W: Why? F: To hear saluang playing./ W: Where? F: In Koto Tinggi. [man, Jamur?] Did you invite him? F: Yes./ W: Did he stay there the whole evening? F: Yes, until dawn…/ … He came back by car with us. W: Didn't he fall asleep? F: No./ [man, Jamur?] He kept filming? [F?] Yes, with saluang players you have to stay awake!/ [Other man] Crazy, he goes on filming!/ [F] Yesterday’s saluang jo dendang performance was also filmed./ W: Does he like staying here? F: Yes, because the weather is not so hot [i.e. better than in Padang]./ [Woman to Wim] Aren’t you getting tired of filming all the time?/ F: Maybe Wim does not understand you [speaking Minangkabau]./ W: Has he been standing the whole time? F: Yes./

03:09 Close-up of end of former shot: cutting edge of mouthpiece

96-1, 30 (1h:35')

[Jaswati’s husband?] Later he will surely watch this film with his family./ They will surely laugh when they see the situation in Indonesia.

03:28 Photograph of mountain and rice fields near Payakumbuh October 1996

03:25 A1#16s Saluang flutes are used to accompany lyrical songs of the Minangkabau in West Sumatra, Indonesia. This film is about these songs, in which the singers express different moods and sing about love, nature and the past.
Wim van Zanten: Play the saluang flute, use your fifth finger

A7
03:41 Photograph of three female singers: Eri, Jaswati and Desmi Koto Tinggi, 30 October 1996

A2#17s These days, women vocalists play an important role in expressing these different feelings through their creative use of the song texts. The erotic texts, in particular, offer the opportunity for expressing feelings that are difficult to talk about in daily life.

[names of female vocalists:] Eri, Jaswati, Desmi

A8
04:00 Photograph of Fahmi, Jaswati and Desmi, sitting at table before performing in Koto Tinggi, 30 Oct. 1996

A3#11s Fahmi was my teacher. He taught me how to use the circular breathing technique, took me along to some of his concerts and also showed me how a saluang is made.

[name:] Fahmi

A9
04:10 Still of Fahmi testing a saluang flute that he is making, 1 November 1996. 96-1, 30 (1h:50’)

A4#28s The saluang flutes in this region are played with four fingers. The phrase ‘use your fifth finger’ alludes to things not clearly said in words or not clearly visible, just as the hands are kept covered here in negotiating the price of a buffalo. When listening to singing accompanied by the saluang flute, you have to use all your senses to understand the subtleties of the song texts.

A10
04:19 Cattle market in Payakumbuh. 96-3 (1h:01’)

A11
04:26 Two men negotiating the price of a water buffalo with their hands under white shirt. 96-3 (0h:59’)

