

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)

Copyright 2002, Wim van Zanten

ISBN 90-74917-26-7

NUR 064 (video); NUR 055 (DVD)

Institute of Cultural and Social Studies

Leiden University

P.O. Box 9555, 2300 RB Leiden, the Netherlands

Phone: +31 - (0)71 - 527 3469 / 527 3451 / 527 3600

Fax: +31 - (0)71 - 527 3619

<http://www.ca-snws.leidenuniv.nl/>

International Institute for Asian Studies

P.O. Box 9515, 2300 RA Leiden, the Netherlands

Phone: +31 - (0)71 - 527 2227

Fax: +31 - (0)71 - 527 4162

<http://www.ias.nl/>

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

Contents

1. Introduction	1
2. Saluang	5
3. Major events that were filmed	8
4. Minangkabau song texts and translation	9
5. Selected bibliography	12
6. Structure of film, with description of scenes, voice-overs and subtitles	14

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.

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 *dondang*, *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.



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 <i>saluang</i> 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.



Photo 2: *Saluang* flute player Rasid at a performance in Sungai Kamuyang, 3 November 1996.

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* bamboo⁴. 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.

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

Saluang number:	1	2	3	4	5
year made	1994	1994	1995	1996	1996
characteristics	ornamented				
Total length	62.3	60.2	60.5	61.7	58.7
Circumference <i>c</i> (at about 10 cm from bottom)	10.3	9.5	9.0	10.1	9.9
Computed circumference (circle: $\pi \times$ highest outer diameter)	10.4	9.4	8.8	10.1	9.7
Mouthpiece					
inner diameter	2.7	2.5-2.6	2.3	2.5	2.4-2.5
outer diameter	3.2-3.3	3.0-3.1	2.9	3.1-3.2	3.1
rim tapering	0.3	0.3-0.4	0.4-0.5	0.4-0.5	0.3-0.4
Lower end (holes)					
inner diameter	2.6-2.8	2.4-2.5	2.3-2.4	2.6-2.7	2.4
outer diameter	3.1-3.3	2.9-3.0	2.8	3.1-3.2	3.0-3.1
First fingerhole (lowest)					
lower edge ⁵	9.7	9.8	9.6	10.0	10.2
upper edge	10.9	10.8	10.4	10.9	11.0
diameter	1.1-1.2	0.9-1.0	0.9	1.0	0.9
distance to 2 nd hole (lower edges)	5.0	5.0	4.7	5.3	4.9
Second fingerhole					
lower edge	14.7	14.8	14.3	15.3	15.1
upper edge	15.8	15.7	15.1	16.2	15.9
diameter	1.0	0.9-1.0	0.9	1.0	0.9
distance to 3 rd hole (lower edges)	5.1	4.5	4.7	5.1	5.0
Third fingerhole					
lower edge	19.8	19.3	19.0	20.4	20.1
upper edge	20.8	20.2	19.8	21.2	20.8
diameter	1.0	0.9	0.8	0.9	0.8
distance to 4 th hole (lower edges)	4.9	4.8	4.6	5.1	5.1
Fourth fingerhole (highest)					
lower edge	24.7	24.1	23.6	25.5	25.2
upper edge	25.6	24.9	24.4	26.3	25.9
diameter	0.9-1.0	0.9	0.8	0.9	0.8
Ratio length: inner diameter	22-24	23-25	25-26	23-25	23-24

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 3: Fahmi's new house in Napar, Payakumbuh, 13 February 2001.



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 (about 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, Manjalang subuah iko lagunyo, Buah tanyato jatuah kateh, Bato ka pangka dicarinyo?	Clearly heard by you, ladies and gentlemen This song sounds while we are awaiting dawn The fruits appear to fall upwards Why search near the trunk of the tree? ⁶
---	---

Kok ari ampiang Subuah, Subuah lapeh baranti kito, Malakik buah kajatuah, Baruak barulang ka pangkanyo	Dawn will soon be coming We shall stop [singing] at dawn When the fruits are about to fall The monkeys keep going to the tree ⁷
---	---

Urang banyak tukalah lagu, Batigo kami mandendangkan, Bia basaba kami dulu, Kawan bapunyo nan den kandakkan	Let many people change this song The three of us will sing [anything you ask] Let me be patient Someone else already got [the man] I wanted ⁸
--	---

