



# RESOUND

A QUARTERLY OF THE  
*Archives of Traditional Music*

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## From the Director

I arrived from Rio de Janeiro to take up the Directorship of the Archives of Traditional Music just as this issue of *Resound* was going to press. I am still finding my way around the subterranean labyrinth with a bit of difficulty and have just begun my "applied anthropology" of Indiana University and North American Academe, which could not seem other than exotic after seven years at the National Museum in Rio de Janeiro. Although new to the job, I have long been acquainted with the Archives, first visiting it in 1968 and then depositing my field tapes in 1973. I have already encountered problems of space, equipment, and finances that are quite familiar from my chairmanship of the Department of Anthropology at the National Museum where I was ultimately responsible for the cataloging and preservation of over 70,000 artifacts in all areas of anthropology.

The Archives of Traditional Music is an extremely valuable resource for ethnomusicologists, folklorists, anthropologists, and other academics, and is also of interest to musicians and interested non-specialists. I believe it can serve the state, the nation, and

other countries in a variety of ways.

During the next few months I shall be giving considerable thought to ways in which the Archives can be further improved, building on the great contributions of its previous directors, George Herzog, George List, and Frank Gillis, as well as those of Acting Director Ronald Smith. If you have suggestions about the role of this kind of institution in general, or specific ideas for the improvement of this Archives, I would appreciate hearing from you. I may be sought out at the annual meetings of the American Folklore Society, the Society for Ethnomusicology, and the American Anthropological Association. Additionally, I plan to visit some institutions similar to the Archives of Traditional Music in order to meet with colleagues and discuss common issues. I also welcome letters, tapes, songs, or other forms of communication from anyone.

Finally, upon my arrival, I learned that *Resound* was started with a small grant that ends with this issue. I hope you will respond to the appeal for support, not only for this publication, but for our activities in general.

principal contributing puppet masters and their troupes are the Dalang (puppet master) Hamzah bin Awang Amat of Kampung Gerong and the Dalang Yusuf Hassan of Kampung Mesira. The musical repertoire is as complete as possible a collection of pieces used for the old style of performance of the Wayang Siam shadow play in Kelantan today.

The author's field research was enriched by two additional years of employment in the Malaysian Ministry of Culture, and it was during this time that a variety of other traditional Malay musics were recorded. The additional Kelantanese materials include recordings of performances of the *berjamu* for the Wayang Siam (a special "feasting" of the spirits ceremony), the *Wayang Jawa* (another type of Malay shadow puppet theater also known as *Wayang Kulit Melayu*), the *Main Puteri-Mak Yong* (the shaman exorcism ritual and the Malay dance-drama used together for healing purposes), the *Dikir Barat* (group singing—call and response style—of popular texts with the accompaniment of gong, small *rebana* drums and handclapping), the *Gendang Silat* (music to accompany the Malay art of self-defense known as *bersilat*), the *Rebana Besar* (group singing with the accompaniment of drumming on the very large *rebana* drums), and the *Manora-Mak Yong* (a mixed theater form utilizing the Southern Thai and Malay dance-dramas). Other West Malaysian field recordings include three pieces from the *Joget Gamelan* (court dance) tradition of Trengganu and Pahang, and a Wayang Siam type of shadow play performed by an "urban" dalang in Kuala Lumpur.

The East Malaysian materials, collected in 1978, consist of approximately five hours of music from Sabah on the northeast coast of Kalimantan. Under the sponsorship of the Sabah Cultural Office and the Sabah Foundation several types of music were recorded in the

## From the Field

### Music from Malaysia

Some sixty-five hours of musical performances constitute a collection of audio tapes recorded in the field by Patricia Matusky in both West and East Malaysia from 1976 through 1978.\* This collection is focused on the music of the Malay shadow puppet theater (known as *Wayang Kulit Siam* or *Wayang Siam*)

of Kelantan, Malaysia. Approximately forty hours of wayang kulit performances provided the recorded documentation for the author's doctoral dissertation in musicology which was submitted to the University of Michigan in January, 1980. The recorded shadow play performances include several complete stories as well as specific portions of performances.

The geographical area represented in the Wayang Siam collection is limited to the Tumpat District of Kelantan, and the

northeast coastal and island areas of Kudat and the Kinabatangan Districts. They were performed by different ethnic groups including Ubian, Suluk, Kadazan (Maragam dialect), Brunei and Idaan (Orang Sungei) peoples. The types of music from Sabah include a sampling of *kulintangan* (gong and drum ensemble), *kulintangan kayu* and *gabbang* (wood xylophones used for solo and ensemble performance, respectively), *gambus* and *sundatang* (plucked lutes), *suling* (flute), *sompotan* (mouth organ), and *bungkau* (jaw's harp) music.