A12
04:43 Map of West Sumatra in Indonesia

A5#15s Payakumbuh is a town that lies about one hundred kilometres from the
<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>A13 9s</td>
<td>04:56 Main street in Payakumbuh, looking at the central market. 96-1, 41 (3h:00’)</td>
<td>west coast of the province of West Sumatra, very near the equator. This region is called Lima Puluh Kota, and it is part of the heartland of the Minangkabau people.</td>
</tr>
<tr>
<td>A14 12s</td>
<td>05:05 Pedestrians crossing road in Payakumbuh; selling durian fruits. 96-1, 41 (3h:01’)</td>
<td>Payakumbuh has about one hundred thousand inhabitants. Most Minangkabau are Muslims. The different art forms here are usually categorized as being with or without Islamic influence. Lyrical songs accompanied by saluang flute belong to the secular type, that is, to those not really influenced by Islam.</td>
</tr>
<tr>
<td>A15 12s</td>
<td>05:17 Durian selling; young man and woman walk hand-in-hand 96-1, 41 (3h:02’)</td>
<td></td>
</tr>
<tr>
<td>A16 5s</td>
<td>05:29 Garden with smoke from fire, street (Jl.PGRI), man walking, car 96-1, 37 (2h:48’)</td>
<td></td>
</tr>
<tr>
<td>A17 20s</td>
<td>05:34 Mosque in late afternoon. Call for prayers (Magrib, around 17:45); bats flying around 96-3 (1h:07’)</td>
<td>05:42; A7#14s After the evening prayers, the Minangkabau people in the region around Payakumbuh may gather and listen to lyrical songs accompanied by the bamboo flute, called saluang jo dendang.</td>
</tr>
<tr>
<td>A18 33s</td>
<td>05:54 Performance of saluang jo dendang in Koto Tinggi by Fahmi, saluang and Eri(ta), Jaswati and Desmi; about midnight, 30-31 Oct. 1996; Sound is continuous from beginning until beginning of scene B1. Jaswati, Fahmi and Desmi in focus, Desmi sings 96-1, 19 (0h:51’-0h:53’; end: scene A22)</td>
<td>[Names of performers:] Jaswati, Fahmi, Desmi/ [Desmi:] Clearly heard by you, ladies and gentlemen,/ … this song sounds while we are awaiting dawn/</td>
</tr>
<tr>
<td>Time</td>
<td>Description</td>
<td>Details</td>
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</tbody>
</table>
| A19 10s | 06:27 Audience: four men (insert) | 96-1, 17 (0h:45’)  
[06:31] The fruits appear to fall upwards./ Why search near the trunk of the tree?/ |
| A20 10s | 06:37 Back to performers + man right; Desmi is singing; Eri starts singing, she is not visible. |  
[06:42, Eri] Dawn will soon be coming, we shall stop singing at dawn./ |
| A21 5s | 06:47 Audience: man and children (insert) | 96-1, 18 (0h:48’)  
[07:01] When the fruits are about to fall, the monkeys keep going to the tree./  
[07:21, Jaswati] Let many people change this song. The three of us will sing [anything you ask]./  
[07:41] Let me be patient, someone else already got [the man] I wanted./  
[08:00, Desmi] Mr. Wim, you are filming us again./  
Mr. Wim, can we see the film tomorrow?/ Because it is raining a little, old footprints will all disappear. |
### PART B: Making of a saluang by Fahmi, 1 November 1996

<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>B1</strong> 9s</td>
<td>08:32 Fahmi’s house in Payakumbuh with tricycle, afternoon, 1 Nov. 1996. Walking with camera towards group of people. original: 96-1,14 (0h:39’)</td>
</tr>
</tbody>
</table>
| **B2** 14s | 08:41 Singer Jaswati, Fahmi’s wife, Minar, their child Las, and two men and two other children. Removing thick coconut skin; baboon R under tree 96-1, 15 (0h:40’)

B1#29s. This is the house of the saluang flute player Fahmi in Payakumbuh. Jaswati, who often performs with Fahmi, lives nearby. A monkey has just picked coconuts from the trees. Two nights earlier Jaswati and her friends sang in a metaphorical way about a girl growing up and thus becoming a candidate for marriage. They sang: ‘When the fruits are about to fall, the monkeys keep going to the tree.’

| **name:** Jaswati |

| **B3** 4s | 08:55 Baboon tied to a tree 96-1, 15 (0h:41’)

| **B4** 5s | 08:59 Man removing coconut skin with big knife; baboon on the right. 96-1, 15 (0h:40’)

| **B5** 54s | 09:04 Fahmi puts bamboo in front of his house and sits down, picks up bamboo and starts sawing 96-1, 20 (0h:54’)

B2#15s Saluang flutes are made from talang bamboo. They are about 60 cm long, have a diameter of about 3 cm and four fingerholes. Fahmi makes flutes for himself and also sells them to others.

[09:47] Is the bamboo not bent? [Fahmi:] No!

| **B6** 51s | 09:58 Close-up of sawing; zoom-in and zoom-out; measuring the needed length of bamboo 96-1, 20 (0h:55’)