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

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

Kok iyo kami ka bashooting Batanang-tananglah andaknyo, dimanyo kini Dicoliak lai Ajo Basin Kasampai juo karam den nan jadi	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
---	--

Patiaklah saluang samo saluang Pacikkan jari kalimonyo Bajoak ajuang samo ajuang Jauah tasisiah dagang hino	Play the <i>saluang</i> flutes Use your fifth finger Attorneys meet other attorneys It really makes me feel humble ⁹
--	--

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...'

c. Song text of *sijobang*, epic story recited by Datuk Kodo (alias Si As) in scene C11-C13

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 [<i>dukun</i>]
Ontah kok salah lai dari Domi,	If it is because of my [Dandomi's] shortcomings
Satontang laku jo parongai,	Because of my behaviour or attitude
Tunjuak ajari lah dek Tuan,	Please, let me know, sir
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.
Mandongga 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.....	Hmmmm...
Jadi juo tampak-e!	So, back again at last!
[Linda]	
Lah bataun mencari 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

⁹ 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!!!!!!

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

[Gadis Santan]

Awak bagurau samalamko,
Jan duduak, Pak, bamanuang surang,
Jo Apak kandung 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 rising¹⁰

[Commentary audience:]

Alah....ha ...ha..ha...
Rasaanlah 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,

You found a ‘blanket’ [woman], but the sun was
already rising

Lalok sakalok kayai pulo,
Alah kanasib di nan bujang,
Pitih abih taragak tibo.

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.....]

[Gadis Santan]

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 dekan 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,
Janlah taman bamanuang juo,
Kama denai kababaliak,
Rumah ciek bakunci pulo.

Be patient about asking for the song 'Three Holes'
You should not keep pondering
Where do I return?
One house is locked, you know

[Linda:]

Yoi...lah bakandak ka tigo giriak,
Nan duduak bamanuang juo, (2x)
Nan dek ulah hujan satitiak,
Hilang sagalo jajak lamo. (2x)

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

[Gadis Santan:]

Oi...duduaklah Mamak de nan pandai,
De nak kami nan mandendangkan (2x)
Ombak jo pulau nan batikai,
Pasia tak manga mananguangan
Karam badan den oi Tuan ei....

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!

[Linda:]

Oi...ka tigo giriak ko lagunyo,
Baduo kami nan badendang,

Oh, this song is called 'Three Holes'
Both of us sing this song

5. Selected bibliography

Adriyetti Amir

1995 'Women performers in Minangkabau oral tradition', *Tenggara* 34:23-35.

1996 'Penampil wanita dalam sastra lisan Minangkabau' *Horison* 12/1995 – 4/1996/XXX: 6-13.

1999 'Salawat Dulang: sastra Islam yang lisan', *Jurnal Puitika* 7:61-67.

Andar Indra Sastra

1999 'Basaluang: Antara adat dan agama di Minangkabau', *Jurnal Palanta Seni Budaya* 5: 60-67. [ASKI (STSI) Padangpanjang.]

Barendregt, Bart and Wim van Zanten

2002 (*in press*) 'Popular music in Indonesia since 1998, in particular Fusion, Indie and Islamic music on video CDs and the Internet', *Yearbook for traditional music* 34.

Beberapa jenis bambu

1977 *Beberapa jenis bambu*. Bogor: LIPI [LBN 4, SDE 37].

Chadwick, R.J.

1994 'Unconsummated metaphor in the Minangkabau *pantun*', *Indonesia Circle* 62:83-113.

Collins, Megan

1997 'Perbandingan antara Koauau Moari dengan Saluang Minangkabau', *Jurnal Palanta Seni Budaya* 2: 105-116.

Erizal Efrinon

1989 *Dendang Minangkabau; Suatu tinjauan dari segi tipenya*. Padang Panjang: ASKI.

Erman Makmur dll.

1984 *Alat musik tradisional Minangkabau*. Padang: Museum Negeri Adhityawarman Sumatera Barat.

