

**ACEH – JAKARTA AND ACEH FIELDNOTES, FEBRUARY-MARCH 2003**  
**M KARTOMI**

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**1. Contacts:** (a) Acehnese etc. in Jakarta:

Drs M Junus Melalatoa 864 3559, Pondok Kelapa, UI and IKJ  
– said Toet b. near Takengon, d. recently in Jkt.

Dewan Kesenian, Jkt, 0651 25886, Bp Helmi ketua, Dinas Kebudayaan Aceh – Bp Zainuddin

Pak Marzuki Hasan, IKJ Acehnese music colleague of Bp Nurdin Daood

Ismail Sofian, rich Acehnese interested in arts, in Jakarta

Fachri Ali – 522 091213

Bupati Lhokseumawe – Tarmizi, Ibu Inayati.  
Pendopo Lhok Seumawe  
Jl Merdeka No 1,  
Tel (0645) 43016, fax 40001  
Sanggarnya: Cut Meutia Meuligo Aceh Utara (15 yrs old, 3 generations of artists sofar)

Nurdin Daood [choreographer], Jl Cempaka Molek RT006/06 No 80, Jatiwaringin  
(Pondok Gede), 21- 8487228

SAJAK – Ipoel 081 – 8944726, Keb Lama  
Agus 0817- 9816708, Erlyin 081 7984 8860

Gusmus Mustafa Bisri (Acehnese religious songs performer – East Java 029 591483

Perwakilan Aceh Jkt, Maharajul, 3142163, Jl Indramayu Nr 1, Jkt

Ibrahim Hasan 5745231, Zulkifli

Nyak Ina Raseuki (Ubiet), songster, PhD will be on Kerinci music, Jl Dempo 1 No 35,  
Jkt 12120, tel 6221 7231767, [nirnd@indosat.net.id](mailto:nirnd@indosat.net.id)

*(b) Acehnese etc in Aceh:*

Bp Ridwan Ramly (b Langsa) – met him again 2.3.03 at Kanduri at Pendopo Lhok Seumawe, 20 years ago he accompanied us to Aceh Utara, Aceh Pidie, Aceh Besar in 1982. Interview – he said kesenian has declined since 1998/fall of Suharto, as security declined in Aceh.

Bp Samsudin Jali, Ketua Dewan Kesenian Pasai, Lhokseumawe, tel 06 4591261 (lives 50 km to east of LhokS)

Ali Akbar, Direktur, Museum Malikussaleh, Pemda Kab, Aceh Utara,

home Jl Teuku Umar 34, Lhokseumawe, 70 yrs old, a good informant  
Tel 0645 43582

His Relative- Azhar Jabar, 37 Dennis St, Clayton 3168, tel 0421 98317.

Bp M. Rizal: Pegawai Dinas Pariwisata, Kebudayaan, Pemuda & Olah Raga Aceh Timur,  
Jl A Yani no 168, Langsa (one of my informants at Festival in Lhok S)

Bp M Riza (from same Kp as Nurdin) runs Sanggar Cut Meutia, Pendopo, Jl Merdeka 1,  
B Aceh. Rapai, Saman, Seudati, Hikayat, Tarian

(c) *Acehnese in Medan* – T.A Baron, Perwakilan Pemerintah Provinsi Nanggroe Aceh  
Darussalam, Jl K. Pattimura No 167, tel 061 4524293, Medan. Home – 061 7866874

(d) *Acehnese in Kuala Lumpur*

NB – when in KL, look up Bp Suhaemi bin Magi, ex-pupil of Bp Nurdin, teaches tari  
jago Aceh at Uni Kebangsaan.

(e) *Acehnese in Yogya* –

Prof Ibrahim Alfian, Prof Dr Teuku Jakub (archeology), Alian Sahar (painter)  
Bumijolor 22, Yogya 55231

Kamaruzzaman Bustamam-Ahmad, b. 1978 Krueng Mane, Aceh Utara.

[ruzza\\_170978@yahoo.com.au](mailto:ruzza_170978@yahoo.com.au), [kamal\\_aceh@yahoo.com](mailto:kamal_aceh@yahoo.com).

Jl Timoho Gg Sawit, No 680 B Ngentak Sapen, Yogya 55281.

106 B Block O Jln 17/1A, Petaling Jaya 46400, Selangor Darul Ehsan, Malaysia, HP-  
016-3130092

(f) *Others/non-Acehnese*

Prof. Tuti Heraty 3905839, Jl Cokroaminoto 9, Jkt Pusat

Dewi Anwar 0816 75169, 847 9808, 3633000

Eli Kasim /Yos Rizal Jkt 3154087, 3162780

Edi Sedyawati 3186161, Jl Lembang 21, Menteng

Australian Embassy, Cult Counsellor Beverley Mercer, Ibu Wati 2550 5262

GRAFITI to publish my book Rahman Tolleng, Rio Rinaldo tel 5360406, fax 021  
8582430, 5360406, need \$4050 production, A\$5700 incl promotional costs, print 3000 or  
2000 copies

Philip Yampolsky, Program Officer for Arts and Culture, Ford Foundation S. Widjojo  
Centre, 11<sup>th</sup> Fl, Jl Jend Sudirman 71, PO Box 2030, Jkt, 10020  
<p.yampolsky@fordfound.org> hp 021 725 1914, home 725 1914

Dewi Anwar 0816 751169, 847 9808, 363 3000

Endo Suanda hp 0812202 9832

Eijkman Institut, Ibu Emi, Jl Diponegoro 69, Jkt 10430, tel 3148695, 3917131

Dr Sri Hastanto, Deputy Menteri Bidang Nilai Budaya, Seni & Film, Kementerian Kebudayaan & Pariwisata Republik Indonesia, Gedung Sapta Pesona Lt 11, Jl Medan Merdeka Barat 17, Jkt 10110, tel 021 3860823

ASIRI , Piangsa Glodok Plaza, C/1 , 6597836, 6257068

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**2. NEW KABUPATEN IN ACEH** – arts in Biruen and Aceh Utara same, but Kab Singkil different language/culture from Aceh Selatan (NB – hikayat in Bah Jamee kuat in Kecam Manggeng, Kluet culture eg ratuh bantal [with sirih offering to guests]in Tapaktuan and Kecam Kluet Utara) and Aceh Barat.

Met 50 Acehnese ulamas at NU HQ, invited by Bp Hasjim Muzadi, Rozy Munir, Abdul Wahid Mahtub(asst).

Jkt Prices for qasidah frame drums rp250,000 each, drum 240,000  
Goatskin, sawo wood, diameter: 60cm, 30cm, 28 cm, 24 cm, 15 cm.

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**3. KEY PERFORMING ARTS TERMS** (sources: Bp Ali Akbar, Bp Nurdin Daood, etc.)

**Aneuk Syahi** – appears in pho, seudati, laweut.

**Apeut** – helper to syek in seudati etc – **apeut likok, apeut wie**

**Syech/Ceh/syek** – dance leader who also sings

**Dzikir** – saleum dzikir

**Dalail** = selawat, greeting

**Hadih Maja** – pandai dalam panton

**Kain sarung Aceh** = Ija Krong La Gugop/Tengkulok Sumbo Badeuk

**Laweuet** – seudati inong, (both are very old terms), movements partly different from seudati agam

**Ngrieuk** – jingles on a rapai

**Nyaring** = halu su, mecering-cerung, got su = beautiful sound,

**Petik jaro** – snap/click fingers

**Ratok duek** (Pak Nurdin said): originally from Aceh Besar. Seated row of female ratok performers (cf meusekat, traditionally performed only by women) performed in yard of bride's home at wedding. Male version similar to female. Audiences traditionally separate – male and female

**Rapa'i** –60cm diameter head, 20cm wide. 'If you can slap a buffalo and it dies then you can play the rapai'. (Hastanto)

**Rapa'i geurimpheng** – middle-sized framedrum with jingles

**Rapa'i gelang:** 40cm x 16cm. Asal & masih pusat – Kp Mangeng, Aceh Selatan  
sounds : tak tak /pung, bum bum/preung

**Rapa'i Pase:** made from kayu bumi, digantung, may be 30 kilo in weight, each has proper name, eg Buah 1 (smaller), Singa 2 (largest). Rhythms of rapai Pase like for rapai gelang etc; only alat unique

Kep Dinas Keb. Lhokseumawe said biggest rapa'i pase are 1.2 or 1.25 metres diameter, most large ones are about 1 metre. Rapa'i pase are stored in wells for security, otherwise removed or stolen. Found in Kecamatans - Jambuai, Baktia (Desa Buah), Aceh Utara (Kecamatan Shamtali). See further p.7 below.

**Rapa'i pulot** – small framedrum with no jingles

**Saman** – 2 kinds – (i) originally from Gayo (ii) originally from Aceh Utara. Gerakan tangan seribu – requires utmost discipline of dancers. Gerakan tangan, kepala – start, stop and start again concerted movement  
'membawa kita ikut dalam arus keasjikan tangan seribu'. Dulu used as dakwah (Nurdin)..

**Seni sifeut** (= prayer to God/Nabi, sifat2) = performing arts according to hukum Islam, usually with body movements and body percussion

**Seudati** (source – Bp Nurdin Daood) originally from Aceh Pidie, now all over Aceh  
Depicts movements of birds, harvest. Tari ayam jago = dhiek (earring hole in ear), prima dona boy dressed as girl, 8 men who can do acrobatic movements at times.

Pho – Aceh Barat is the centre. Ada sebelum Islam masuk, tetapi dipengaruhi oleh Islam.  
Origin myth – a prince and his sister with different father dituduh telah berbuat zina.  
Karena dilihat orang lain, dihukum mati oleh raja. Mayatnya upacara sebelum dikuburkan – innocent.

x x x x x x x      x x aneuk syahi  
syek, apet

Body movement, body percussion – deep thuding and sharp high-pitched rhythmic sounds. Beat both sides of lower chest. Repeat 99 names of Allah. 6-tone cyclic melody at times. Devotional or wildly ecstatic style.

**Tari Ale2 Tunjang** – Aceh Utara - story of boy who went into the hutan and heard sound of bunyi2-an girls singing and beating rice husks off grain. As he tried to come nearer to the girls, they were actually further away, couldn't be reached.

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#### 4. DIARY

1. 21 February, 2003: visited home of Bp Noerdin Daood with Agus Noor Amal, Erlyin, and Ipoel from SAJAK

#### JABOTABEK ACEHNESE ART ORGANISATIONS:

(a) **SAJAK- Association of Acehnese Professional Artists, Secretariat – tel 0621 7365341, 0817 98 16708, Jl Mesjid 5Q, Kp Ketukangan Selatan, Ciledug, Cipulir, Kebayoran Lama (on way to Tangerang)/Jakarta Selatan (house on roght 50 m after mosque from Ciledug Raya.**

We met a SAJAK member who produces Acehnese pop CDs – Jauhari Samalanga, Director, Community of Nyawoung Aceh, tel 628129658022, PO box Ciledug Tangerang 15157, <joeproject@plasa.com

SAJAK's aim: promote art only, not politics, therefore neutral politically.  
SAJAK was 1st formed under Governor Setioso, penasehat Bp Nurdin. 8 year vacuum of activity. Ipoel, b Sigli, in charge of finances, legal issues.  
For their big 2-night Art of Rampoh Aceh concert in 2002, Gov Puteh gave Rp 10 million. 1<sup>st</sup> night gratis, took only Rp 3 million the 2<sup>nd</sup> night . 800 penonton.

In 1999 SAJAK held an Antikekerasan (school kid street fights] function. Agus (b. Sabang) said he started Sajak's artistic activities, then Nurdin joined in. "There are more artists in Aceh but (as society not free of guerilla war) more artistic activities (eg at weddings) in Jakarta".

#### ***LATIHAN 1 - RAPAI GELENG 26 Feb 03, at Sajak.***

1. CHART ON BOARD - Rapai geleng

|         |      |             |   |
|---------|------|-------------|---|
| pukulan | lagu | gerak       | sejarah   |
|         |      | Konfigurasi | Aceh Barat – saman                                  |
|         |      |             | Rapai daboh   |
|         |      |             | Aceh Selatan – rapai geleng                         |
|         |      |             | Aceh Utara/Timur/Pidie – rapai Pase/uroh/lepeh/pulo |

Rapai uroh/Pase played when menjemput raja atau tamu besar, atau komunikasi di gunung<sup>2</sup> atau dari kampung ke kampung bahwa ada kanduri  
Rapai geurimpheng (bigger than geleng, diff. rhythms)

cara mamegang

cara memukul  
hitungan pazukan (division)

funksi – hiburan  
dakwah

penciptaan – oleh Syek Rivai utk dakwah Islam  
dipengaruhi roh alam, animals/hewan, kreatifitas

pengajian – dipertandingan –dakwah  
ragam rame<sup>2</sup> pukulan  
kisah<sup>2</sup>

pembuatan – jenis kayo – tobah tipis balong

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**RAPAI PASE** – 2 kinds – to spread dakwah, for entertainment. Not many rhythms, cf geurimpheng. //:1.111.11://Hypnotic effect on audience. At kampung Pase the syech can break glass when beats rapai Pase. In competitions, usually 20 or more rapai Pase played by each team.