[10:33] Is the bamboo long enough?
<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
<th>Transcript</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:49</td>
<td>Close-up of sawing, starting to cut the upper end of the flute (mouth) with knife</td>
<td>[12:01, Minar to children:] Take the tricycle away from here!</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[12:42, Minar to children:] Be careful!</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[Fahmi:] Please, get my pencil.</td>
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<td></td>
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<td>[13:46, Eri] We have an invitation to play!</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[14:50, passing woman:] Is he [Wim] alone?</td>
</tr>
<tr>
<td>11:22</td>
<td>Cutting lower end of flute; also on block of wood</td>
<td></td>
</tr>
<tr>
<td>11:42</td>
<td>Closer: cutting upper end on block of wood; looking at it; piece of <em>pandan</em> leaf is used to determine the flute’s circumference. Piece of <em>pandan</em> leaf used to mark the position of the four fingerholes with pencil; [14:57] starts cutting the holes</td>
<td>[13:46, Eri] We have an invitation to play!</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[14:50, passing woman:] Is he [Wim] alone?</td>
</tr>
<tr>
<td>15:02</td>
<td>Inside Fahmi’s house: Eri, Minar (Fahmi’s wife), Jaswati, Jaswati’s husband [not visible], Jamur and another man (Eri’s husband?)</td>
<td>Come in as well! [Jaswati to F’s wife] Take it (banana) yourself. [J’s husband] Next we shall go to the Netherlands! [J’s husband] Nice, that common people like us will be in the Netherlands! [Jaswati?] But you are wearing short trousers, and I see the hairs on your legs! [Eri to J’s husband]: Don't pick your ears! [Jaswati’s husband, not visible] They won't see me!</td>
</tr>
<tr>
<td>15:34</td>
<td>Fahmi cutting fingerholes with knife on verandah</td>
<td>15:41 Now he is making the holes</td>
</tr>
<tr>
<td>Time</td>
<td>Scene No.</td>
<td>Description</td>
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<tr>
<td>15:50</td>
<td>B12 6s</td>
<td>Verandah from afar with Fahmi cutting fingerholes of <em>saluang</em>; Jamur joining him from inside 96-1, 23 (1h:09’).</td>
</tr>
<tr>
<td>15:56</td>
<td>B13 29s</td>
<td>Close-up of Fahmi cutting fingerholes; pan to Eri in doorpost; pan back to Fahmi 96-1, 25 (1h:12’).</td>
</tr>
<tr>
<td>16:25</td>
<td>B14 9s</td>
<td>Sandpaper is used to smooth mouthpiece of <em>saluang</em> 96-1, 30 (1h:28’).</td>
</tr>
<tr>
<td>16:34</td>
<td>B15 17s</td>
<td>Children with tricycle 96-1, 30 (1h:27’).</td>
</tr>
<tr>
<td>16:51</td>
<td>B16 25s</td>
<td>Same as shot B14, from back side 96-1, 30 (1h:35’).</td>
</tr>
<tr>
<td>17:16</td>
<td>B17 40s</td>
<td>Fahmi looks at <em>saluang</em> and smooths fingerholes by turning a piece of wood (handle of rice spoon he asked for in scene B15) in them 96-1, 30 (1h:39’).</td>
</tr>
<tr>
<td>17:56</td>
<td>B18 52s</td>
<td>Using knife for fingerholes 18:20 Trying out the <em>saluang</em>. The knife is again used to work on the fingerholes. 96-1, 30 (1h:50’).</td>
</tr>
<tr>
<td>Time</td>
<td>Event Description</td>
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<tr>
<td>18:48</td>
<td>Sandpaper used for smoothing fingerholes. Fahmi puts down saluang and starts smoking.</td>
<td></td>
</tr>
<tr>
<td>19:19</td>
<td>Jaswati’s husband and Fahmi smoking; a man (Jamur) placing a glass of water before Fahmi.</td>
<td></td>
</tr>
<tr>
<td>19:29</td>
<td>Eri arriving, who laughs and goes inside. Fahmi tries out the saluang; Jaswati puts down glass of water. Eri passes, sits down next to her father, and starts laughing.</td>
<td></td>
</tr>
<tr>
<td>20:23</td>
<td>Fahmi smooths mouthpiece with sandpaper. Jaswati and Eri sit nearby. They start playing and singing. Jaswati sings first. Eri is second and her child comes to sit on her lap while she is singing.</td>
<td></td>
</tr>
</tbody>
</table>


[19:55, husband to Jaswati] Get a cover for the glass./ [20:05] Do not laugh all the time and show your teeth!/ [Eri] We want to sing. [Jaswati’s husband?] Yes, it will be recorded./ [Eri] Why is the saluang so short? Brother Wim has long hands!/ [F] Well, this is the way the measurements are.

