

Field Report: The Orang Kling of Sumatra's West Coast and their Musical Self

Chinthaka P. Meddegoda & Gisa Jähnichen

Abstract

In January and February 2014, the authors went on a fieldtrip to Sumatra's West Coast with Padang as its centre aiming at discovering and analysing traces of Indian music practices within modern Sumatran society. This fieldtrip was not announced in advance and did not allow for preparations on the side of the informants and performers. All the authors found is exactly that what is always available and could be regularly reproduced. The authors' impact on the scene was comparatively small as Sumatra is an area that is not unknown to the world of ethnomusicology. Evidence of some ethnomusicological activities such as documents of research-based projects regarding performing arts of Sumatra could be found in the library of Institute Seni Indonesia of Padangpanjang and in the local Museum of Arts in Padang's Minang Village. However, this paper is initially focused on providing information about unnoticed traces of Hindustani music and some Hindustani cultural aspects that are still extant in some urban West Sumatran communities.

The Indian population of Sumatra is multi-layered from every aspect. It is a minority that includes a number of sub-minorities. Orang Kling musicians are a special case as they are descendants from different Indian origin that were migrating at different times who are now mainly Muslims. Simultaneously, they are those responsible for entertainment, a business that is often challenged by leading religious and ideological opinions. The music they are playing and identify themselves with ranges from drumming in the mosque to wedding music that is Bollywood inspired, and storytelling. Two findings were outstanding: the drum of the Muhammadhan Mosque, mainly used by the Kling, with the flower offerings; and the second are musical objects and practical knowledge excavated from Sofian's family that is trading in spices and has been the centre of some Kling musicians in Padang and Pariaman.

Finally, this preliminary study gives an ethnographic as well as individual account on the musical understanding of this group of Indians among other Indians along Sumatra's West Coast. While "Kling" has in some other places of the Malay World a pejorative meaning, the Kling of Padang and Pariaman are seemingly proud of their name. The discussion of historical and recent literature as well as some questions arising from it may contribute to understand why this is so and whether the musical self of the orang Kling in West Sumatra expresses a differentiated view on their cultural positioning. The story of the orang Kling and their music in Sumatra can throw another light on the complexity of migration and the history of constructing minorities in Southeast Asia.

Keywords

Hindustani music, West Sumatra, cultural migration, orang Kling (Keling / Kalinga), minority culture

Cite as: Meddegoda, Chinthaka P. and Gisa Jähnichen (2019). Field Report: The Orang Kling of Sumatra's West Coast and their Musical Self. *Voicing the Unheard: Music as Windows for Minorities. Proceedings of Rennes' Symposium of the ICTM Study Group Music and Minorities, 4-8 July, 2016*. Edited by Yves Defrance. Paris: L'Harmattan:185-208.

Introduction

In 2013, the authors went on a joint fieldtrip to Sumatra's West Coast with Padang as its center aiming at discovering and analyzing traces of Indian music practices within modern Sumatran society. We did not prepare anyone in advance and started to discover the situation of music activities in its most normal state of daily business.

With the help of Triyono Bramantyo, who recommended us to his colleagues, we were invited to the office of the local cultural centre (Taman Budaya) situated in the middle of Padang, the capital of West Sumatra. We met Muasri, Sexri Budiman, Andranova, Indra Kagani, Hasnawi, and their friends at Taman Budaya Padang in February 2013. In the same time period, Martarosa in Padangpanjang, home to a University of Performing Arts, introduced us into the world of formal music education and genre classification. All these recommended scholars and teachers equipped us with episodic knowledge on the basics of musical traditions that are currently practiced. Another source of knowledge were the Indian Muslims who gather regularly around the Indian Mosque in Padang. They could find one young musician named Sofian whose family is connected to current music events in which Indian traditions may play an important role. He took us to visit his own family, which still preserves an old harmonium and some memories of migration, and his uncle, who is a local harmonium player. We went with him together to visit his relatives in Pariaman, who could show us other harmoniums and who organized a performance in an open space near the main road and the beach of Pariaman.

And a third source were young people in Pariaman, especially Ribus Anton Sujarwo and his Darad Badarak, Komunitas Seni Pariaman, a percussion orchestra that is performing during tabuik¹ and other ceremonies (ARCPA2533-2535). He first introduced us into local drumming, which seems to be transmitted via Indian Muslims (ARCPA2524-2526). The main drums used in the tabuik procession are tambua² and a tasa³.