Wood – meranti khrueng and merpau, used to cut down raja hutan trees. Dipahat - carved in a circle. Trees too small now to make a large rapai. Meditated before making a drum. Bp Samsudin Jali (LhokS) organised rapai uroh/pase (uroh=mengundang, bring people there) competition, about 20 men on each side. Usually a group belongs to a kecamatan, as rapai pase collected from various kampungs, rare now. Rapai pase ada di Kecamatan Jambuai, Kec Baktia/Desa Buah, Kabupaten Aceh Utara. Festival in LS kemarin dibuka dengan rapai pase dari sanggar dari Kecam Syamtali.

#### DRAW CIRCLE – HEAD – DYNAMICS (NOT PITCH) OF SOUNDS

Preng (fingers beat near edge of drum head)

Dum (“ “ further in)

Brung/ gemuruh (fingers beat in middle of head – gede sound)

Rapai used by Sufis to spread religion. Sit crosslegged, hold rapai daboh with left hand vertically on player’s foot, beat head with RH fingers or upper part of palm and a little with left hand. Hold rapai geleng vertically on floor, rhythms of each drum interlock. Sound of BRASS jingles makes rapai playing sound more interesting, sound lasts longer – vibrates when struck. Beat middle (low pitch) and sides (with fingers) of head (high pitch) and palm near edge (middling pitch), tip of 3<sup>rd</sup> finger in middle. Irama lapeh –

1/1..11..1/1.1.1... Irama tajam – faster. Irama sedang - moderate. Irama lamba – slow. All drums should be same size.

Rapai daboh sounds – brup, preng 1//:1.111.11; //

Play rapai geleng in Aceh Barat and Aceh Selatan, Syech Sabidin in North Aceh, Syech Nas in Aceh Selatan famous. Should be at least 15 (odd number) of men /boys should play together, smile when feel religious excitement, look and move heads to each side rhythmically. 3 pitches produced on rapai – high, medium, low.

4 HEAD CONFIGURATIONS/ MOVEMENTS – ASEK 1, 2, 3, 4, asek 4 = move (geleng) head from L to R 4 times. ASEK BALIK each alternate man has back to audience, others front to audience. Have to concentrate, or accident.

NOTASI TRADISI RAPAI GELENG: invented in Banda Aceh in 1996 by Dgam Yusri.

S.: DUM = + (low-pitched)

TANG = - (high-pitched)

+ - + - +

+ - + - +

+ + + - + -

Ge tung ge tang tang tang tung

1/ 1 .. 1/ 1 ... /1 . 1 . / 1

4 suara geurimpheng: +, -, +~, -~

3 suara pulot - + (low), +~ (medium), - (high)

RANUP LAMPUAN drum //: tak e /tak dung ding tak e ://

1 1 / 1 1 1 1 1 /

(tak – LH, open, not damped), dung RH centre head, ding RH edge head)

POLA LANTAI RAPAI GELENG –

(a) X

X X

X X O O (aneuk syahi)

X

X X

X X

X (syech – not religious leader)

(b) X X X X X X X X X X X X O O

syech

Syech may invent new movements. Men sit close together to synchronise and for bodily support as perform virtuoso movements.

Pukulan/musik kosong (beat drums, no singing). Jingles = ngrieuk (B Aceh).



Tari guwel – Gayo –

Rapai saman – Aceh Barat, heads move concertedly as play – put drums on floor before perform body percussion sections, beat upper buttocks, clap hands above head, then beat down with hands on drum – then play drums again - 1/1..1/1 etc

Rapai daboh - play 7 days and nights to get ilmu before a battle. If competitive, try to destroy rhythm of other side (tulak pisah)– up to 7 groups at times.

I

Weddings in Meulaboh: women bathe bride. Rateb meusekat – women only. Procession from groom's parent's home to bride's with pantun. M and F guests sit separately

CAMCORDING of RAPAI GELENG PERFORMANCE (SAJAK) - asal & masih kuat di Kp Manggeng -(geleng = goyang head to right then left etc, also goyang kepala kedepan dan belakang)

9 men (**SAF = chorus, B. Arab**) play standard 40cm diameter rapai geleng2 (with 2 brass disc jingles attached to side), including the syech (sits 6<sup>th</sup> from left facing audience), aneuk syahi & apet stand separately to side (total 11 performers- must be odd number). If instrumental only, termed musik kosong (no singing). Solo singer and chorus. Smile when perform, but not necessarily in latihan. Men should have longish hair so that it can swing dramatically from side to side as heads move, emphasising the virtuosity of the head movements. Children learn from Grade V age 11 years when their bodies strong enough - Accidents can happen in rehearsal – heads bash on each other if insufficiently skilled performers. RAGAM 1, 2 etc. (movement patterns).

1. Syech sings Alhamdulillah – words of God, aneuk syahi and the 8 men join in singing melody on tones A G F E D, syech leads rhythmic changes, kepala2 digeleng kedepan, kebelakang, kekiri, kekanan, gets faster and faster, then suddenly sing in chorus again , suddenly stop at end. Discipline!
2. Sing – Allahu to tones A G F E D, rapai: high low . . high/ low etc. Singers gradually begin concerted body movement to rhythm : 1/1..1..1./ etc  
Gets faster, suddenly stops  
2 . 2 . 2 . 2 .

Very vigorous playing/movement on whole – e.g.: 11//:1 1 11/1 1 11 :// (p 75, fieldbook 1)

High, medium, low = H, M, L. e.g. - M//:M . H L / M . . M ://

### **LATIHAN 2 – SAJAK Performers:**

1. Bos Dedi, b. Lhokseumawe, singer and rapai player at Pendopo Kabupaten LS, Sanggar Cut Meutia Meuligo
2. Firman – from Lhokseumawe
3. Moh. Taufiq – B Aceh
4. Yos – produces and sells Aceh CDs and cassettes – pop and trad
5. Rahmat Sanjaya, b Takengon

**LATIHAN 3 – SAJAK : PMToh – 15 minute recording by Pak Agus**

Opinion of Pak Nurdin – Agus doesn't show deep knowledge of original PMToh (Bp Adnan). Vocal imitation of rapai sound not in original hikayat tradition. It is a technique he employs to give him time to work out what to say next - ie not premeditated well.

But he has a good strong singing and narrating voice and is funny, audience laughed most of time, especially when used props – green broom depicts a tree, or a fish swimming, photo of a blue plate = blue ocean. Seems to suit Jakarta corporate audiences who know little of Aceh. Free metre, ornamented singing, or strict 4 metre to tones E D C B A (tonic):

A . AA /A . B ./C . CC D. B./ B . AA A . A . /A . . .

Sings loudly up an octave as in Barus. Dialogue – all in Bah. Indonesia, but with a few Acehnese words.

Ventriloquist. When changes character, eg to Hamzah Fansuri, changes hat – shows him standing and looking around on top of a cloud (white plastic bag). When depicts a child, imitates a high F voice, calling out.

**(b) LPKA –Lembaga Pengembangan Kesenian Aceh, ketua Bp Nurdin, Bp Marzuki**

**(c ) PERWAKILAN PROPINSI DARUSSALAM ACEH di Jakarta, Jln Indramayu Nr 1, Jkt**

**(d) Taman Iskandar Muda Paguyuban Aceh** founded 1950s, following jaman revolusi. 12000 members registered, 50 cabang in Jabotabek, aim to include all acehnese artists in its membership. Today it organises social activities, eg on Muslim holy days esp. Maulud, Idulfitri, or if a member dies, but not cultural activities. Many rich Acehnese in Jkt, esp in Pondok Indah, - civil, military.

Seurune Kale player in Jkt – Alex Detek. Also Mang Idris, Teungku Bani, and others who play in markets. F South Aceh dance Maleleng resembles Gayo dance bines (Cek Met Met)

**(e) DKI, 5<sup>th</sup> Fl, Drs Rusjdi, also - Gedung Kesenian**

Met Bp I Nyoman Wedhana S., head Promosi & Pembinaan, Dinas Kebudayaan & Permuseuman Propinsi DKI Jakarta,

Jl Rasuna Said Kav C-22 Lantai X, Gedung Nyi Ageng Serang, Kuningan, tel 021 5263314 x 276, Jkt Selatan, 0815 1818542. Bought an Acehnese Kreasi Baru video copy and a Malay video copy (Malay singer Evi Madison from IKJ) from his technician. Aceh video – “ Parade Kesenian Daerah Video Lembaga Pengembangan Kesenian Aceh”, Pak Marzuki/Pak Dahlan pimp., recorded in Dewan Kesenian Pasar Baru Rapai Geleng, saman seudati --videod 1994-5

Also go to Dinas Pariwisata, near Air Terjun Patung Kuda, Indosat.

**(f) In Banda Aceh – Lembaga Adat dan Budaya Aceh, Prof Syamsudin  
(Anthropology, Uni Syiah Kuala, Pusat Dokumentasi)**

In KL: Prof Ismail Husain, Uni Kebangsaan

Dr Amir Anwar said art was promoted by uleebalang until they were slaughtered in 1946, and ulamas took over, more Muslim-linked art since then. Travelled around Aceh with Ibrahim Hasan for campaign, started Faculty of Medicine at Uni Syiah Kuala. Stood up to Ali Hasjmi when Governor, who made fitnah against him when he said that religion is actually part of culture. The whole Acehnese community is depressed because of lengthy war situation. They don't trust people, keep their distance, don't invite guests beyond guest room.

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**(g) Visited Museum Pusaka Taman Mini Indonesia Indah (dir. Ibu Mariam Harun, and Bp Sulaiman Yusuf) and Aceh Pavilion (head Sjarifudin, b. Banda Aceh) at Taman Mini.**

**5. – JAKARTA, 7 March 03: MET 54 visiting Acehnese ULAMAS & TOKOH MASYARAKAT NANGGROE ACEH DARUSSALAMat Central Board of Nahdatul Ulama, Jl Kramat Raya 164, Jkt. 3908424. A Hasyim Musadi 0811991926  
CONTROVERSY ABOUT ART AMONG ULAMAS**

Abu Hamid al-Gazali, d 1111, wrote re Musik & Ekstasi. Music ok unless pelacuran minum, banci, but music can only stir up what is already in the mind. Moderate ulama – Nurcholis Majid. Gus Mus artist who sings Muslim songs. Garis keras: Habib Risik – Grup SPI – musik haram. FPI Front Pembela Islam – leader Habib Rizik – ban all art. Nabi Muh said a good voice is a gift from God.

Tony Johns: Wahhabis defeated at Dar Eiya?? In 1818 by Muh Ali Ahmad's troops (Egyptian Ottoman governor) , many killed. Ahmad al-Hambali who was at Dar Eiya during seige, was beaten and tortured, while Sulaiman ibn Abdullah was made to listen to guitars in sun for 24 hours before to cemetery after killed by firing squad (musical torture)! "Death by 1000 guitars". Padris brought elements of Wahhabism to Minang 1803. Different religious teachers in diff. Regions emphasise different teachings Santri go from teacher to teacher , picking up what suits them. Ghazali thought singing of birds is approved by Allah, therefore human singing is OK, therefore rhythm is OK, therefore words/meaning OK, therefore metre in poetry OK, therefore drums and some kinds of flute OK, but NOT STRINGS. His ideas were combined differently by diff. followers, and rearranged.

According to discussion with Bp Hasyim Musadi -

Kadiriyyah – a tarekat (way to God) Sufi – surrender to God before play, strong in Aceh abnd some other parts of Indonesia

Rifaiyyah – strong in Aceh, but not in Indonesia umumnya, allow music, play rapai in homes every Thursday night

Qadiriyyah – strong in Aceh and throughout Indonesia

Qushashi – strong in Aceh but not in Indonesia

Naqsyabandiyah – strong in Aceh but not in Indonesia

Satariyah –strong in Aceh but not in Indonesia umumnya

I appeared on TV talking to ‘Ulama’ - Bp Surya Paloh, CEO of Media Group, Jl Pilar Mas Raya kav. A-D, Kedoya Selatan, Kebon Jeruk , Jkt 11520, tel 6221 581 2064, x 1201

Also met other Acehnese ulamas:

Drs Tgk. H. Amri Ahmad, Direktur, Yayasan Pendidikan Dayah Terpadu Ruhul Islam Rayeuk Kuta Tanah Luas Aceh Utara 24385. Kantor/rumah Kompleks Dayah Terpadu Ruhul Islam, Rayeuk Kuta Tanah Luas Aceh Utara 24385

Ir Yusrizal A. Jalil, Wakil Ketua, Gerakan Pemuda Ansor Prop. Aceh Darusalam, Jl Mayjen T. Hamzah Bendahara 85, tel/fax 0651 33249, hp 08126980704  
Rumah: Jl Gajah 17, Kuta Alam Banda Aceh, tel 0651 34352. Kantor: Jl Sudirman 1, Banda Aceh, tel 45181

Teuku Rizasyah SE, LUTCF

Agency Manager

PT Zurich Life Insurance Indonesia, Gedung NHB, Lantai 4, Jl Melawai Raya 14, Jakarta 12160. Tel 720 5723, 08129614367 [teuku.rizasyah@zurich.com](mailto:teuku.rizasyah@zurich.com)

# # #

## **6. INTERVIEW WITH IBU CUT JARIAH (76 yrs) and daughter Cut Haslinda**

**Syahrul** (Butik Batik), Jl Tirtayasa Raya 49, Keb. Baru, Jkt 12160, tel 723 6061, 0816 1842111, met in Lhokseumawe. Linda’s father was cucu of Hulubalang Meuraxa, anak Hulubalang Samalanga. Panglima Mesjid Raya dari Uleebalang Pekan Bada (town near Meuraxa – east of Banda Aceh. Ancestress: Cut Jariah binti Teuku Alibasyah

Linda’s parents married 1941 in Kutaraja

All uleebalang received cap from Sultan –  
25 mukim.