Hajizar

1997 'Sijobang: Sebuah seni tutur Minangkabau', *Jurnal Seni Budaya ASKI Padangpanjang* 1:23-34.[As from issue 2, the journal is called *Jurnal Palanta Seni Budaya*.]

Harun, Chairul

1992 *Kesenian Randai di Minangkabau*. Jakarta: Departemen Pendidikan dan Kebudayaan.

Kartomi, Margaret

1986 'Muslim music in West Sumatran culture', *The World of Music* 28(3):13-30.

Mardjani Martamin

1989 *Dendang Minangkabau; Suatu studi kepustakaan*. Padangpanjang: ASKI. [Unpublished research report.]

Ouwehand, Liesbet

1999 *Een saluang in het spel: Een studie naar de rol van de saluang als vorm van communicatie*. Unpublished MA thesis, Leiden University .

Phillips, Nigel

1981 *Sijobang, sung narrative poetry of West Sumatra*. Cambridge: Cambridge University Press.

Suryadi

1994 'Dendang Pauh, sastra lisan Minangkabau', *Lembago* 50:8-9.

Suryadi (ed.)

1993 *Dendang Pauah, Cerita orang Lubuk Sikaping*. Jakarta: Yayasan Obor Indonesia.

Syamsuddin Udin (ed.)

1996 *Rebab Pesisir Selatan, Malin Kundang*. Jakarta: Yayasan Obor Indonesia.

Thomas, Phillip L.

1986 *Like tigers around a piece of meat; The Baba style of dendang sayang*. Singapore: Institute of Southeast Asian Studies.

Yampolsky, Philip

1994 *Night music of West Sumatra: Saluang, Rabab Pariaman, Dendang Pauh*. CD and liner notes. Washington DC: Smithsonian/ Folkways Recordings. [Music of Indonesia, Volume 6]

Yandri Firman

1992 *Bagurau: Deskripsi dan analisis teks*. Unpublished MA thesis, Universitas Andalas, Padang.

Zanten, Wim van and Bart Barendregt

2000 *Told in heaven to become stories on earth; A study of change in Randai theatre of the Minangkabau in West Sumatra using visual documentation from the 1930s*. Educational film, 48 minutes + Documentation book 54 pp. Leiden: Institute of Cultural and Social Studies, Leiden University / International Institute for Asian Studies, Leiden/Amsterdam. ISBN 90-74917-24-0, NUGI 086.

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. [DV version 26 July 2002]	Subtitle / Translation The subtitles are separated by a slash (/). The text between square brackets [...] does not appear in the subtitles.
	PART A: Introduction		
A1 13s	00:00 Sound in scenes A1+A2: <i>Saluang</i> flute playing by Fahmi, and singing at beginning of performance 30 Oct. 1996 in Koto Tinggi (DAT 96-1) 00:03 Title of film		Play the <i>saluang</i> flute, use your fifth finger
A2 9s	00:13 Subtitle		Lyrical songs from Payakumbuh, West Sumatra
A3 8s	00:22 Fahmi's house in Payakumbuh with tricycle, afternoon, 1 Nov. 1996. original: 96-1, 14 (0h:39')		[Woman (W), passing by:] How long has he [Wim] been here?

A4 2':39s	<p>[00:30] Cutting edge of mouthpiece of a <i>saluang</i> flute with knife, sandpaper. [02:27] Knife is sharpened on whetstone [02:56] Again cutting edge of mouthpiece with knife</p> <p>[In real time, this part of the process of making a <i>saluang</i>, 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')</p>	<p>[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 <i>saluang</i> and with <i>randai</i>./ W: Did he ask for this <i>saluang</i>? F: He ordered five <i>saluang</i>./ W: Is he filming how a <i>saluang</i> 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 <i>saluang</i> 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 <i>saluang</i> players you have to stay awake!/[Other man] Crazy, he goes on filming!/[F] Yesterday's <i>saluang jo dendang</i> 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./</p>	
A5 19s	<p>03:09 Close-up of end of former shot: cutting edge of mouthpiece 96-1, 30 (1h:35')</p>		<p>[Jaswati's husband?] Later he will surely watch this film with his family./ They will surely laugh when they see the situation in Indonesia. [3:22] A film by Wim van Zanten</p>
A6 13s	<p>03:28 Photograph of mountain and rice fields near Payakumbuh October 1996</p>	<p>03:25 A1#16s <i>Saluang</i> 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.</p>	