¹ Taziya performances coexisted in Bengkulu where Bengali Shia Muslim Sepoys might have initiated this particular kind of dramatic, ritualistic, spiritualistic and musical event which was eventually dispersed in other British holdings in Padang and Pariaman. Later, Taziya became locally known as "Tabuik" (Yousof, 2010:95).

² a large gendang

³ a kettle drum usually made of clay known through Yemeni and Indian migrants.

Our fieldtrip was not announced in advance and did not allow for preparations on the side of the informants and performers. All we found is exactly that what is always available and could be regularly produced at any time. This type of fieldwork is the most radical reality check and minimizes anticipated expectations on both sides. So to say, our impact on the scene was comparatively small as Sumatra is an area that is not unknown to the world of global ethnomusicology. We also found extensive documents of local research⁴ in the library of the Institute Seni Indonesia in Padangpanjang and some less recent books in the central Museum of Arts at Minang Village.

The West Coast of Sumatra, home to the Minangkabau⁵ (Tsuyoshi, 1980), a minority in Indonesia that is considered to be related to the Malay in the West-Malayan State Negeri Sembilan, is historically highly interesting for the understanding of the Indian influx during the last centuries. The places Pariaman, Padang, Painan, and Bengkulu were the first developed areas that were strategically important to the sea trade and the colonial routes in the region (Patra, 2013). In a colonial twist between the British and the Dutch, Bengkulu went to the Dutch and Malacca to the British though the first invasion took place in a reverse way. However, in the end, the main centre of trade shifted to Singapore.



⁴ Theses of first Degree, Masters, and PhD.

⁵ Raja Melawar, travelled to Negeri Sembilan in the late 1700s from Pagaruyung palace in Tanah Datar, West Sumatra, to that part of the Malay Peninsula. Remarkable traces of cultural interchange are the small gong sets called caklempong or talempong that are still widely used in both parts and produced on Sumatra (Roth, 1986).

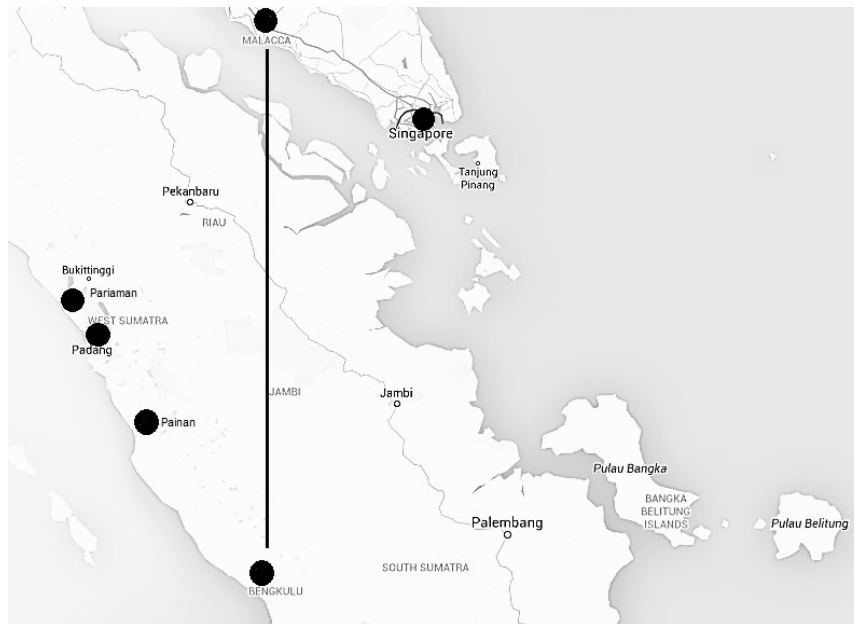


Fig. 1a & b: The area of interest is insular South East Asia (1a⁶), especially West-Sumatra. Bengkulu and Malacca (1b) were exchanged by the colonial powers thus leaving British Indian soldiers (Sepoy) in West Sumatra who settled further in the North.

Times and Indian People in the Malay World

A final important source is literature reviewed and interviewees that we explored after the field trip, for example with Zahid Emby from Penang a Senior Lecturer in Anthropology whose ethnicity is understood as Jawi Peranakan explained us about the use of the term ‘orang Kling’ the following in the Malay Peninsula:

“In Malay language, Keling in the North is an Indian Muslim or Mamak. Here [in Klang Valley] it is different. Keling means Hindu, it has a derogative meaning. In Selangor, if you say Keling it means Hindus. I don’t think they [Indian descendants] will like it. In the North, Keling means Indian Muslims. There are Hindu, Keling and Mamak in the North, all with different meanings. Mamaks are associated with all these

⁶ The source of this open access map: <http://www.yourchildlearns.com/online-atlas/southeast-asia-map.htm>. Last visited 12 November, 2016.