I interviewed her mother Cut Jariah (now 76 yrs, ie born 1926) whose father was Teuku Glantoe Coot Uroh, cucu of Panglima Mesjid Raya (see slides). She married the uleebalang - Teuku Hamid Azwar, cucu of Teuku Raja Nek Meuraxa, who was close to the Sultan 100 years ago. Her adik was Pocut Meuligo [Raja Bugis, Srikandi Aceh that attacked the Dutch 7 times. Tun Sri Lanang buried in Samdangan, in Bireuen area,. One of her ancestresses was Putroe Phang who married Iskandar Muda. Sultan of Johor has Acehnese forebears, also Indian [anipurindam, a royal from Pahili, Gujerat.

Her father - Uleebalang - was much respected by society, she said. He was not sombong, at one with the community. Some uleebalang were cruel, stole from rakyat .

Her grandfather had slaves to cook and clean ; no wage, given gifts, helped care for children . If a female slave gave birth she was freed. She had a female slave of Nias descent – Ramiah. Also a large black male slave Halimah – an Arab from Africa.

She and other women owned the home from marriage as gift from parents, her husband owned a furniture factory, merantau to Medan for trade.

(She remembers seudati performances with young boy aneuk seudati wearing gelang, kupiah and headscarf, (not banci), makeup, membalas panton, in competitions – no prize, no jury, audience decided who won. Performed outside home, not allowed in meunasah. Girls played seudati too in a different yard).

As a child she heard RRI lagu Aceh, kroncong, Dutch songs, lagu Malaya – Medan, Padang.

Girls learned to pray in Muhammadiyah schools, no female equiv of meunasahs. HIS school. Tarekat Rifaiyah present in kampungs, but not other tarekats. Girls transported in covered dokar so could not be seen. Never wore jilbab, only slendang on head when praying.

Daboih often performed at weddings all night, men only watched.

Uleebalang perceived as pro-Dutch in 1940s, especially in Pidie area (Aceh Besar not so tough), most were captured and sent to Medan, most were killed there or in Aceh. Her family honoured for its contribution to merdeka struggle and moved to Jakarta in 1948.

She knows lagu Bungong Jeumpa sung before she was born. M and F qasidah also ada.

She remembers people used the Gunongan in 40s as a place of entertainment, cf. a bathing place for princesses dulu, when there was a beautiful garden.

*Cut Jariah's November wedding* (arranged without her consultation by the parents) at age 14 (he was 24, tamat AMS) lasted 7 days 7 nights in uleebalang home in Peukan Bada, Desa Meuraxa. Seudati inong/laweut, seudati agam, nasib (Gayo style) – long story about raja2 and nabi and re one's health, do deida lullabies, saman, rapa'i, meusekat Guwe, hareubab and geundrang, biola Aceh, hikayat read, popular band.

Inai red stain applied to feet and fingers of bride and groom each day – whenever inai applied, female only dances performed. 1<sup>st</sup> day married by Imam and rombongan and sat bersanding after rombongan offered sirih and gifts.

Men and women always sat in different rooms, men in front or outside under verandah roof

½ hour Peusijeuk mandi Jumat (1<sup>st</sup> day of wedding) – using peusijeuk equipment owned by family, cut her hair, mandi, 3 nights bikin anyam (sayuran). Also saman and seudati in groom's home. Tari pho as bride sedang mandi – sang while moving in circle at home. After nikah, evening rombongan with seurunee kalee and geundrang and rapai.

No rapai pase, rodlat, zapin or serampang 12 of course. Hikayat perang sabi popular in kampungs. Hikayat Hasan Husen, Hik Pocut Baren, Hik Pocut Meuligo.

3<sup>rd</sup> day, no longer sit, kanduri.

Silsilah - 2 sides of family --

1. Uleebalang Samalang

Tunsri lanang captured by Johor, P Phang dibuang kelaut. 4 generations

Teuku Rajo Bugis

Pocut Meuligo

2. Uleebalang Meuraxa

Teuku Raja Nek Meuraxa

Hl. Peukan Bada

Putroe Phang Isk Muda.

Tgku A.K. Jakobi, *Aceh dalam perang mempertahankan Proklamasi Kemerdekaan 1945—49, role of Teuku Hamid Azwar sebagai Pejuang. Agresi II, Linda's parents Panca Niyaga Foundation gave 15 kilo gold to buy plane and speedboat to bring Sukarno to Bukit Tinggi*

Mother – when child she heard about Seurambi Mecca as gateway to Mecca as Islam entered SE Asia through here 1<sup>st</sup>, (NOT BECAUSE PILGRIMS DEPARTED FROM HERE TO MECCA).

### **7. MEDAN - Conversation with Bp Nurdin Daood 27.3.03 in hotel in Quality Suites:**

He never saw the pretty boy seudati phenomenon, must have died out before he was born in the 1940s. Died out due to gradual strengthening of Islam in 20C. Emphasis changed from animist background of transvestite boy (M and F characteristics mixed in one person make him an extra powerful individual, as in reyog Ponorogo) to expression of religious ecstasy, as believe become unified with Allah. Wahhabi influence NOT IMPORTANT, in Bp Nurdin's view – Sufi and Shiah aliran more important.

GAM are interested in kesenian too – show appreciate him as artist. Thus he can move anywhere safely in Aceh.

In his experience, not dabus but talismen, rapai and hikayat employed to build up spirit before battle.

In all parts of Aceh, including Gayo, hikayat, seudati and saman traditions strong.

Male body percussion –beat on THIN COTTON SHIRTS on lower R and L stomach to make a good loud, ringing sound, beat on trouser material covering buttocks, clap hands above head.

### **8. FESTIVAL in Lhok Seumawe**

28.2.03 Flew Fokker 50 Pelita Air Medan – Lhokseumawe.

Bp. M. Riza = ketua Panitia Festival. Juri led by Bp Nurdin Daood.

Notice written above Festival stage –

SENI PERDAMAIAN ACEH PEYASAN PASE

Winning sanggar at Festival - Ibu Mariam's (Bupati's wife's) sanggar – Sanggar Tari Cut Nyak Dhien

Changes in Acehnese arts since 20 yrs ago – then only a few dancers/singers wore jilbab, now all do, syariah law

**9am – attended Official Opening Ceremony of Festival Seni Tari Tradisional Aceh dan Festival Seurune – Nanggroe Aceh Darussalam**

**On official stand/stage** Ibu Menteri Sri Rejeki gave opening address, also present: Ibu Ina (Bupati), Ibu Gubernur (Ketua Sanggar Cut Meutia Meuligo Aceh Utara, in Pendopo, Banda Aceh), Bp Rizal (Ketua Pengurus Festival Seni Lhokseumawe).

Opening marked by officials beating 6 smallish rapai Pase –on side of stage. Alongside main stage/stand were 2 other big stands with musicians (rapai players, seurune kalee players on distant stand to left around square from where we sat.

To our right were the Dewan Perwakilan Rakyat Daerah members and BAZAR stalls run by Dharma Wanita Persatuan Kabupaten Aceh women's groups. Banner: Prop. Nanggroe Aceh Darusalam. Gadeh Adat Hana Pat Tamita

While imam spoke, emotionally, tari massal dancers took up their positions.

**Tari masal: Synopsis** – Tari Munajad ialah memohon keampunan dosa kepada Allah SWT; menggambarkan suasana penyerahan diri seorang hamba kepada sang pencipta Allah SWT yang dibawakan secara massal, sambil membaca puji2an dan doa; melambangkan ekspresi cara-cara berkomunikasi seorang hamba dengan sang pencipta secara total dan utuh, serta puisi-puisi yang berisikan nasehat dan pesan-pesan kemasyarakatan; untuk melahirkan persatuan dan kesatuan dalam tujuan perdamaian.

Tari Munajad dibawakan oleh Siswi-siswi SLTP dan SMU sebanyak 250 orang dan musisi sebanyak 50 orang.

Tari massal :a woman sang Allahu Akbar tones C/B..C/B, then male voice sang call to prayer. 250 girl dancers wearing white gloves, black trousers and long blouse, pink headscarves, slendang, blue skirts played rapai with 2 jingles each: //:HHLLHHL.:// (H = high pitch, L = low). 4 rapai daboh and 1 geundrang to accompany singing – solo and chorus. Changed tempo, faster at end. Alluh akbar, placed hands behind ears as in praying, and looked up. Imam spoke – all praise to Allah.

Guitars entered, F solo. Dancing. Please God stop the shooting! We should all pray for peace.

Some dancers from Universitas Maliku Saleh Lhokseumawe. Sang Gema Darusalam

1 0812 633 9566.Bp Muhamad RIZA (studied 2 yrs in Institut Seni Melaka)  
chorographer for Festival – 10 days rehearsals.

**(a) Tari Rapai Geleng – notes from Sanggar Bujang Juara, Desa Seunelop  
Kecamatan Manggeng, Kab Aceh Barat Daya:**

**Performed in front of pelaminan in Pendopo – 2 tumpang yellow rice plus greens,  
fish hangings, padi ketan**

Rapa'i geleng riginated as Dalail Khairat and became rapai geleng in Kecam Mangeng by Bp M Johor, poetry about Islam, usually perform at ceremonies for maulid Prophet, weddings and sunat rasul, and to receive guests from afar. This group performed at pesta bunga in Pasadena, US and Expo 1992 in Spain. Male dance heroic, dynamic and full-spirited movements

Claims he is re-developing CANANG CEREKEH, yang hampir puna but found in time in Desa Buloh Blang Arah, Kecamatan Muara Dua, near Lhok Seumawe.. It comprises a serune kalee with a daun kelapa reed, an 11-wooden-keyed xylophone (pohon pehat) with 2 wooden hammers called canang cerekeh and a 2-headed drum with leather lacing.

Discussion with Bupati Aceh Utara: Bp TARMIZI A. KARIM (tel 0645 43052 – 45854) on 28.2.03 – He said that Acehnese art is based on Islam and peace now. Syariah law precepts – women don't swim in front of men. the rakyat have had no evening entertainment for the past 2 years, "haus hiburan", expects thousands will attend evening Festival. In August 2003, Festival in B Aceh.

The Bupati told us about Nur A. Mansur, a well-known hikayat reader on radio propagates Bupati's line. The Bupati tells him not accidentally to say things that may disturb the peace.

We stayed in Pendopo, awoke to loud demo – a few 100 Javanese transmigrants angry because of unfulfilled promises.

Indonesian TV channels received at Pendopo – Semenanjung (from Batam), Indosiar, TPI, TVRI, Metro, RTB –Subok, CAN, CNBC – ASIA  
RCTI, SCTV, Anteve

We visited Pak Rizal's flat, where sanggar artists were dressing. Next door a primary school with the 99 names of Allah written on outside of building.

**Syariah law** was officially instituted from today – 1.3.03, ie govt can act legally v. those who break law. Bupati said – the rakyat want it very much, as it may improve security v. thieves etc. He said they'll give several warnings before sentencing. Jilbab must be worn from age 9 according to Kitab of al-Quran (IA).

**Special Acehnese food** – *kekarah*, sweet moon-shaped yellow snack.  
Gulai Aceh

**Ibu Bupati' Inayati S. Tarmizi's Sanggar Cut Meutia Meuligo Aceh Utara – see brochure p96, fieldbook 1.**

(a) Tari Ranub Lampuan – 6 girl dancers with gold headdresses and headscarf each offer sirih in cerana according to adat, to receive guests and praise them in song.

(b) Tari Limong Sikarang

**(h)** Tari Poh Kipah

**(i)** Tari Rapai Geleng

**(j)** Tarek Pukat

(f) Tari Laweuet

(g) Tari Tanoh Lon Sayang

(h) Tari Guel

(i) Tari Saman Meusekat

(j) Tari Balqis

(k) Tari Cut Meutia (female heroism)



MUSIK – seurune kale, rapa’i (rebana), geunderang. Pukulan dada, pukulan paha, petikan jari, tepukan tangan. Vokal/suara secara bersahut-sahutan.

Met a composer Bp Rolan (in Lhokseumawe) whose father Nuis Rajat was also a composer of lagu daerah, incl. Lagu Hamzah Pansuri.

Nurdin Daood on Minangkabau borrowing Acehnese rhythms – irama indang “dinding be-dinding” in Minang now originated in Aceh, but Acehnese version more dynamic than Minang. At a Festival in Jkt Bp Nurdin heard indang songs containing bunga kata used in Aceh.

Pho Kipah dance popular in North Aceh – fans, harvest time, song about God with beating (sudden opening) of fans in dancers’ hand. Ayunan kepala yg cepat.