[20:30] Are you going to sing?
[20:42, Eri] The saluang has a good sound.
[21:09, Jaswati singing:] If we are really filmed, I would like it to be done carefully./ I see that Mr. Basin is here. That means trouble for me.
[21:44, Eri singing:] Play the saluang flutes, use your fifth finger./ Attorneys meet other attorneys, it really makes me feel humble./ [22:25, J’s husband] Take a break! [Fahmi] Later!
<table>
<thead>
<tr>
<th>B23 28s</th>
<th>22:34 Fahmi alone, smoothing mouthpiece with sandpaper, and feeling edge with right index finger 96-1, 32 (2h:10’)</th>
</tr>
</thead>
<tbody>
<tr>
<td>B24 25s</td>
<td>23:02 Fahmi; Eri eating. Fahmi stands up and starts washing the saluang with water in a bucket, using cloth and ashes. 96-1, 32 (2h:15’)</td>
</tr>
<tr>
<td></td>
<td><strong>[23:13, Jamur] The flute will be washed.</strong></td>
</tr>
<tr>
<td>B25 16s</td>
<td>23:27 Fahmi dries the saluang with a cloth; then he nods: it is ready. 96-1, 32 (2h:18’)</td>
</tr>
<tr>
<td>B26 18s</td>
<td>23:43 Photograph of four saluang flutes with menyan in lower part of tube (the Netherlands, 2001)</td>
</tr>
<tr>
<td></td>
<td><strong>[23:37] B3#21s Fahmi also puts incense, menyan, in the lower part of his flute. Before he starts playing he touches the incense with a burning cigarette, so that it starts smoking. This will prevent the flute from sounding bad during a performance. I did not have a chance to film Fahmi putting incense in the flute.</strong></td>
</tr>
<tr>
<td>Part C: Verbal art in other contexts</td>
<td></td>
</tr>
<tr>
<td>C1 10s</td>
<td>24:01 Traditional chief (Ind.: penghulu; Min.: panghulu) with procession received at Sungai Baringin. Three women offering betel-nut (sirih-pinang). original: 96-5, 33 (1h:41’)</td>
</tr>
<tr>
<td>C1#17s</td>
<td><strong>The Minangkabau past and future are recreated in ceremonies like the installation of a traditional chief, a panghulu. Words play a very important role in these ceremonies, as they do in the</strong></td>
</tr>
<tr>
<td>Time</td>
<td>Description</td>
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</tr>
<tr>
<td>C2 29s</td>
<td>24:11 Three women retreat after offering betel-nut, dancers dance backwards. 96-5, 34 (1h:42’)</td>
</tr>
<tr>
<td>C3 8s</td>
<td>24:40 People entering Rumah Gadang for installation of chief 96-5, 35 (1h:46’)</td>
</tr>
<tr>
<td>C4 9s</td>
<td>24:48 Inside Rumah Gadang: guests sitting in rows on the ground 96-5, 42 (1h:55’)</td>
</tr>
<tr>
<td>C5 17s</td>
<td>24:57 Speech by head of Minangkabau Adat Institute 96-5, 44 (2h:00’)</td>
</tr>
<tr>
<td>C6 12s</td>
<td>25:14 Panghulu standing and walking 96-5, 43 (1h:57’)</td>
</tr>
<tr>
<td>C7 12s</td>
<td>25:26 Men sitting on the ground. A large plate of food is placed before them on the ground. 96-5, 52 (2h:23’)</td>
</tr>
<tr>
<td>C8 9s</td>
<td>25:38 Women sitting on the ground; a woman takes a glass and starts drinking. 96-5, 51 (2h:21’)</td>
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<tr>
<td>Scene</td>
<td>Time</td>
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<tr>
<td>C9 35s</td>
<td>25:47</td>
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<tr>
<td>C5#19s</td>
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<tr>
<td>C10 11s</td>
<td>26:22</td>
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<td>C6#22s</td>
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<td>C11 19s</td>
<td>26:33</td>
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<td>C12 5s</td>
<td>26:52</td>
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| C13  57s | 26:57 Close-up of Datuk Kodo's face reciting.  
[27:28] Pan to tapping on matchbox.  
96-6, 9-10 (0h:13’) | Or does your body feel feverish? Do you perhaps have a headache?/ Please, let me [Dandomi] know. If you have a fever, I shall prepare medicine./ If you are ill, I shall call for a healer./ If it is because of my [Dandomi’s] shortcomings, …/ …because of my behaviour or attitude, please, let me know, sir./ [27:31] Maybe I, Dandomi, can correct it [my bad behaviour]./ So were Dandomi's words spoken to Nan Tungga./ When he heard these words Nan Tungga answered immediately./ Datuk Mudo [Nan Tungga] made this response:…/ |
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<tr>
<td><strong>Part D: Performance of saluang jo dendang in Payo Basuang, 8-9 November 1996</strong></td>