A7 19s	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 10s	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 <i>saluang</i> is made.	[name:] Fahmi
A9 9s	04:10 Still of Fahmi testing a <i>saluang</i> flute that he is making, 1 November 1996. 96-1, 30 (1h:50')	A4#28s The <i>saluang</i> 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 <i>saluang</i> flute, you have to use all your senses to understand the subtleties of the song texts.	
A10 7s	04:19 Cattle market in Payakumbuh. 96-3 (1h:01')		
A11 17s	04:26 Two men negotiating the price of a water buffalo with their hands under white shirt. 96-3 (0h:59')		
A12 13s	04:43 Map of West Sumatra in Indonesia	A5#15s Payakumbuh is a town that lies about one hundred kilometres from the	

A13 9s	04:56 Main street in Payakumbuh, looking at the central market. 96-1, 41 (3h:00')	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.	
A14 12s	05:05 Pedestrians crossing road in Payakumbuh; selling <i>durian</i> fruits. 96-1, 41 (3h:01')	A6#23s 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 <i>saluang</i> flute belong to the secular type, that is, to those not really influenced by Islam.	
A15 12s	05:17 Durian selling; young man and woman walk hand-in-hand 96-1, 41 (3h:02')		
A16 5s	05:29 Garden with smoke from fire, street (Jl.PGRI), man walking, car 96-1, 37 (2h:48')		
A17 20s	05:34 Mosque in late afternoon. Call for prayers (Magrib, around 17:45); bats flying around 96-3 (1h:07')	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 <i>saluang jo dendang</i> .	
A18 33s	05:54 Performance of <i>saluang jo dendang</i> in Koto Tinggi by Fahmi, <i>saluang</i> 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)		[Names of performers:] Jaswati, Fahmi, Desmi/ [Desmi:] Clearly heard by you, ladies and gentlemen,/ ... this song sounds while we are awaiting dawn/

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')		
A22 1:39s	06:52 Back to performers scene A8 07:08 Desmi singing; Jaswati and Eri laughing; pan to man left [end of section starting in A18]		[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		
B1 9s	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')	B1#29s. This is the house of the <i>saluang</i> 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 metaphoric 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
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')		
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 <i>Saluang</i> flutes are made from <i>talang</i> 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?

B7 33s	10:49 Close-up of sawing, starting to cut the upper end of the flute (mouth) with knife 96-1, 21 (0h:56')		
B8 20s	11:22 Cutting lower end of flute; also on block of wood 96-1, 21 (0h:59')		
B9 3':20s	11:42 Closer: cutting upper end on block of wood; looking at it; piece of <i>pandan</i> leaf is used to determine the flute's circumference. [13:17] Piece of <i>pandan</i> leaf used to mark the position of the four fingerholes with pencil; [14:57] starts cutting the holes 96-1, 21 (0h:59'00"-1h:02'20")		[12:01, Minar to children:] Take the tricycle away from here! [12:42, Minar to children:] Be careful! [Fahmi:] Please, get my pencil. [13:46, Eri] We have an invitation to play! [14:50, passing woman:] Is he [Wim] alone?
B10 32s	15:02 Inside Fahmi's house: Eri, Minar (Fahmi's wife), Jaswati, Jaswati's husband [not visible], Jamur and another man (Eri's husband?) 96-1, 29 (1h:19')		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!/ 15:41 Now he is making the holes
B11 16s	15:34 Fahmi cutting fingerholes with knife on verandah 96-1, 21 (1h:04')		