# # #

**(b) Recorded sanggar from Aceh Jaya performing TARI PHO, MEUSEKAT and NASYID in Pendopo from 10am - 12 noon, 1.3.03 (Iwan camcorderd and recorded on walkman). See p 97-9, fieldbook 1, and notes below -**

ACEH JAYA KUNENG (new Kabupaten next to Aceh Barat):

SANGGAR CEMPALA KUNENG ACEH JAYA– INTERVIEW and RECORDING SESSION (p.97, Field Bk 1) Pembina:

M Azwin (Dayah Baro, b 1953, alamat – Dinas Hehutan Kab Aceh Jaya di Calang.), Ibu Rohani (b 1960, lives in Calang, tel. 0684 21120), Ibu Cut Hirdiana (Calang, 1972). Rohani’s sanggar developed from 1984, but difficult – many parents against it after she learnt to dance from Ibu Cut Asia in Meulaboh (we recorded Ibu Cut Asia’s Sanggar Pho Cut Nyak Dhien, 40 girls, syek Siti Jeram, in 1982 – see Cel Harm CD). Her main teacher was Guru Zakariah bin Hadi 9husb of Cut Asia). She learnt singing from Ibu Hasana of Desa Daya Baro, inherited singing talent from father Ismail.

No lagu kapri. Nasyid ada.

Names of dancers and **aneuk syahi/apet (Nurbaiti, b. 1968)** on p 100, FN book.

In the sanggar we recorded from Aceh Jaya, Bp Aswin (leader), Ibu Rohani, Ibu Nurbaiti (syech)

1. TARI PHO – shooting and interview in pendopo with leader Ibu Rohani (lives 90 kilo north of Meulaboh in Jaya Jalang) in front of pelaminan, Sat., 1<sup>st</sup> March.

She said they won the pho competitions (12 entrants) in Meulaboh in 2001 and 2002, no competitions in previous years. ‘GAM made trouble so no opportunity, but they believed in importance of art and kept sanggar going anyway.’

Story of Pho – Madiun [girl] and Madelang {boy} at time of kingdom exchanged rings. Collecting buah pinang in kebun, roh disangkut dipagar, blood appeared on her skirt. A spy reported it to raja, she was sentenced to death by raja. Diratep after killed and discovered innocent.

Ratap dilarang – should not feel sad at a death.

Since 1980s, about 40% ulamas against kesenian.

Pho is asli only in Aceh Barat and Aceh Jaya.. Performed 44 days after baby born – turun mandi anak, in costume. Rateb meusekat for women also popular in West Aceh [bupati Drs Nasarudin A.R., Dinas Kebudayaan organise it] and Aceh Jaya province (Bupati Zulfian Ahmad (pro art).

Ibu Bupati said had pho at daughter's wedding in Lhok Seumawe

There are many more kisah for pho. Used at wedding ceremonies.

Inti yg tak boleh dirobah -

1. Saleum – free to fixed metre
2. Bines Saleum to guests, penonton, jury
3. Dara (will be married) Baro (penganten)
4. Kisah Rakyat – Pulot (adu) Manok (adu ayam laki)
5. Tum bede – suatu senjata perang – menembak Teuku Umar, Cut Nyak Dhien
6. Ayun aneuk (bayi) – turun mandi
7. Penutup – lagu saleum, minta maaf
8. Estra – Halo halo haiti

RATEP MEUSEKAT TAPE RECORDING – must be women only.

My 1982 recording mixes pho with meusekat –

1. Saleum hands together at forehead height
2. Bismillah
3. Saleum Nabi disunat – fixed metre Salela Nabi/Rasul
4. Tumbede bela negara - Teuku umar membela negara
5. Daro Bayo
6. Jak Kutimang – seni budaya, not allowed to change
7. Turun Tajak Mano/ratep meusekat – mandi penganten bersanding, nangis because she's moving to another kp

Pho performance recorded: 8 (SD and SMP students) girls in full dress walk on stage, clicking fingers while **aneuk syahi sings** and chorus answers. x x x x x aneuk syahi (sings tones A G F E, ornamented). Then move anticlockwise in circle, with apet in middle. Then all kneel etc see p 98.

Sing lagee Tumbede, in fast tempo.

Lagee merdeka.

Lagee Siraja. Body percussion, beat sides of buttocks, clap while standing ? 1/1..1/1

C C = clap, left hand raised

Tari Ayun Anak

Lagee Salam Alaikum – in anticlock. circle, and in 2 rows.

Chorus salam alaikum, all face Mecca as in solat.

Alunan suara infl by alam W Aceh – different from Minang etc.,

Any dancing yang berbau poco-poco atau goyang dilarang ulama

NASYIT by Aceh Jaya group //:11.11.1.://

7 girls and syekh, Muslim costumes not Acehnese beat rapai on edge and strongly in middle. Free metre usual.

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**(b) FESTIVAL PERFORMANCES**

**NIGHT 1 – OUTDOOR RAISED STAGE: Friday, 28.02.03, 8pm – 1 am, all recorded**

Kabupaten estimate of audience on each night – 1<sup>st</sup> night 5000, 2<sup>nd</sup> night over 6000

NB Unlike in Jakarta, most performances by MALES OR FEMALES ONLY

2 Tari Poh Kipah groups, incl LS, Sanggar Dayah Yayasan

6 Seurune Kale groups – lagu – piasan raya/tarek pukot, bungong jeumpa

2 Rapai Geleng

Tari Angguk

2 Tari rapai polot geurimpheng

pho

2 rateb meusekat

piasan raya – Langsa

2 likok pulo

saman

laweut

**INTRO. Lawak** – (not recorded) very funny, 2 men in dialogue “No more fights between GAM and RI!”

**ITEM 1: TARI Pho Kipah, L SEUMAWE**, (camcorded) - Sanggar Dayah Yayasan M. Birth of nabi, playing like indang, alternate boys in green or pink long-sleeved shirts [black trousers, kain songket, black peci, kelapa wood siruek??] perform coordinated movements. 3 singers (not syekh) give commands, clap hands – bernafas Islam. Boys sing in chorus after throwing fans in air, then clap hands together loudly, interweaving their bodies back and forth. Then put rapai on floor in front of them and beat across their chests (left hand on right side and vice versa) and clap. Then lift 2 rapai up – rapai daboh and geundrang – audience clap loudly. Tones F G A, Bb A G F [tonic]  
E. Movements like saman, meusekat, laweuet. Don't sit very close together, though. 4 older people lead.  
Lagee Ekugle [naik kegunung]. Drumming varied, wear black adat costume, black peci, red and white headband. Rapai leads accelerando. Audience enthusiastic, piece suddenly stops.

**ITEM 2:– Solo seurune kalee from Tanah Pasir, Sanggar Sigantang** (not very imaginative playing – nafas susah (tones D C Bb A G F). Geundrang, rapai daboh. 4-square melody,

Boys stand on each others' shoulders and heads, perform gymnastics.

### **ITEM 3 – TARI RAPAI GELENG, B ACEH, SANGGAR IAIN**

XXXXXXXXXXXXXXXX

X X

14 young men, incl. syek (7<sup>th</sup> from right)      aneuk syahi, apet (sit, with mikes)

Dancer/musicians sit close together, move to left and right etc wear red and white head bands, red/black/yellow shirts, black trousers, hold rapai vertically 1/1..1/1..1/etc. NO BODY PERCUSSION, only BEAT RAPAI.

Stop, all sit, move heads [geleng] to left and right continuously, all kneel up, then lower body onto feet while singing in chorus. Long hair emphasises movements of head dramatically, blowing in the wind they create by their movements. VERY FAST INTERLOCKING OF HEADS. Varied head movements. Smile – religious joy, or give a kesan.

Pola tari sit, stand and kneel together. Elaborate movements in 3 parallel lines to back and front. Play rapai slowly at first, then fast, throw drums to neighbour on left and receive his thrown drum without accidents. Alternate front dancer/musicians throw his rapai to man at back as they weave their bodies alternately to front and back, then do same in reverse.

Audience claps during exciting bits, but not at end as in a Western concert.

### **ITEM 4 – TARI ANGGUK, BIREUEN (Sanggar has no name)**

Girl dancers in pink with jilbabs, skirts, blouses. Syek in yellow. Right – girls in silver songket with antique gold and silver jewelry and belts. Syek on left starts singing, others follow.

3 female singers    4 male players – 4 rapai geurimpheng, 1 geundrang  
1 seurune kalee

5 girl dancers in circle {in pink}      2 diagonal rows of 3 girls each {in silver}

Vigorous but very graceful dance movements -like eagle flying slowly. Stand, moving outstretched hands up and down, then to left and right. Leap up gracefully, turn in a circle. Clap hands, kneel, move hips to left and right, clap hands and buttocks, beat shoulders softly. Sing praises of Nabi. Snap fingers on beat many times. Pray in sholat position. Lean back athletically with hands in air. Hop around in circle and off stage at end. Rapai and geundrang enter, then seurune kalee.

**ITEM 5: TARI PULOT GEURIMPHENG, Sanggar Seumangat Aceh** - a kreasi baru from Lhokseumawe (but based strongly on tradition) (Local head of culture says he is trying to stop too fast change)

Mixed rapai geurimpheng and rapai geleng performance

Pulot = gymnastics??

STAGE ARRANGEMENT :

**X X X X – MUSICIANS/SINGERS WEARING BLUE**  
**X SYEKH**  
**X X X X X ROW 1 rapai geurimpheng**  
**X X X X X X X X Row 2 rapai geurimpheng      x x aneuk tjahi [anak penyair]**  
 rapai pulot/geurimpheng

#### **DANCE:**

8 men (wearing red, yellow green?) dance, very vigorously – exciting, acrobatic. Virtuoso geleng head movements.

End – suddenly stop

Each alternate man lifts rapai in air, while his neighbours lower theirs onto ground for a continuous passage

#### **MUSIC**

**12/8 //:1111 1111 1111 /1... ://**

- rapa'i: 34cm upper diameter x 7.5cm deep, beat loudly and energetically on whole, good rapa'i interlocking between rows. Higher pitch in row 1 than row 2. Tempo changes – gets faster, suddenly stops at ebnd

- aneuk tjahi sings about life of Nabi, babyhood to adulthood. Eg :
- C F GA GA/ BbA GF/F
- Also about Aceh – defend it with our blood Tones D C Bb A.

#### **ITEM 6 SEURUNE KALEE – Sanggar Cut Nyak Dhien –from Banda Aceh - Lagu Piasan Raya (wajib) , Lagu U Glie**

1. solo *seurune kalee*/clarinet

2. Orkes- *seurune kalee*, *rapa'i geurimpheng* [40cm diameter], *geundrang* played with stick in RH, and LH on other head

When drums enter [main *geundrang* rhythm is //:11.1 1.1.:// ], also //:1..1/1.1 . 11:// audience clap loudly – drums preferred to seurunee! Near end gets faster, which is a sign to stop. Stops suddenly. A few polite claps by audience.

Seurune - Basic tones used: C Bb A G F, and : C Bb Ab G F.

//C. /F.....G....Ab... / C. Bb.Ab.G.F.....

#### **ITEM 7 – TARI LIKOK PULO from BANDA ACEH, SANGGAR IAIN**

Scale: A G F E D

Song text about petani, tukang menangkap ikan

Up to 12 M (originally) or F dancers, dance origin from Banda Aceh

**DANCE FORMATIONS:**

(a) X X X X X X X X                      X X  
 Girl dancers    syek [5<sup>th</sup> from left]    2 rapa'i plyers/singers  
                     and *apit/pengapit* to R and L

(b) X X X X red/green costumes  
 X X X X yellow and pink costumes

Syek (2<sup>nd</sup> from left)

Dance in couples, lean over while standing, clap hands to right and left  
Dancers snap fingers and walk forward in stylised fashion, then bow (hands together, extended at shoulder level, while lowering the body)

Leave stage in ballet-like flight movement

### **ITEM 8 – TARI RAPAI PULOT GEURIMPHENG FROM ACEH UTARA, PRUNG MUARA BATU: SANGGAR MUDA SEDANG**

X X X X  
X X X X X X X X

[singers/ rapai musicians led by an apet– men in pale pink & red songket play interlocking pattering rhythm [11111111 11111111, also important rhythm - //: 1..1 1111://]

#### **Formations**

X X X X X X X X [8 male dancers in yellow with red kain songket and black trousers, perform alternating body movement episodes, or move drums from side to side or on floor in front of players

Syek (5<sup>th</sup> from left)] – main rhythm /1.1.1.1./.

Gets very fast tempo as geleng from right to left etc.

Audience claps when performance gets loud and fast. Then apet at back sings solo (scale C Bb Ab G F) - /F.FG Ab.Bb./Ab.GF..../. During solo singing, dancers sit still holding rapai in vertical position on knees or on floor. Faster.

Back row of 4 drummers play louder and more virtuosically than front row of 8 players.

Back row stands up and dance with rapai – very creative and different.

### **ITEM 9 – TARI PHO FROM BANDA ACEH, SANGGAR CUT NYA' DHEN**

Very graceful dance, good choreography

14 girl dancers wear very shiny red and gold blouses, black trousers and long jilbabs, hair in bun with white flowers on top with veil hanging from bun. All move backwards around a circle formation.

No body percussion except hand clapping. Sembah to right and left often, minta maaf kalau ada kesalahan. Unusually elaborate, elegant hand movements [a little Javanese influence?]

Hold straw 'brush' of several strands in right hand, wave it up and down and to sides. Solo singing tense voice, free metre on 4 (5) main tones, Scale- C Bb Ab G F (tonic G). All sing loudly in chorus.

Dancers' Sembah – *aneuk syahi sing salamulaikum.*

X X X X X X X

X X X X X X X

X X

2 aneuk syahi

**Then:**

|   |    |   |
|---|----|---|
| X |    | X |
| X |    | X |
| X |    | X |
| X | XX | X |
| X |    | X |
| X |    | X |
| X |    | X |

Audience likes them, wolf whistles, clapping. Oh! In admiration. Older lady (my friend sings main apet part.