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Almost all tapes were recorded in rural areas where no electricity was available. Therefore a Uher 4000 L tape recorder was powered by D cells or by nickel-cadmium batteries. The performances of the various musical events were recorded in their natural environments, and the placement of performers in relation to the microphone usually could not be dictated. The author's presence at a given village location usually generated much interest, and at recording sessions many people stopped by to watch the proceedings. It was generally not possible to control the influx of people or the noise and clatter. Thus, any extraneous sounds present during the various performances are also present on the tapes including casual conversations, crying babies and clucking hens. With the widespread distribution of radio, television and cassette recorder/players in most parts of Malaysia, the author's

tape recorder was not a foreign instrument. Nearly all the performers represented in the present collection had some knowledge of the tape recorder. Regardless of the performers' experience, however, they were always delighted to hear themselves on tape after a recording session.

During the past year the author, as Fulbright Lecturer in Musicology at the Universiti Sains Malaysia in Penang, has been able to conduct research projects in the West Malaysian states of Kedah and Perlis along with the Asian theater

scholar Dr. Ghulam Sarwar. As a result of these recent projects several hours of both audio and video tape have now documented important theatrical-musical genres such as the *berjamu* for the Wayang Siam, the *Selampit* and *Awang Batil* (storytelling with music accompaniment), the *Gendang Terinai* (music for the Terinai court dance of Perlis), the *Mek Mulong* (Malay dance-drama of Kedah), and the *Manora* (Southern Thai dance-drama). The audio recordings of these performances will be added to the present collection of Malaysian materials in the Archives. This new data as well as the shadow play and other materials of 1976-78 serve as permanent documentation of the various musical forms and will be used as the basis for future research and publication on Malaysian traditional performing arts.

\*Archives accession number 81-049-F

*Patricia Matusky, Muang Yala, Southern Thailand*

## From the Vault

### Music in the Pine Barrens

"There was a feller down here once takin' down all those songs. He promised us our pictures and everything."<sup>1</sup>

—Emma Ford Clevenger

Fifty years ago, the Pine Barrens on New Jersey's coastal plain was a barely-tamed back country of pitch pine and oak forest, cedar swamps, cranberry bogs, salt meadows, blueberry plantings, and pure water. Scant settle-

ments were already growing less and less dependent on the traditional trades of making charcoal, gathering salt hay and working the bay for shellfish. Today that wilderness, barely 60 miles from New York, and 30 miles from Philadelphia, still covers a quarter of the state of New Jersey—despite its reduction during the last two decades by developments of suburban subdivisions, shopping malls and retirement villages.

Herbert Halpert went to the sparsely populated Pinelands to collect folksongs from the residents, a varied population of the descendants of American patriots, Hessian deserters, Quakers and Tories seeking refuge in the wilderness.

Beginning in the summer of 1936 and continuing for several summers thereafter, and many week ends throughout the years, I had criss-crossed the Piney country of Southern New Jersey by bus, on foot, hitchhiking, or driving cars of ancient vintage, which had the disconcerting habit of coming to a dead stop somewhere in the sandy wastes." (Halpert, 1947: 1)

On his earliest trips, Halpert painstakingly transcribed song texts by dictation from forbearing informants, but in the summer of 1937 he borrowed a portable disc recorder from Columbia University's Anthropology Department and continued the dictation method only for interviews and tales. In a car borrowed from Ruth Benedict, he journeyed through the Pines and recorded several locally composed songs such as "Mt. Holly Jail," still popular with Piney musicians, and "Potatoes They Grow Small in Shamong," a bawdy piece, along with fiddle tunes, sea shanties, and children's rhymes and game songs. Halpert's greatest interest lay in the old English ballads known by the Pineys; one elderly woman, Lydia Gyderson, obliged Halpert by singing 25 such songs. In his first published article about his work in the Pine Barrens, Halpert wrote: "A number of versions of other than Child ballads have been collected. Some of them are variants of ballads which it is now agreed might very well have been included in the Child canon." (Halpert, 1939:56)

During August and September of 1938, Halpert made recordings in New York, Pennsylvania and New Jersey, where he returned to record folksongs and ballads from many of the individuals he had visited in 1937. The recordings made in 1938, with those of 1937, 1939, and 1941 were deposited in the Archives of Traditional Music in the form of original aluminum or acetate discs or first generation disc copies.\*

### Resound

#### A Quarterly of the Archives of Traditional Music

Amy E. Novick, Editor

Resound is issued in January, April, July, and October. Comments, letters, and items of interest are welcome and should be addressed to the editor.

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