B12 6s	15:50 Verandah from afar with Fahmi cutting fingerholes of <i>saluang</i> ; Jamur joining him from inside 96-1, 23 (1h:09')		
B13 29s	15:56 Close-up of Fahmi cutting fingerholes; pan to Eri in doorpost; pan back to Fahmi 96-1, 25 (1h:12')		[16:11, Eri] Mr. Wim looks at us and smiles. [Fahmi] Yeah, because you laugh all the time in the Indonesian fashion.
B14 9s	16:25 Sandpaper is used to smooth mouthpiece of <i>saluang</i> 96-1, 30 (1h:28')		
B15 17s	16:34 Children with tricycle 96-1, 30 (1h:27') [In real time scenes A4 and A5 would come here, before B16]		[16:44, Fahmi] Please, get me the rice spoon.
B16 25s	16:51 Same as shot B14, from back side 96-1, 30 (1h:35')		
B17 40s	17:16 Fahmi looks at <i>saluang</i> 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')		He will have a nice <i>saluang</i> , because the bamboo is thick and old./ [17:40, F] I always take it from the same spot with good bamboo. [17:49, other man] Will the bamboo standing against the wall not be used?/ [F] It will, this <i>saluang</i> is made from that bamboo.
B18 52s	17:56 Using knife for fingerholes 18:20 Trying out the <i>saluang</i> . The knife is again used to work on the fingerholes. 96-1, 30 (1h:50')		[18:09, second man] Will it be ready soon? Yes, the measurements are already known./ [F] Yes, I know how it should be made.

B19 31s	18:48 Sandpaper used for smoothing fingerholes. Fahmi puts down <i>saluang</i> and starts smoking. 96-1, 31 (2h:02')		[19:01, F] Already a reasonably clear sound. I shall rest for a moment./ [Jamur] The flute is almost ready. [Wim]: Hm, hm.../ [Jaswati's husband] You take a break too! [Wim] Please, go ahead./ [J.'s husband] Well, in case you are tired.
B20 10s	19:19 Jaswati's husband and Fahmi smoking; a man (Jamur) placing a glass of water before Fahmi. 96-1, 31 (2h:02')		
B21 54s	19:29 Eri arriving, who laughs and goes inside. Fahmi tries out the <i>saluang</i> ; Jaswati puts down glass of water. Eri passes, sits down next to her father, and starts laughing. 96-1, 31 (2h:03')		[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 <i>saluang</i> so short? Brother Wim has long hands!/ [F] Well, this is the way the measurements are.
B22 2':11s	20:23 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. 96-1, 31 (2h:06'-2h:08')		[20:30] Are you going to sing? [20:42, Eri] The <i>saluang</i> 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 <i>saluang</i> 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! [22:31, Eri] The sound [of the <i>saluang</i>] is good.

B23 28s	22:34 Fahmi alone, smoothing mouthpiece with sandpaper, and feeling edge with right index finger 96-1, 32 (2h:10')		
B24 25s	23:02 Fahmi; Eri eating. Fahmi stands up and starts washing the <i>saluang</i> with water in a bucket, using cloth and ashes. 96-1, 32 (2h:15')		[23:13, Jamur] The flute will be washed.
B25 16s	23:27 Fahmi dries the <i>saluang</i> with a cloth; then he nods: it is ready. 96-1, 32 (2h:18')	[23:37] B3#21s Fahmi also puts incense, <i>menyan</i> , in the lower part of his flute. Before he starts playing he touches the	
B26 18s	23:43 Photograph of four <i>saluang</i> flutes with <i>menyan</i> in lower part of tube (the Netherlands, 2001)	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.	
	Part C: Verbal art in other contexts		
C1 10s	24:01 Traditional chief (Ind.: <i>penghulu</i> ; Min.: <i>panghulu</i>) with procession received at Sungai Baringin. Three women offering betel-nut (<i>sirih-pinang</i>). original: 96-5, 33 (1h:41')	C1#17s The Minangkabau past and future are recreated in ceremonies like the installation of a traditional chief, a <i>panghulu</i> . Words play a very important role in these ceremonies, as they do in the	