**ITEM 10 – TARI MEUSEKAT FROM Banda Aceh, sanggar bambu kuning  
DIDN'T SHOW**

**ITEM 11 – SEURUNE KALEE FROM LANGSA, SANGGAR MEULIGO TIMUR  
– GOOD PLAYER**

Seurune solo played in strict metre but with more variation than the other players till now. A bit keliru/out of tune. Then ensemble players in black suits and gold kain songket play geundrang with the seurune, thick-rimmed rapai (22"x10"). /A..Bb AGF/

**ITEM 12 – TARI POH KIPAH FROM LHOKSEUMAWE, SANGGAR PUJA  
SERA**

X X X X X X X X X X - girls hold fan made of *situk* [*batang daun pinang* –thick wood], click them open loudly as dance gesture. Use many movements used by men, but perform them more gracefully.

Kneeling, alternate between bending forward and backward, up and down.

Girls perform very fast alternate movements. Main tones: C Bb Ab G F

Suddenly end as if freeze.

**ITEM 13 – TARI SAMAN FROM LHOK SEUMAWE, SANGGAR PUTROE  
PASE**

|                   |                |
|-------------------|----------------|
| X X X X X X X X X | X X            |
| 9 MEN             | 2 WOMEN (apet) |

All kneel, sing, clap, move side to side, fast interlocking body movement. Gelombang wave movement = bakat [B.Aceh]. Men and women sing at different pitch – sounds out of tune. *Apet* sing good ornamented melodic lines, men – boring, underrehearsed. Informant Bp Dahmawan, p.150.

**ITEM 14 – SEURUNE KALEE - LAGEE BUNGONG JEUMPA, SANGGAR  
SEUMANGAT ACEH**

Recorded and interviewed excellent 60-year old seurunee kalee –clarinet - player - Bp M Kasyah, Krueng Geukueh, Kecamatan Dewantara, Aceh Utara. His companion said he had no intention of entering competition, but was asked to, and travelled a long way by foot down Mount Ugli slope and then took transport to Lhokseumawe. His seurunee is pusaka, of merbu wood, with a reed of daun kelapa with tanduk tempurung kelapa piece to fit across his cheeks under mouthpiece, buluh ayam. Circular breathing, breathe in and store air in cheeks to let breath out gradually as blow, sucking in air at same time to create continuous sound. His late teacher was Bp Haji. The seurune has 7 front finger holes, 1 back hole.

**Didn't show:**

**ITEM 15 – TARI LAWEUET FROM MEULIGO PIDIE, SANGGAR PUSAKA NANGGRO**

**ITEM 16 – TARI LIKOK PULO FROM BANDA ACEH, SANGGAR BAMBU KUNING**

**ITEM 17 – SEURUNE KALEE – LAGEE PIASAN RAYA, SANGGAR BAN TIMOH**

**ITEM 18 – TARI RAPA'I GELENG FROM ACEH SELATAN, NO NAME OF SANGGAR GIVEN**

**ITEM 19 – TARI RATEB MEUSEKAT FROM BANDA ACEH, SANGGAR IAIN**

**ITEM 20 – SEURUNE KALEE FROM BANDA ACEH, LAGEE PIASAN RAYA/TAREK PUKAT, SANGGAR CAKRA MATA**

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**FESTIVAL PERFORMANCE**

**NIGHT 2 – SATURDAY 1 MARCH, 2003**

**“Pesta Rakyat. Lomba Kesenian Aceh”.**

The crowd on night 2 was much more excited than sedate crowd on night 1 (Friday). Audience seemed more relaxed, enjoyed and clapped performances enthusiastically.

Frequent combination – *seurune kalee*, *geundrang*, *rapa'i*, mostly players wear black suit, red/white headband and short kain songket

INFORMANT – Mohd Razi, Dinas Pendidikan Propinsi Aceh di Banda Aceh. Said tempo organised by finger snapping, etc.

Jury member and good informant: Bp Usmani Amd, Pengawas Pendidikan Agama Islam, Lhokseumawe (name caed address & tel on p. 50, FN book 11).

Male and female vocal styles are very similar – loud, with vibrato and ornament.

**Lagee top padee – menumbuk padi**

**NB – Iwan recorded only items 1-8, MK observed all items, HK took photos**

**ITEM 1 – TARI RAPA'I GELENG FROM BIREUEN**



Didn't show?

**ITEM2 - TARI SAMAN FROM PENDOPO ACEH TENGAH/KOTACANE, Sanggar Bunderen**

13 men wearing embroidered short-sleeved , black trousers, kain, shirts, red/yellow head-dress half-kneel with arms touching, sembah hand movement downwards. Huh! =- all breathe in , raising bodies, sing salam. Movements in praying position. Extremely fast geleng movements . Sing Bungong Jeumpa. Menyatu – not allowed to separate 4 fingers as beat chests. Bersatu = damai, loud percussion, look up as beat floor. Kneel up and alternate movements, some kreasi baru movements. They said the 'bersatu' movements reflect the current Acehese peace process. Sound of beating on floor.

Stand in straight horizontal line, then divide into 3 x 4 in a formation facing sides of a square. Song – lagu seudati MIXED IN . Surprises – produce a yellow slendang and dance with it.

**ITEM 3 SEURUNE KALEE, 'PIASAN RAYA', FROM BIREUEN**

Plays lagu wajib *Piasan Raya* and *Bungong Jeumpa* (good seurune improv'n in latter)- attempts diatonic tuning - Eb F G (tonic) Ab Bb C – glides at times.

Tones used : F G Ab Bb C Phrase Bb C Bb Ab /G

**ITEM 4 TARI PHO FROM ACEH JAYA, Sanggar Cempala Kuning – we recorded this group in morning too.**

Bp Aswin and Ibu Rohani (leaders), syeh = Ibu Nurbaiti

Girls wear Arab-looking golden jilbab, slendang across chests, and antique jewelry

8 girls enter stage - X X X X X *aneuk syahi* (one only)

X X X X

*Aneuk syahi* has good singing style with ornament, dancers are SD and SMP children with not very loud singing.

Start singing *salamulaikum*, 'we came at invitation of Ibu Bupati, remember the Perang Belanda from 1880s'.

Distinctive movement – half kneel, 2 arms outstretched in sembah movement called 'planting seed movement'.

They produce sound of 'body percussion' by stepping together [not stamping] which makes a medium – loud sound.

Many different formations - X

X  
X  
X X X  
X  
X  
X

X X X X

X X      X X move in 2 anticlockwise circles.

Also 8 girls stand in one circle and step forward, then in middle, then back etc in 1111/ rhythm.

**ITEM 5    TARI PHO KIPAH FROM ACEH UTARA, Sanggar Cut Meutia Meuligo (Ibu Bupati punya) - NB combined with saman**

PART 1 – PHO KIPAH - 12 girls enter and stand, singing La illa etc (no syek) wearing (a) red kain and black blouse with green fans or (b) red/green with red fans. – all move fans, handbeat on fans, touch floor with hands then fans etc. They wear long-sleeved blouses, kain sarong and adat belt. Sanggal (hat-like adat-Acehnese-) headdresses that show ears and earrings and cover hair.

Girls wearing r= red blouses, b=black blouses

X X X X            X  
r b r r            b  
  **X X X X X X X**  
  b r b r b b b

PART 2 -Then girls sit in long row and perform saman, smiling. Presumably because of its virtuosity, fame and commercial demand.

Body percussion beat upper left shoulder, left buttock, then right etc.

Formation changes to figure of 8.

PART 3 – Brief section, ternary form. Beat hands, then fans as in Part 1. Suddenly stop, perform saleum and move off stage.

**ITEM 6    TARI REUBANI / SEULAWAT NABI FROM BIREUEN, Sanggar Mate Syahid.**

**Reubani Wahid is an upacara Maulud, songs praise Nabi with rebana**

  x x    x x x x x x x x x x x  
2 BOYS/SYEK IN PINK      13 BOYS IN AQUA SHIRTS, KAIN SONGKET &  
BLACK CELANA

Change formation to groups of 3. Beat floor with hands in interlocking fashion – ie

LRLR    LRL

1 1 1 1 / 1 1 1 . /

also sections of loud beating on ‘ chests’ ( L and R sides of lower stomach)

**ITEM 7    SEURUNE KALEE, ‘PIASAN RAYA’, Sanggar Ban Timoh**

-didn’t show

## ITEM 8 TARI MEUSEKAT FROM ACEH JAYA, Sanggar Cempala Kuning

(our friends from Aceh Jaya again)

x x x x x x x x x x x x      x - *aneuk syahi*, mike  
12 girls

12 girls (including 1 fat girl) from various SDs and SMPs wear fancy jilbabs. *Aneuk syahi* then chorus sing *saleum* to Nabi and those present, kneel closely together, clap hands, perform alternating movements (ie girls 1, 3, 5, 7, 9, 11 perform same movement, while girls 2, 4, 6, 8, 10, 12 perform an alternating movement). Movements: beat lower part of thighs as kneel, lift hands with palms showing to chest level as in praying, beat buttocks.

Sing *Bismillah* - girls beat hands on floor in front of them (11 1 11/1 11 1 11 /etc), move hands up to neck level and not higher. As in *pho*, *aneuk syahi* is the same stylish singer with good vocal timbre and a little melodic ornament, 40 yrs old.

Sing *La illa* etc. All get faster . Final *saleum*, with hands (palms showing) lifted as in praying.

## ITEM 9 TARI LIKOK PULO FROM ACEH BESAR, MEULIGO , Sanggar Malahayati

X X X X – *rapa'i* (*geurimpheng* size [50 cm] with jingles) players

X X X X X X X X X X X  
B W B W B W B W B W B

11 men dancers, alternately wear black or white shirts with red songket and black trousers, smiling. They wear high Acehnese hats (upside down U shape with point at top)

Dancers sit very closely together, perform body movements and body percussion:

eg //: beat floor with palms then beat knee with palms up ://,

//: raise both arms to clap above head and rotate hands above head :// (? Check)

Drummers perform cyclic rhythms such as: .11 1 //: **1**..11.1./**1**..11.1. :// - [NB: bolded notes are high-pitched, others low-pitched)

11111//: **1**..11.1. :// (bolded = high-pitched drum sound)

Then break into 2s, perform fast rotating movement, stop. Alternate men move to one side then other, then to back then to front, cyclically. Sometimes a man puts one arm behind his neighbour's and they all move alternately in a wave formation, gradually (in stages) all raise torsos so kneeling and perform wave motion in this raised position.

Athletic display -near end, syek stands up and walks across the interlocked folded arms of the other men without falling (well, almost not!), then repeats. (He fell).

(Iwan left with camcorder)

**ITEM 9a – LAWAK ALA-HA-U, with dangdut, PMTOH-STYLE SOUND EFFECTS, SOUND OF CAR, MOTORBIKE ETC**

**ITEM 10 TARI RAPA’I GELENG, FROM ACEH BARAT DAYA, Sanggar Pendopo**

(They travelled 12 hours in bus to Lhok S).

X X X X X X X X X X X X  
singer)

X male *aneuk syahi* (tenor voice, a very good

12 men, each with a *rapa’i*

Men wear red kain songkets, black trouser suit and gold-studded vests extending down from around neck. Each alternate man wears a yellow shirt.

Standard: the men hold the *rapa’i* in vertical position on floor. The *geleng* movement is emphasised by the men’s longish hair moving up and down as they perform fast neck movements to right and left. This group performs highly virtuoso *geleng* movement sections.

1. Men sit closely together and start playing *rapa’i* in very fast tempo, then:
2. put *rapa’i* on floor in front of them.
3. Each odd-numbered man shakes hand of next odd-numbered man (ditto for even-numbered men) as heads move alternately forward and back or rotate forward then rotate backward in figure of 8 pattern.
4. Beat sides of lower stomach/chest to produce a fine low clapping sound.
5. Syek/*aneuk syahi*, then chorus, sings Salamalaikum.
6. Another virtuoso *geleng* section, with hair swaying from side to side.
7. All raise torsos to raised kneeling position, more virtuoso *geleng* movement.
8. Bounce vertically held *rapa’i* up and down on floor as perform *geleng* movement, beating it when it is in vertical position.

**ITEM 11 SEURUNE KALEE, ‘PIASAN RAYA’, FROM ACEH PIDIE, MEULIGO, Sanggar Pusaka Nanggru**

Didn’t show

**ITEM 12 TARI RAPA’I GRIMPHENG FROM BANDA ACEH, Sanggar Nurul**

**Alam** – excellent circular breathing, continuous flow of ornamented melody

X – rapa’i (M)

X – rapa’i (M)

X –rapa’i (M)

X – syahi (M, no rapa’i)

X syahi (female)

X X X X X X X

7 male geurimpheng players/dancers

Front 2 rapa’i – c. 40cm diameter, 4cm thick wooden body, with 2 jingles.

Back rapa’i is a little bigger and lower in pitch (tone G -CHECK), plays simpler rhythms, eg //: 1 1 1 1/ 1 1 1 . ://. The front pair of rapa’i (higher pitched, tone A) play more complex off-beat rhythms, interlocking: e.g.

//: G A G .A /G A G . ://

Two main drum timbres produced on each rapa’i – lower pitched sound when beat mid-head of rapa’i, higher-pitched when beat near rim.