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| D1  35s | 27:54 Two female singers: Linda (left) and Gadis Santan. The saluang player Rasid starts playing the opening song around 21:00 hours. The sound is continuous from here until scene D5.  
original: 96-2, 1 (0h:00’-0h:03’) | **D1#20s Saluang jo dendang** songs are often played when a group of people want to celebrate something. The following performance takes place during the night before a marriage. It is played in a special tent connected to the house of the father of the bride. The music starts around nine o’clock in the evening.  
[28:06, name of saluang player:] Rasid |
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<tr>
<th>Time</th>
<th>Description</th>
<th>Notes</th>
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<tr>
<td>D2 41s</td>
<td>28:29 Insert audience: pan from old men (to the right as seen from Linda) to boys and women with girls. 96-2, 4 (0h:16’)</td>
<td>28:26 D2#23s The female singers will sing about nature, about the Minangkabau homeland and past events during colonial times, and also about love. The texts are partly improvised and the singers sometimes sing about members of the audience. The predominantly male audience reacts to some of the erotic texts.</td>
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<tr>
<td>D3 45s</td>
<td>29:10 Back to shot D1. Zoom-in on face of Rasid and saluang.</td>
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<td>D4 11s</td>
<td>29:55 Rasid and Gadis Santan with audience behind them, outside the tent (insert) 96-2, 7 (0h:27’)</td>
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<td>D5 51s</td>
<td>30:06 Back to shot D1. Gadis Santan starts singing.</td>
<td>[30:12, name of female vocalists:] Linda [and] singing: Gadis Santan</td>
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<td>Time</td>
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<td>D6 3'45s</td>
<td>30:57 Around midnight. Pan from two men in the audience to Rasid, Gadis Santan and Linda. Linda starts singing. The sound of this shot continues for over 10 minutes (to end of D11) video 96-2, 12 (1h:04’-1h:15’)</td>
<td>[31:03, Linda:] Mother, oh mother…/ At the end the pledge [marriage] failed, oh …/ At night I drove in a hot car. Afraid that the car would crash./ Now sit down quietly and think:/ Where to move to find a place to stay./ Put your fate again in the hands of the former [husband]!/ [Commentary audience:] Hmmm….. So, back again at last!/ [32:01, Linda:] For several years I searched for rice./ Now I found the rice I wanted. It has been cooked in the saucepan./ [Now that] the rice is starting to bubble, the spoon to stir it has gone./ [32:30, Gadis Santan:] The whole night we enjoy the music./ Do not sit, sir, and think about someone./ I feel sorry for you, sir./ You found a ‘blanket’ [woman], but the sun was already rising. [Commentary audience:] [Alah…ha…ha…ha…] Do you get it, Mr. Bachelor? Mr. Bachelor is skinned and dead! [‘killed’ by the singers] [33:06, Linda:] You found a ‘blanket’ [woman], but the sun was already rising./ You tried to sleep for a moment. It is the fate of bachelors:/ When the money is gone, the desire comes./ [Commentary audience: Ha…ha…ha…] [33:31, Gadis Santan:] Please, give me a betel-nut tree./ This request cannot be fulfilled yet./ It is clear that the food of a bird of prey…/ … is also pursued by a civet cat./ [34:15, Gadis Santan:] A betel-nut tree has already fallen down./ It fell near the roadside./</td>
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<td>D7 6s</td>
<td>34:42 Two men in the audience (insert) video 96-2, 11 (1h:03’)</td>
<td>[Gadis Santan:] It is difficult to live without someone close./</td>
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<td>D8 16s</td>
<td>34:48 Old man in audience smokes and talks; Linda waves the smoke away (insert) video 96-2, 10 (0h:49’)</td>
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<tr>
<td>D9 23s</td>
<td>35:04 Close-up of Gadis Santan's face. (continuation of D6)</td>
<td>[35:01] I often let my tears run./</td>
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<td>D10 13s</td>
<td><strong>35:27</strong> Two old men talking; Linda in background (insert). video 96-2, 10 (0h:50’)</td>
<td>[35:26, Linda:] A row of <em>pinang</em> trees have fallen down.</td>
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<td>D11 5’48s</td>