C2 29s	24:11 Three women retreat after offering betel-nut, dancers dance backwards. 96-5, 34 (1h:42')	sung poetry of <i>saluang jo dendang</i> .	
C3 8s	24:40 People entering Rumah Gadang for installation of chief 96-5, 35 (1h:46')		
C4 9s	24:48 Inside Rumah Gadang: guests sitting in rows on the ground 96-5, 42 (1h:55')	C2#6s The men attending give many speeches, and this is also considered to be an art.	
C5 17s	24:57 Speech by head of Minangkabau Adat Institute 96-5, 44 (2h:00')		[06:57] A <i>panghulu</i> in Minangkabau has the responsibility.../ ...to look after the young and the old people/ In a material and spiritual sense./ So, a <i>panghulu</i> is a kind of trusted representative./
C6 12s	25:14 Panghulu standing and walking 96-5, 43 (1h:57')	[25:11] C3#12s The head of the Minangkabau Adat Institute continues by saying that a <i>panghulu</i> should be a leader who carefully listens to what his subjects say. He should not be corrupt or adulterous.	
C7 12s	25:26 Men sitting on the ground. A large plate of food is placed before them on the ground. 96-5, 52 (2h:23')	C4#12s After many examples of the art of well-spoken words in public, or the 'fighting art of the tongue', <i>silat lidah</i> as it is called, a meal is served to the many guests.	
C8 9s	25:38 Women sitting on the ground; a woman takes a glass and starts drinking. 96-5, 51 (2h:21')		

C9 35s	25:47 After leaving the Rumah Gadang, procession passes through the two rows of dancers (five women, three men). Women are wearing a scarf (<i>cadar</i>). 96-5, 53 (2h:27')	C5#19s In this ceremony the new traditional chief was received with <i>secular</i> dances and the departure is accompanied by dance and music with Islamic influence. The dancers now use a frame-drum, or <i>rebana</i> , and the women wear a scarf on their heads.	
C10 11s	26:22 Two men, a woman and a dog walking on path near Sungai Talang. 96-4, 37 (1h:33')	C6#22s The Minangkabau past is also recreated in the performing arts, like Randai theatre. <i>Sijobang</i> is epic storytelling in which a male singer accompanies himself by tapping a matchbox. Here Datuk Kodo from Sungai Talang recites an excerpt of the story about the hero Anggun Nan Tungga.	
C11 19s	26:33 Datuk Kodo (formerly called As) reciting the 'Taluk Bendaruhum' part of the <i>sijobang</i> epic while tapping matchbox. Two men sitting near him. Sungai Talang, early morning 19 November 1996; start at about one o'clock. Sound continuous until the end of scene C13. 96-6, 9 (0h:12')		26:46 [DONDOMI:] Are you [Anggun Nan Tungga] not satisfied with the drinks?
C12 5s	26:52 Insert: audience listening to <i>sijobang</i> recitation: two men and two women 96-6, 6 (0h:10')		Did you, elder brother Tungga, not have enough to eat?!

<p>C13 57s</p>	<p>26:57 Close-up of Datuk Kodo's face reciting. [27:28] Pan to tapping on matchbox. 96-6, 9-10 (0h:13')</p>		<p>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:.../</p>
	<p>Part D: Performance of saluang jo dendang in Payo Basuang, 8-9 November 1996</p>		
<p>D1 35s</p>	<p>27:54 Two female singers: Linda (left) and Gadis Santan. The <i>saluang</i> 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')</p>	<p>D1#20s <i>Saluang jo dendang</i> 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.</p>	<p>[28:06, name of <i>saluang</i> player:] Rasid</p>

D2 41s	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')	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.	
D3 45s	29:10 Back to shot D1. Zoom-in on face of Rasid and <i>saluang</i> .		
D4 11s	29:55 Rasid and Gadis Santan with audience behind them, outside the tent (insert) 96-2, 7 (0h:27')		
D5 51s	30:06 Back to shot D1. Gadis Santan starts singing.		[30:12, name of female vocalists:] Linda [and] singing: Gadis Santan

D6 3'45s	<p>30:57 Around midnight. Pan from two men in the audience to Rasid, Gadis Santan and Linda. Linda starts singing.</p> <p>The sound of this shot continues for over 10 minutes (to end of D11) video 96-2, 12 (1h:04'-1h:15')</p>	<p>[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]!/</p> <p>[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./</p> <p>[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.</p> <p>[Commentary audience:] [Alah...ha...ha...ha...] Do you get it, Mr. Bachelor? Mr. Bachelor is skinned and dead! ['killed' by the singers]</p> <p>[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...]</p> <p>[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./</p> <p>[34:15, Gadis Santan:] A betel-nut tree has already fallen down./ It fell near the roadside./</p>
D7 6s	<p>34:42 Two men in the audience (insert) video 96-2, 11 (1h:03')</p>	<p>[Gadis Santan:] It is difficult to live without someone close./</p>
D8 16s	<p>34:48 Old man in audience smokes and talks; Linda waves the smoke away (insert) video 96-2, 10 (0h:49')</p>	
D9 23s	<p>35:04 Close-up of Gadis Santan's face. (continuation of D6)</p>	<p>[35:01] I often let my tears run./</p>