Men wear violet-coloured suits

They perform saleum, then their heads geleng from right to left.

Other body percussion : softly beat one’s own right shoulder, lift shoulders up on beat, geleng to right and left.

The female syahi sings about beauty of the moon at night. The M syahi pays his respects to the jury, also makes careful jokes about jury.

Gets faster in tempo, then suddenly stops.

**ITEM 13 TARI ZAPIN FROM ACEH TIMUR, PEMKOT LANGSA, ‘Banda Beutari’**

*6-piece instrumental ensemble* of men standing at back of stage, and 8 girl dancers in front:

marakas player marwas player

X X

X X X X

biola akordeon 2 rapa’i/rabana (40cm diam)

*Dance Formations:*

X X X X

X X X X

X X

X X

X X

8 girls wear pale yellow trouser suit, gold kain songket, gold slendang across left shoulder, flower on one ear, and jilbab

Ensemble plays lagu melayu with biola and akordeon doubling same melody  
Main tones C D Eb F G Ab B C. 2 rabana play almost same part (11 11 11 11).  
Melodic segment: GBC/D..FEbDCB /C . . . /

Men wear violet suits, red and white head band, silver kain songket  
Seurune kalee, rapa'i and geundrang (37cm long, 21 cm diameter, truncated cone shape).

X X X X

8 girls & 1 aneuk syahi wear trousers, blouse, kain songket, black jilbab:

Well-rehearsed synchronisation

1. Saleum- *La illa..* Kneel close together touching shoulders, hands beat lightly on front of buttocks, clicking of fingers sections, clapping of hands.

Soloist and dancer/chorus sing/imitate each other's 4-square metred melodies/verses.

Song/*kaitGelayang [layang-layang], angin laut gelombang:*

*G# A B(tonic) C (final tone) D.* Frequent tempo changes. Dancer/chorus perform finger clicking and clapping sections, walk back, forth, and in circles on beat as in zapin formations.

2. Gets very fast, each alternate girl kneel lows and neighbours raise torso to kneel high Form 2 rows, perform wave movement, and figure of eight movement.

Odd-numbered girls clap both hands on those of next odd-numbered girl in front, while even-numbered girls do same to back, etc., to form an episode. Girls stretch hands up above heads then move torso down as touch floor in front.

#### **ITEM 18 TARI SAMAN FROM ACEH TENGGARA, Sanggar Bru Dinem**

#### **ITEM 19 SEURUNE KALEE 'MEUSARE-SARE' FROM ACEH PIDIE, MEULIGO, Sanggar Pusaka Nanggro**

#### **ITEM 20 TARI JAPIN FROM ACEH TIMUR, LANGSA, Sanggar Meuligo Timur (Bk 2, p 25)**

Musicians sit on chairs as in West. Akordeon player doubles on seurune.

Sexy dance movements, audience show they like it. Girls smile, sway hips side to side slightly.

X akordeon (player stands)

X biola sits on chair

X X X -3 rapa'i X - seurune (sit on chairs)

X X X X X X X X

8 girls dance

Girls wear high gold pieces in hair and gold necklace, red songket, black trousers.

Starts – drum rolls as dancers enter, seurune plays, while girls perform Hindu-style seumbah to audience. To song “Mainal (= ibu) Pulau Pantai” then step/run around in circles, then hop slightly around in circles in fast tempo. Ronggeng-like movements, sometimes like poco-poco, but more elegant.

Other formations    X (steps to R)    X  
                          X (steps to L)    X  
                          X (to R)            X  
                          X (to L)            X

Drum rolls and free-metred seurune playing at end, drum roll as girls run offstage (as in ballet).

**ITEM 21 TARI RATEB MEUSEKAT FROM BANDA ACEH, Sanggar Cakra Mata**

X X X X X                      X syek  
X X X X X

11 girls stand in line, but not close, and sing in chorus after syek sings

X X X X X X X X X X X                      X

1. Sing Muslim and secular texts. Begin- Asalamulaikum... Sing a very moving, sad , slow, high-pitched kreasi baru melody in harmonic minor scale - A B C D E F G# A (tonic).

2. Bismillah... - kneel together, perform body movements and body percussion, as in saman.

Other formations – 10 girls step around anticlockwise circle, or 5 girls each in 2 circles next to each other across stage.

Several songs performed for each dance. Main song – well-known Lagee Puteh Licin – E..CD..C/BA.. A/ BCDC BCDC/B.C. D..C/DD.C DD.C/DCCBB.AA/E.EED.CD/E etc  
Girls wear high adat Acehnese hat – black and white. Red long songket skirt, black songket trousers, and alternate girls wear red and blue shirts.

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**FESTIVAL PERFORMANCE**

**NIGHT 3 – ALL RECORDED**

**(FN book II, p 38)**

Note - RRI provided mikes/sound system for whole event, and they and other local radio stations broadcast the event with interviews, including with MK.

**ITEM 1. Lawak: Sanggar I = Sanggar Hasan Klereng**

2 lawak performers, won awards. “Better play seurune than ribut perang!” Sang lagu Aceh. Comedy heavily pro-government. 2 good musicians: One clown plays seurune quite well (G# F# E G F# E D, ornamented), another plays ‘rapa’i’ = white see-through plastic bucket, long tube of paper serves as percussion. They fall over each other.

**ITEM 2- BACA AL-QU’RAN** – Ibu Gustav Johani Ibrahim reads in tense voice -“so we are all safe”, Bismillah , Live happily and in peace. Ngaji, slow free metre, Arabic mode, melodic sequences with ornament on every 3<sup>rd</sup> note - BCB ABA GAG F E. Reads from book. Wears pink long dress and black long jilbab.

**ITEM 3 – BACA SOLAWAT - men-- Sanggar Cut Meutia Aceh Utara.** 5 men read solawat in Arabic-sounding melody, led by Bp Haji Johani Ibrahim



**ITEM 4 – Welcome speech** to guests by Bupati Tarmizi – Rektor Universitas Mahilas Kalee di LS, Profesor Seni from Australia, etc.

Female guests led by Ibu Bupati sat on left under tarmac, male guests (military, rektor etc) led by Bupati on right. Then an Imam prayed

**ITEM 5: SOLAWAT GROUP – women.** 9 middle-aged women in green suits and jilbabs, each hold a mike. Solo song (alto) with vibrato in Arabic style, free metre, ornamented. Seleum kepada Allah. Tones - A (tonic) B C# D E. Chorus join in. Low pitch.

Note - Many Marhaban (arabic-style vocal) groups in Aceh, sing eg when upacara turun mandi anak., also many Qasidah groups all ofer Aceh – M and F.

**ITEM 6 Teuku Isa prays**

**ITEM 7 – Lawak –Sanggar Lawak Aluahu** from Aceh Utara. Cerita: Sutan Pase.

One man performs, very funny. Sang part of a saman song, making fun of it, and beating breasts (stomach) inexpertly. Ventriloquist and made sounds of bullets flying, threw rocket – Zip!. He was ‘shot’ and ran off stage.

## **POST-FESTIVAL ITEMS:**

**ITEM 8 – Seudati Agam Meuligo Timur, syek Leh Geunta from Aceh Timur**

*MK Opinion - Why do they insist they beat their ‘breasts’? – because Muslims do so in Syiah and Sunni Iraq, Iran, Arabia, Syria, Morocco etc. (hurt themselves as do penance eg during 1-10 Muharam). But Acehnese prefer sound of beating on lower sides of stomach, calling it dada.*

8 men dance in thin cotton, white, long-sleeved, collarless shirts (3 buttons on vertical cloth panel mid-neck), black cotton trousers with vertical yellow stripe on outer legs, plus short red and silver kain songket at waist, belt and red headdress (headband with thin-triangular protrusion up at back of head – suggests a cock) with 2 aneuk syahi standing on side with mikes.

Various dance formations – eg all move around in anticlockwise circle with 2 aneuk syahi standing separately on side. Another formation =

X                      X        X X (one aneuk syahi sings with more ornament than other, but basically in unison or alternate)

    X    X  
    X    X

X                      X.

1. SEUMBAH – start by finger-clicking episode.

Then beat chests loudly, step forward and backward. Suddenly syek signals and tempo becomes very fast. Aneuk syahi/Syek(?) sing and chorus of 7 follow. Dance with back to audience. Suddenly syek and men turn around and dance facing audience. Chorus – tones E F G A, aneuk syahi – G A B C D.



Modern movements in couples. Formations: **X X X X X X**

X X, where girls = X and boys = **X**

Bp Nurdin's comment – this is not Acehnese, it's a modern tari Arab.

#### **ITEM 10 – SEUDATI from LHOK SEUMAWE**

Aneuk seudati wear thick white cotton shirts and trousers as in the 1980s, with purple cloth tied around waist .

Very fast movements, beat breasts (only when choreographer demands it), all sing in chorus – A G F E, focus on 4 tones. Aneuk syahi/syek sing in a very loud, 'masculine' style. P 47.

|         |                          |   |   |     |
|---------|--------------------------|---|---|-----|
| X X X X | X X <i>syahi panjang</i> | X | X |     |
| X X X X |                          | X | X | X X |
|         |                          | X | X |     |
|         |                          | X | X |     |

B C D E F G A B

Eeh !

Dancers [all thin] just stand smiling and listen, 'ingin menggali teman'.

Dance movements inspired by manok = ayam. Finger clicking episodes, 'breast' beating episodes.

Utter a very high pitched 'Brrrr'. Beat stomach with both hands, rotate. More energetic.

They relax and walk around when syahi sings in free metre. *Asalamulaikum*.

If a competition, groups not allowed to perform lagu ekstra (free choice of songs) as in this case.

#### **ITEM 11. Short Daboih** performance by Sanggar Aceh Barat Daya

at end of 3<sup>rd</sup> Festival Night

Bp M Johar, dari Aceh Barat Daya, now of Blang Pidie, runs Rapa'i Dabus Bujang Juara Kab Aceh Barat Daya.

Also Drs Herwansuri MM, Kepala Dinas, Dep. Kebudayaan & Pariwisata, ABDYA [Aceh Barat Daya]

Jailani –pisau

10 yrs ago Ilmu Kebal/Dabus expert was Guru Yuntih from Kp Senlop, Kec Mangging died at 70 years. Now Syek Marzuki

|  |   |
|--|---|
| X X X X                                  |   |
| X  | X 11 men squat in circle with rapa'i each   |
| X 3 awl holders                          | X shake heads/hair as beat – getting faster |
| X  | X   |
| Play rapa'i daboih (c. geurimpheng size) |   |
|  | X two men as khalifah                       |
|  | X sing tones A G F E                        |

All participants sembah aNd shake hands with khalifah

Men holding awls wear black suit and red kain songket.

All bow at end after accelerating: /1 1 / 1 .. 1 1/ 1 1 1 1 / 1 1 1 ..//

## **WINNERS - ANNOUNCEMENTS** by Bp Nurdin Daood, Dosen IKJ, Jkt.

- General winner- Aceh Utara, Sanggar Cut Meutia (Ibu Bupati's).

- Dances: Sanggar Japin Aceh Timur –best group, Pho Kipah Aceh Utara won 2<sup>nd</sup> prize, Tari Saman Aceh Tenggara Gayo – 3<sup>rd</sup> prize. Rapa'i Geleng 4<sup>th</sup>.  
Best choreography – Tari Pho, 2<sup>nd</sup> – Japin.

- Seurune kalee: Jeumpa Bireuen, Sanggar Nanggroe Pidie, won Seurune Competition. Special prize for “Favorit” seurune kalee – Bp. m. Kasyah, Aceh Utara (60 yrs)

Then Bupati spoke again – 18 Daerah (8 Kabupaten) and Kota took part. Duta-duta seni yang mewakili daerahnya. Hope for peace with Festival Rohani ini.

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## **9. RRI INTERVIEW, LHOKSEUMAWE, & SPEECH TO FESTIVAL PARTICIPANTS AT REQUEST OF BUPATI-**

- Explained purpose of our team's making recordings, incl to compare now with 20 yrs ago, teach and write at Monash, put sources in Sumatra Music Archive, archives in Aus and Jkt.

- Said that there's been considerable change since early 1980s – more influence of salawat/solat in structure of performing arts, genres, song texts, melodies, costumes. –

- Still a great variety of art genres practised but fewer kreasi baru recent years

- More mixing of artforms in one performance – eg mix saman and seudati.

- Jakarta's 'national and international standards' – therefore performances shortened, made more varied (little repetition or improvisation), more lagu Arab, glamorous costumes, sexy movements, esp in Malay areas, eg Langsa, where ulama influence less.

- Few Festivals recent years, so instruments, costumes etc not made and few performances – skilled seurune and rapa'i makers and players now mostly old or very old, or died –
- eg famous Teuku Johan seurune kalee player at Pendopo, B Aceh, died recently;
- Syek Rasyid – seudati performer, d 2002 at 80 in Bireuen;
- PM Toh now elderly, sick, performs much less often;
- Syek Maun Kunyit and Syek Bang Guna -seudati experts in Sigli - died; and Syek Ampun Mae in Lhok Seumawe
- and Usman Agam composer – many from 1950s-80s -died).
- But this Festival is hopefully beginning of revival. ??? etc.