<td><strong>35:40</strong> Back to continuation shot D6 Close-up of Linda’s face, singing. Zoom-out: Gadis Santan and Rasid 38:00 Rasid changes from playing with four fingers to the song using three fingers by shifting his hands (lowest hole remains open). Pan to Linda. The sound of the loudspeakers outside can be heard. Zoom-in on Linda’s face. Pan to Gadis Santán’s face; she starts singing. Zoom-out: Linda and Gadis Santan sitting; later, also old man in picture (left)</td>
<td>Fallen because of the strong wind./ Moaning and groaning I fight my illness./ Alone, I lie twisting in my shack./ [36:41, Gadis Santan:] Be patient about asking for the song ‘Three Holes’./ You should not keep pondering./ Where do I return?/ One house is locked, you know. [38:14, Linda:] Yes, we want to play this song ‘Three Holes’./ Sir, you who sit there pondering./ Because it is raining a little…/ …old footprints will all disappear./ [39:37, Gadis Santan:] Oh, sit down, wise uncle./ Let us sing./ The waves and the island quarrel./ Why does the beach become victim of this?/ I am shipwrecked, yes, sir! [40:58, Linda:] Oh, this song is called ‘Three Holes’./ Both of us sing this song …/</td>
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<tr>
<td>D12 7s</td>
<td><strong>41:28</strong> Audience 96-2, 9 (1h:03’)</td>
<td>[41:25] D3#19s The audience participates, and not only by reacting to the song texts. They may also ask for a special song, as was done with the request for the song ‘Three Holes’. Further, people in the audience sometimes sing themselves or play the <em>saluang</em> flute.</td>
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<tr>
<td>D13 15s</td>
<td><strong>41:35</strong> Old man sings and is unsatisfied; total of performers 96-2, 10 (0h:46’)</td>
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<td>D14 23s</td>
<td>41:50 End of the second part of the evening, beginning of second interval around half past twelve 96-2, 12 (1h:18’*)</td>
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<td>D4#7s</td>
<td>D4#7s: The second half-hour interval starts around half past twelve, and the performers get a meal before they go on.</td>
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<td>D15 12s</td>
<td>42:13 Young man in the audience playing <em>saluang</em> + Linda. 96-2, 14 (1h:41’*)</td>
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<tr>
<td>D5#12s</td>
<td>D5#12s: In the third period a young man in the audience, who sang some songs before, plays the <em>saluang</em> flute for about 15 minutes. He borrows the second flute carried by Rasid.</td>
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<td>D16 8s</td>
<td>42:25 Rasid rests while young man in the audience is playing 96-2, 14 (1h:46’*)</td>
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<tr>
<td>D17 8s</td>
<td>42:33 Linda smoking 96-2, 12 (1h:25’*)</td>
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<tr>
<td>D18 22s</td>
<td>42:41 The loudspeakers outside squeak, Linda adjusts the microphone position near the <em>saluang</em> 96-2, 15 (2h:08’*)</td>
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<td>43:03</td>
<td>End of the evening: the lines of the singers alternate quickly. Linda and Gadis Santan change the position in which they have been sitting. Rasid puts down his saluang. Linda takes her cassette recorder on which she has been recording and plays the tape back.</td>
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<td>96-2, 16 (2h:12')</td>
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**[43:15, D6#28s]** *Saluang jo dendang* songs are used to express different moods. The song texts may comment on the Minangkabau homeland or past events, express erotic feelings, or describe nature. In the region around Payakumbuh, the female singers play a very important role in expressing a variety of moods, especially erotic feelings, that cannot easily be talked about in daily life.

**[43:50, D7#10s]** Just before four o’clock in the morning the performance ends, well before the first call for prayer from the mosque. After a meal the musicians go home.
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<td>33s</td>
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<td>D21</td>
<td>44:32 Copyright text</td>
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**End: 44:53 (26 July 2002)**