D10 13s	35:27 Two old men talking; Linda in background (insert). video 96-2, 10 (0h:50')	[35:26, Linda:] A row of <i>pinang</i> trees have fallen down./	
D11 5'48s	35:40 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 Santan's face; she starts singing. Zoom-out: Linda and Gadis Santan sitting; later, also old man in picture (left)	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 .../	
D12 7s	41:28 Audience 96-2, 9 (1h:03')	[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 <i>saluang</i> flute.	
D13 15s	41:35 Old man sings and is unsatisfied; total of performers 96-2, 10 (0h:46')		

D14 23s	41:50 End of the second part of the evening, beginning of second interval around half past twelve 96-2, 12 (1h:18')	D4#7s: The second half-hour interval starts around half past twelve, and the performers get a meal before they go on.	
D15 12s	42:13 Young man in the audience playing <i>saluang</i> + Linda. 96-2, 14 (1h:41')	D5#12s: In the third period a young man in the audience, who sang some songs before, plays the <i>saluang</i> flute for about 15 minutes. He borrows the second flute carried by Rasid.	
D16 8s	42:25 Rasid rests while young man in the audience is playing 96-2, 14 (1h:46')		
D17 8s	42:33 Linda smoking 96-2, 12 (1h:25')		
D18 22s	42:41 The loudspeakers outside squeak, Linda adjusts the microphone position near the <i>saluang</i> 96-2, 15 (2h:08')		

<p>D19 56s</p>	<p>43:03 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 <i>saluang</i>. Linda takes her cassette recorder on which she has been recording and plays the tape back.</p> <p>96-2, 16 (2h:12')</p>	<p>[43:15, D6#28s] <i>Saluang jo dendang</i> 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.</p> <p>[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.</p>	
--------------------	--	--	--

D20 33s	43:59 Scrolling text; Music played until the end of D21: start of song 'Jalu-Jalu' by Fahmi on <i>saluang</i> in performance in Koto Tinggi, early morning 31 October 1996 from: DAT 96-4, 5'.	<p>Camera and sound: Wim van Zanten; Video editing: Nick de Heer; Filmed on location in West Sumatra, October-November 1996; Minangkabau translations: S. Suryadi; English corrections: Rita DeCoursey</p> <p>Special thanks to:</p> <ul style="list-style-type: none"> - Universitas Andalas, Padang; <i>In particular</i>: Prof. Abdul Azis Saleh, Dahrul Dahlan, SH, Ibu Drs. Adriyetti Amir, Drs. Yusriwal, Drs. Yusuf - Dance and Music Conservatory (STSI), Padangpanjang; <i>In particular</i>: Prof. Mursal Esten, Hanefi - Hospitality in Payukumbuh: Fahmi, Minar, and Eri Ferry and Elda J.R. Basir Datu - Leiden University: Department of Cultural and Social Studies <i>In particular</i>: Bart Barendregt, Igor Boog, Dirk Nijland; Renske Biezeveld, Eva Mondelaers, Liesbeth Ouwehand - International Institute for Asian Studies (IIAS), Leiden/Amsterdam - Royal Dutch Academy of Sciences (KNAW), Amsterdam <p>This film is dedicated to the performers from the Payakumbuh area: <i>saluang</i> players: Fahmi and Rasid; <i>singers</i>: Desmi(warlis), Eri(ta), Gadis Santan, Jaswati, Linda; further Eppy and Erna. <i>sijobang</i>: Datuk Kodo (Si As)</p>
D21 21s	44:32 Copyright text	<p>Copyright 2002 Wim van Zanten Institute of Cultural and Social Studies, Leiden University, the Netherlands, and International Institute for Asian Studies, Leiden/Amsterdam, the Netherlands</p>
	End: 44:53 (26 July 2002)	