## 10. INFORMANTS –

**1. Nurdin Daood** [choreographer], Jl Cempaka Molek RT006/06 No 80, Jatiwaringin (Pondok Gede), 21- 8487228, b. 24 May 1943 in Teupin Raya, Sigli. To Jkt 1965. His teachers were Teuku Marwan, Syech Ahmad Burak of Sigli . Huu = poetic exchange and dance & body percussion/movement , smack hands on lower chest, hand clap, finger snap, foot stamp. Touch, turn, slap, bend, smile as each repetition gets faster and faster. SAYS- sastra lisan used in almost every performance genre. Literary talent shown at upacara adat, pande sastra lisan. “Seni tari hampir tidak bisa dipisahkan dengan kegiatan seni suara”. Seudati dikenal juga sebagai tari perang, because it comprises heroic and dynamic movements, formerly used as dakwahto spread Islam. 8 dancers, 2 aneuk syahi. Tepukan dada, tepukantangan, finger snapping, hentakan kaki pada lantai.

**2. M Riza Dinas Pariwisata, Keb, Pemuda & Olah Raga at Langsa** said he is creating a new *zapin* representing the 3 main local *perkauman* (suku) – suku Aceh, Lokop (near Gayo border in Aceh Timur, have own language) and Tamiang, using *gandang Malayu* (double-headed 45cm diameter upper head, rotan lacing) and *gandang keling* (has parallel rotan lacing on wooden body) etc.

**3. Bp Ramly A D., Sanggar Meuligo Timur, Departemen Pendidikan, Pengajaran & Kebudayaan Aceh Timur, Langsa, tel 0641-424422 21042**

**4. Bp Ali Akbar, Kepala Museum, Lhok Seumawe** – said when PM of Malaysia visits, for example, govt does not show him sport – but performing arts, yet all the govt funding seems to go to sport, not kesenian!

There was a famous biola player of Chinese descent who died recently – Bp Anwar T: 50 olaut: Karang Baru Desa Sekkah Kanan, gau Oripin?? (F/N book II p. 12)

Belief often expressed to me that ‘dulu nilai seni lebih tinggi daripada sekarang ini’.  
Need to record Andong Lokop- Kluet genre.

On 3.3.03 (1<sup>st</sup> Muharam), we walked around LS streets among large crowd of dressed-up families who took part in march through streets, took photos, but no-one smiled.

**On 2. 03. 03 we visited and took photo of Gedung RRI – and “Sa Pa FM” station** – (Sa Pa = Stasiun Prajurit) **Peace Station**, took part in interview re Acehese arts/Festival with Bp N Daud, Bp Riza etc. Photo of name of station written on building. Then we camcorderd interview with Bp Nurdin and Bp Syek La Genta at beach, then in Pendopo. Also articles in papers about Festival, mentioning Aus and Malaysian guests

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**11. SEUDATI instructional camcording, Lhok Seumawe, 2.3.03 – with Bp Nurdin Daood and Syek la Genta, interviewer MK, recorder operator: IA. Based on writings by ND**

SECTIONS recorded: 1. Saleum 2. Nyap 3. Putar 4. Langkah, starting with left foot 5. Gerak Pukul Dada 1 dan 2 6. Rheng 7. Asek 8. Keutep Jarou 9. Jurok (yg dikembangkan dari Gerak Putar) 10. Nyet 11. Dhet x2 12. Dada seuribu (lots of body percussion) 13. Geudam Gaki

**DANCE FORMATIONS RECORDED**

14. Puta Taloe (pronounced talo = mau beradu) 15. Lang Leng (pron. Ling) 16. Bintang Buleuen 17. Tampong 18. Ayam Jantan-influenced movements, acrobatic - also 'like a plane flying' 19. Saman Baru (boleh cipta sendiri)

Beat X left chest

X knee

X right chest

X knee

Seudati developed before Islam came, used as media dakwah. Must be exactly 10 participants – 8 dancers, 2 aneuk syahi. Dancing led by syek = dance leader and primadona of group. He leads dance progressions, organises sung/poetic parts (??) and ensures compactness of performance. In the bersaf (blessing), syek is second from right and apek syek third from right: X X X X X X X X X X

**Apet Syek Syek Aneuk syahi**

Apet syek = “helper”, or “person alongside”. Function – to give variation to syech’s singing, or take over if syek’s voice is croaky or unclear, sometimes his position is exchanged with syek’s.

Aneuk syahi/aneuk dhiek/aneuk seudati = “child [of] poetry”, he sings songs as commanded by syek. **Media penerangan.** His voice used to greet (meuseuot-samboet). All these terms are as old as seudati itself.

Dancers’ costumes – in 1930s, seudati uniform was black trousers of Babah Kumurah model with longsleeved shirt, hat (tengkeluk) and kain sarung. According to some oldmen interviewed there’s philosophy behind costumes and behaviour of performers, eg – 1. Rencong originally had ‘Bismillah’, name of Allah, written on it. It also reflects courage kepekerkasaan and heroism

- 2. Tip of headdress points upwards to symbolise surrender/sembah and fact that the poetry directed only to Allah YME
- 3. Longsleeved shirt is white, symbolising purity/kesucian
- 4. Kain sarung and belt black, and Babah Kumurah trousers (besar kebawah) are derived from adat Acehnese formal dress.
- 5. Peh – beat on chest symbolises bravery
- 6. Keutep jarou – clicking fingers, from motto:
- Cap (stempel) dibate labang dipapeun

Cap sikureueng lam jarou raja  
 Lon tron dirumoh –lon rudah riyeun  
 Hana ubah khen lam suntok masa  
 Lam jarou raja = ditangan raja, lon tron dirumoh go down house front steps– lon rudah  
 Upacara tak berubah??

2 parts of roof of trad Acehnese house – Tanpong? and Tolak angin.

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## 12. Explanation of some seudati movements – using moving body parts = hands, feet, head, shoulder.

1. **Ngap** [= mengeper, BI, spring } – bend knees while lower body then raise it, etc
2. **Langkah** – always start with left foot, count to 8 – 3 steps to front, 3 steps to back, plus a half step of left foot to front, then return to back dengan sikap tubuh dada. Extend breast to front? –dibusungkan
5. **Rheng** – turn around/berputar 360 degrees with 4 counts. End with nyap.
6. **Asek** = move head side to side from left to right to ornament the movement of the body, synchronising when movement of body is approx. at 180 degrees and effectively to move vertical line at back of headdress, which also reflects an abstract movement
7. **Keutep jarou** – snapping of fingers – move thumb so weight of middle finger pressing on it makes a clicking sound, which coincides with feet and body movement harmonising with a clear vocal sound
8. **Nyet** – same movement as nyap, but dancer also lowers body by spreading his feet out, and the body weight rests on both feet. This tumpuan changes from the L to the R foot and vice versa. The frequency of change depends on rhythm of song.
9. **Dheut** – catch shoulder while clapping hands to follow rhythm of song. Lift shoulders up and down.
10. **Gheudam Gaki** – stamp feet on ground – softly or loudly – to create a specific rhythm in the dance. The stamping movement accompanies the finger snapping movement.

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## 13. Variety of Formations/Configurations of Seudati Dance and its Philosophy

Dynamic, changing formations including **puta taoe, lidahsang?, lang-leng, bintang buleuen, tampong?, binteh?, tula angen?, dapu, pha rangkang, ek-turon, kapai teureubang, etc.**

1. **Putat taloe** – “move hanging rope in circle”, ijuk menjadi tali. United we are strong, divided we are weak. Movement depicts turning a rope around. This formation created by movement from one dancer to another as if dancers are a rope
2. **Lang-leng** – walk in circular formation = kacau, in disarray, disunited, in unorderedly manner, dancer’s positions not organised. After complete duties to God, scatter all over the earth to seek nafkah/merit, learning. It also reflects fact that society comprises a mix of characters, abilities, etc.

3. **Bintang Buleuen** – = star and moon (symbols of Islam, and greatness of Allah as creator of universe). Half-circular formation of seudati performers, with the syek and apet becoming stars.
  4. **Tampong** – the upper part of a house roof if see it in a straight line. This formation is to berbaris – march/walk together. Philosophy – we should say thjings directly, honesty must be the policy. Tampong also functions as 2 sides of roof together, showing that leadership must always be tied to the people. -
- 

#### 14. Structure of a competitive seudati performance:

2 syeks/ groups – A and B

1. **Glong** – perform saman in circle – a few verses
2. **Saleum** – thank and minta maaf from audience, aneuk syahi sings, syek dances
3. **Likok** – dance exercises led by syek, aneuk syahi sings names of Allah in sweet voice, many audience members fall in love with aneuk syahi
4. **Saman** – syek opens songmen perform in no particular rhythm, aneuk syahi sings advice , jenaka for muda-mudi. Lalehe hala bagura heum hal hele hale. Difficult to translate. Sing in Arabic praises of Allah.
5. **Kisah** – syair about history, Prophets eg Sulaiman, birds, and dulu abt raja
6. **Lanie** – popular Acehnese songs in Indonesian
7. **Nasib** – syek improvises verse, aneuk syahi of opposite side has to answer

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**15. Interview on 2. 03. 03 re Seudati with Syech Lah Geunta (Bp Abdullah), b. Bireuen in 1946, – SEE Fn Bk II, p 57. Now lives in Desa Seunebok Rambong, Kec. Idi Rayeuk, Kab Aceh Timur**

1. In seudati one may add lagu ekstra – eg popular Indian song EEEF# GF#ED# / E B Or Arabian song Hanafi Ja-eli tones G F#E – la la la la la la – also sung last night in Festival performance by Syech Lah Geunta



2. Body percussion – can beat lightly like last night or heavily. Chests sides, sides of thighs, stamp feet, clap hands. Only perform interlocking body percussion sections if syek requires it
3. Can use aaaa rhyme – syair, or abab - pantun
4. Ombak yang Begulir – wave-like movement of 2 or more rows of dancers
5. Tempo changes of dance decided by syek
6. Audience may request a song “Syek! Sing this song” Done if they can sing it.

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**16. Rehearsal on 3.3.03, Seurune kalee/ 2 geundrang/ 2 rabana ensemble** in rehearsal room (it serves the function of a meunasah, besides rehearsing young men sleep on floor any time, as when we were there) in Pendopo. We recorded Bungong Jeumpa, Piasan Raya, Ranup lampuan – to receive guests. Tones used: D C B A (MAIN TONES – D and A)

There are 3 sizes of seurune kalee – bass (long), medium and high-pitched (short)

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**17. Interview on 3.3.03 with Bp. Ali Akbar, b. Pidie 1935. Anggauta DPR, Ketua Lembaga Adat & Kebudayaan Aceh wrote books on Kerajaan, Cut Meutia (for tourists). RE mYSTICISM, ISLAM and ARTS**

He said: at time of 1<sup>st</sup> Muslim kingdom - Samudra Pase, not easy to spread Islam, so used art as missionary method. Used syair, rapa’i, hikayat, BUT NOT SEUDATI or SEURUNE KALEE. Sufi and Syiah elements of belief strong at time.

Ileume = ilmu mistik, eg Syek Banda = tax-collector at harbour, throws offerings into sea acc. to adat for blessing – eg catch a lot of fish, prevent big waves while at sea  
 Hari Apeukan – market day in village – mystical ceremony.  
 Kanduri Laoet – (=laut) once a year run by Pawang Laoet in boat, so prosperous, give thanks . Bp Ali called tpo make speeches o such occasions.

We saw a peusijeuk in Pendopo in front of Pelaminan: Petua Adat (orang yang dituakan sesepuh) throw ricegrains, put cooked rice on people’s ear. Tepung tawar – Kepala Kampung calls people – pawang kasih restu di peusijeuk. Nazar (BI) = Nyak Kaoi (someone who makes promise to God) eg if sick, promises to do something if God makes him well.

Once a year turun ke sawah to clear it gotong royong - Pawang Sinabali turun nanam padi – pawang divines when rain will fall.

When he was a child, he heard seurune just outside meunasah (tempat mengaji, men and boys to sleep), with mixed audience.

All Sunnah ulamas are against the performing arts, but there is nothing I Qu’ran forbidding them, so hard to prove! – it’s all their interpretation. Now Ulamas who are charismatic succeed in imposing their will on society. In Muhamadiyah, opinions divided about arts, though all are opposed to Syiah/Hasan Husen beliefs. In village pesantrens ulamas don’t allow seudati –goes all night after musim panen when no longer busy in sawah fields for months. Any mixing of male and female or wearing of sexy clothes sangat dilarang oleh ulama – ‘melawan agama’. Since syariah law introduced, no mixing

of M and F. Also Mom-mom/ Biola Aceh dilarang because male actors wear female clothes and M/F dialogue in it. Keuribung Abi in Sigli lelucon tween m & F. Dilarang – “hiburan”, semalam suntuk.

Dulu, seudati and rapa’i geurimpheng/ pulot etc practised outside meunasah and men and women came to listen. TV now, so less often practices. Forbidden –haram performances - if M and F dance together or touch.

Santri children live in pesantren, or in guru’s house, or go to pesantren as day students, eg 10-12noon – shifts.

Most ulamas don’t like TV, but it’s hard to ban in this globalising era, so have given up trying to ban it.

Ulama anti-films and TV , 100s of channels here, especially BBC forbidden. Ulamas shield eyes if in pendopo at mixed performances. But actually art is not forbidden in al-Qu’ran. – don’t listen to bad things (vague). Some ulamas against F wearing trousers, tight or short skirts because not Muslim. Syariah law requires all must be home at Magrib prayers, TV mati. – to show respect. Dangdut dilarang.

Tourism developed from 1980s, when every village had a sanggar tari with government subsidy to buy alat. Mixed bathing at beaches allowed. Festivals every year in 1980s in Aceh and Indonesia in general. For 2 years now no Festival – no money, security problem at night. Now tourism very weak, museum Lhokseumawe closed.

Interview with M Riza re Tari Ratib Nazam, introduced from Malaysia – vocal rebana, geundrang, kerincing. Move head, body. 5 men in row..

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**18. Interview with PHILIP YAMPOLSKY** – Marcello Keller’s SIMS2004 session - Is Intellectual Property being Protected or Strangled? Global Travel and Learning Fund – they apply to Philip, or I do –career devmt, or learn something that will help career. Music Communication theme at SIMS - Art Education project – Endo and Philip project on Arts Appreciation Curriculum, decentralised ed system, Pendiikan Seni Nusantara [ford foundation]. Government holds copyright of all trad culture. Wrote a copyright law 1982, 1987, 1997, 2002. Foreign researchers must get permission to publish. Copyright belongs to publisher, Anthony McCann – Irish, Henry Glam. N Daud – marzuki – fund as mark of respect for Aceh

Yayah Kisbiyah – opposed togamelan and other local cultures cos pagan. It is an abomination to look at a dancing girl, he said. Singing makes one forget god. Kitab Kuning – book used in conservative pesantren – guide book for Isl practice, Matin van Bruinessen wrote about it in Indonesia 96 (Cornell). One may not play instruments with metal parts – forbid strings and gongs Gambus permitted if nylon strings. Ulamas in Solo made inventory of art that is diIslamisasikan and should be destroyed dibasmikan. .

Cultural Pluralism reduces conflict – project

Ford collaborating with Padang Panjang and STSI Solo – extracurricular teaching in Muhammadiyah elementary schools SDs 5 and 6

Ford won't support publication of a book. Yayasan Adikaria IKAPI Ikatan Penerbit Indonesia – subsidises books of value in humanities. Ford gives money to Program. IKB Publishers Trade Organisation. I get a publisher, who approaches Adikaria and proposes they read book. Impartial jury reads – is it of value? OK, we'll give you 80% of subsidy of publication costs and you the publisher must give us 10% of the print run. (copies of book) to give to libraries. Publishers took subsidies of 3000 which became 200 KKN.

GRAMEDIA should submit MS in translation to Jury, Ford give 80% of production costs. For min 1500 or even 1000 copies. KITLV – flat, no subsidy

Supanggah –importance to Indonesia of extracurricular collaboration – get art into schools in curriculum.

Philip was 1 ½ yrs at USU, then Ed van Ness, Endo, Marc Perlman, Ashley Turner.

SEND PHILIP FESTSCHRIFT for Oskar Elscheck – Simon article NB NB

Eddy Utama, head Dewan Kesenian Padang, research on randai, revitalisation of arts kreasi baru, photographer, Telaga Bumi

Archive – 1000s of hours of recordings covered in mould, stolen

FORD FOUNDATION – October 10-12, 2003, Jakarta. 50<sup>th</sup> Anniversary in Indonesia. “Celebrate state of various fields Ford has worked in,” eg state of ethnomusicology in Indonesia, only USU has discipline-based ethno. Maulu must bridge factions.

Oliver Mann ANL –Jakarta Rep to store copies of USU theses - Robyn Holmes Microfiche copies to STSIs, USU and Nat Library, Pusat Dokumentasi Science, Industry, Theses

UGM teaches Performance Studies at UGM – new – Loro Simatupang PhD.

MSPI Journal – volume on Art Summit – Sal Murgianto, kreasi baru. May fold, may revive in smaller form. Publ program run by Supanggah, translate important ethno stuff, eg Tenzer on – Ford may fund them

Cassette FF – SENI TRADISI DIDONG GAYO – Melalatoa (but he didn't want to go to Gayo). Karya Saligobal. Nenggeri Mati Batang. Sari Gobal was a villager who got up to SD grade 5, but he conceived 100s of melodies and poems, lived till age 60 in Kung, a quiet desa in Gayo Selatan, Takengon, Aceh Tengah.

Recorded Jkt, 2002, Feb.

# # #

USED Iwan's Panasonic recorder for interviews, RFCt0000 radio cassette. Camcorder

**19. Kompas article re rapa'i-** 'This guy's related to SAJAK. He's also an acquaintance of Pak Noerdin. Iwan'

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Kompas, Jumat, 11 April 2003

#### TALEB, SENIMAN DAN "UTOH RAPA-I" DARI ACEH

TIDAK banyak lagi utoh (tukang) yang mampu membuat rapa-i, alat musik tradisional Aceh yang hingga kini cukup dikenal dalam dunia musik dan tari nasional. Di antara kelangkaan itu, Utoh Taleb (60) di Buloh Blang Ara, Kecamatan Kuta Makmur, Kabupaten Aceh Utara, adalah seorang di antara pembuat rapa-i legendaris di Provinsi Nanggroe Aceh Darussalam (NAD).

Taleb mendapat keahlian sebagai pembuat rapa-i secara turun-temurun dari orangtuanya. Bengkel rapa-i-nya dikenal dengan nama Larek Baloh. Menurut Helmi Hass, Ketua Dewan Kesenian Aceh (DKA), hanya ada dua orang pembuat rapa-i yang terbilang legendaris di Provinsi NAD.

Salah seorang berada di Meulaboh, Aceh Barat, dan sorang lagi adalah Taleb sendiri, yang pendapatannya dari membuat rapa-i kini sangat tidak menentu karena produksinya berkurang. Kalau kedua seniman rapa-i ini meninggal, habislah riwayat rapa-i tradisional Aceh.

"Mana berani kita ke hutan mencari akar kayu yang besar untuk membuat rapa-i. Keamanan di hutan tidak terjamin," tutur Taleb di rumahnya di Buloh Blang Ara.

Taleb bukan hanya pandai membuat rapa-i, tetapi juga pandai memainkannya. Ia menjadi pimpinan grup rapa-i terkenal di Provinsi NAD. Ia paham benar mencari kayu yang menghasilkan suara keras berdentang-dentang bila dibuat menjadi rapa-i.

Tidak gampang mencari kayu bahan baku rapa-i di Aceh. Kayu itu harus pilihan, dan yang diambil adalah bagian akar yang masih tertanam dalam tanah. Karena itu, pembuatan rapa-i hanya memilih pohon bekas tebangan saja sehingga tidak merusak hutan.

Utoh Taleb menceritakan panjang lebar tentang rapa-i. Terbuat dari bahan kayu keras, rotan, dan kulit kambing pilihan, rapa-i adalah salah satu jenis alat kesenian tradisional yang paling disukai orang Aceh. Kesenian lainnya yang terus bertahan hidup dan paling digemari hingga sekarang adalah tari seudati, dan seurune kale (alat musik tiup yang hampir sama dengan klarinet). Hampir seluruh seni tari Aceh menggunakan musik tabuhan rapa-i.

Menurut Utoh Taleb, musik Aceh tetap diiringi oleh rapa-i, biola, dan seurune kale. Karena itu, rapa-i cukup banyak peminatnya. Satu grup rapa-i membutuhkan 12 sampai 20 rapa-i. Ada rapa-i kecil yang dinamakan rapa-i pulut, gurimpheng, dabus, geleng, rebana. Sedangkan rapa-i besar yang beratnya sampai 150 kilogram sebuah, disebut rapa-i pase.

Menabuhnya harus digantung pada standar yang terbuat dari balok-balok kayu. Jumlah rapa-i pase dalam satu grup antara 12 sampai 20 buah.

Gemuruh suaranya, bila permainan dilakukan malam hari, bisa terdengar sampai jarak sepuluh kilometer. Alat musik perkusi tradisional Aceh ini memang unik karena aneka ragam suaranya yang berdentang-dentang.

Rapa-i telah ada sejak masa Kerajaan Aceh. Dan, pada zaman Belanda muncul Grup Rapa-i Dabus dengan penari yang kebal, yang terus-menerus menghunjamkan pisau belatinya ke perut, dada, tangan, paha, dan juga memotong lidahnya, tetapi tidak pernah luka.

Orang Belanda konon menjadi takut mendekati para pejuang Aceh yang menggunakan rencong atau pisau belati. Apalagi menonton rapa-i dabus, mereka menontonnya dari jauh saja.

KONFLIK Aceh yang lama nyaris menghancurkan kehidupan kesenian Aceh. Sudah bertahun-tahun tidak ada lagi pertandingan atau festival rapa-i di Aceh. Akibat kekosongan pertunjukan rapa-i ini, produksi alat musik tabuh ini juga makin berkurang. Banyak utoh meninggalkan pekerjaan ini dan beralih ke usaha lain.

Membuat sebuah rapa-i, kata Taleb, membutuhkan waktu sampai satu minggu lamanya, dengan menggunakan peralatan bubut dan alat tradisional yang khusus dibuat untuk membentuk balok rangka kayu rapa-i. Ketika suasana masih aman dulu, mencari sisa tebangan kayu pilihan jenis kayu tualang ke hutan memakan waktu satu atau dua minggu lamanya.

Setelah itu, bagian bawah batang kayu yang dekat dengan akarnya dipotong dan dikeringkan. Lalu dibentuk menjadi bulat, kemudian bagian tengahnya dikeruk sampai menjadi lubang berbentuk gelang besar.

Membuat sebuah rapa-i, paling cepat tiga sampai empat hari. Sementara membuat sebuah rapa'i pase bisa sampai satu bulan. Taleb pernah mendapat order membuat seratus buah rapa-i.

Ia terpaksa mempekerjakan enam tukang kayu, dan itu pun baru dapat diselesaikan dalam waktu lebih setahun lamanya. Kesulitan yang menonjol adalah mencari jenis kayu yang baik. Pada zaman dulu, kayu yang digunakan adalah pohon tualang, yang menurut Taleb, merupakan endatu (nenek) dari semua kayu yang bagus.

Proses pengambilan bani, nama untuk bagian bawah atau akar kayu tualang, harus melalui upacara adat peusijuek dan memotong kambing untuk kenduri. Akar kayu tualang diyakini ada penunggunya, yaitu jin kayu tualang. Tanpa upacara adat, pohon itu akan menjadi keras seperti besi dan menjadi kebal, tidak mempan oleh mata gergaji kayu.

Sering juga kejadian-percaya atau tidak-setelah jadi rapa-i, kayu itu menghilang dan kembali ke tempatnya bertumbu.

Para pemain rapa-i pase percaya ada dua rapa-i legendaris yang umurnya telah ratusan tahun, yaitu rapa-i brok dan rapa-i buah, yang sering hilang dari tempat penyimpanannya. Kedua rapa-i pase terkenal ini sekarang disimpan di Desa Beurandang, dekat Landing, Kecamatan Lhok Sukon, Kabupaten Aceh Utara.

Utoh Taleb mengungkapkan, ia membuat rapa-i tidak semata karena mencari uang, tetapi lebih sebagai pencinta kesenian Aceh, karena dirinya sendiri adalah seniman penabuh rapa-i yang tetap ingin mempertahankan kesenian tersebut. Kalau mencari uang, kata dia, lebih baik menjadi utoh bangunan rumah Aceh atau membuat ukiran kayu khas Aceh, atau membuat usaha perabotan rumah tangga.

Harga sebuah rapa-i biasa mulai dari Rp 250.000 sampai Rp 2, 5 juta. Rapa-i pase, misalnya, harganya mulai Rp 500.000 sampai Rp 2,5 juta per buah. Hampir tidak seimbang dengan beratnya pekerjaan, keahlian, dan lamanya pekerjaan diselesaikan.

Taleb berharap kelompok seniman Aceh di Jakarta yang tergabung dalam organisasi Seniman Aceh Jakarta (Sajak) yang dipimpin Agus Nuramal, dengan dukungan seniman-seniman beken dari Institut Kesenian Jakarta (IKJ), Noerdin Daoed dan Kandar SA, akan lebih menghidupkan pengembangan kesenian musik rapa-i Aceh. Sajak telah menjalin kerja sama dengan sebuah universitas di Kuala Lumpur, Malaysia.

Sekarang Taleb menggunakan peralatan bermesin untuk membuat rangka rapa-i. Dengan alat bermesin itu, sebuah rangka bisa diselesaikan dalam waktu tiga atau empat jam. Namun, peralatan mesin itu hanya digunakan jika order membuat rapa-i dalam jumlah besar, lebih dari sepuluh sampai seratus. Bagian bawah kayu yang berbentuk segi enam, dibubut sampai bulat. Perlu enam orang untuk bisa menggunakan peralatan buatan Taleb.

Proses menyiapkan kulit kambing yang baik memakan waktu satu setengah bulan. Kulit dijemur dan kemudian melalui cara pemanasan dengan api.

Taleb mengakui, ketika Aceh dilanda konflik sejak tahun 1989 hingga tahun 2003, belum pernah ada pertunjukan besar atau festival rapa-i. Karena itu, industri rapa-i Larek Baloh di Buloh Blang Ara ini hidup "Senin-Kamis".

Tahun 2003 ini, Taleb mengaku baru mendapat pesanan 26 unit rapa-i kecil. Dulu ia bisa mendapat sampai Rp 5 juta sebulan. Sekarang paling banyak Rp 1 juta. (BASRI DAHAM)