Mi Goreng⁷ and, you know, they are food guys and the shop keepers and owners. Keling is a general term for all Indian Muslims. I am Jawi Peranakan. Mamaks are Indian Muslims and not considered as Bumiputra⁸ at the Jawi Peranakan. They may look Indian, and some of them may speak Tamil but not all including me. Bumiputra must have Malay blood either from father or mother. If Malays get married to a non-Malay, the children become Malay regardless of their father or mother is Malay. They also become automatically Muslim. That is according to the Malaysian government constitution. If you are not Muslim you are not Malay.” (ARCPA2660 & ARCPA2663).



Fig.2: Chulia Street in Singapore, until 1921 Kling Street. (Savage & Yeoh, 2013, 95, photo in public domain).

The wide array of possibilities being an Indian descendant in the Malay world that includes Malaya, southern Thailand, big parts of Indonesia, Singapore, and Brunei, is intriguing. Crawford (1859: 192) mentioned that originally the Malay term “Orang Kling” embraced Southern Indian people of all classes in Singapore. Only later, after social clashes in the late 19th century, the term experienced a change into a pejorative sense and was banned in official language. Even one of the oldest Singaporean streets was renamed from Kling Street into Chulia Street (Figure 2;

⁷ Fried noodles.

⁸ Bumiputra means “son of the soil” and indicates indigenous people living on the Malay world, of which the Malays meant to be the biggest group. Politically, they profit from special privileges not given to non-Bumiputra regardless of their lineage or generation living in Malaysia.

Savage & Yeoh, 2013: 80-82), which basically means the same as Chulia is the North Indian term for the Kalinga. The change indicates a strong intra-Indian conflict between originating areas, casts, and social positions in the host culture.

To give it scheme:

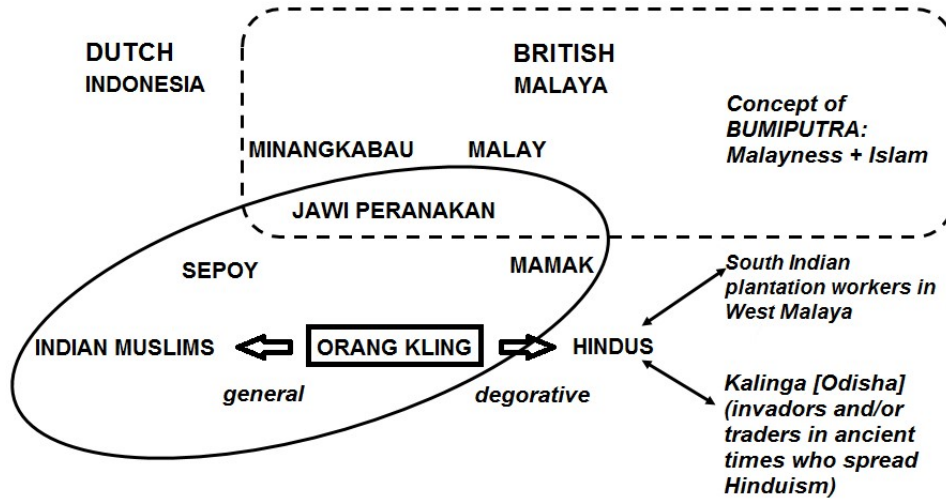


Fig.3: Different denominations and meanings of Indian descendants and their cultures in the Malay world.

West Sumatra, 2014: Being Kling and Doing Music

Brandes (Brandes 1913:1021) says about the influx of foreign workforce in West Sumatra“[...] ikang warga kilalan kling ārya singhala pandikiri drawiḍa campa kmir [...]” ([...] the civilians of which one has the use are: people from Kalinga, Aryas, Singhalese, people from Pandiya kera = Pandiyas, Keralites), Dravidians, Chams, and Khmer [...])



Fig.4: ‘Straat in de Klingalese Kamp in Padang’, zugeschrieben Christiaan Benjamin Nieuwenhuis, ca. 1900 - ca. 1920. 204mm × b 289mm. Rijksmuseum, Amsterdam, The Netherlands.

The Dutch called them the Klingalezen (Pos, 1952). Until today, they are identified with this name and there is no derogative meaning indicated. This seems to be similar to the North part of the Malay Peninsula as stated by Emby. On the one hand, there as well as on Sumatra and Java, the Orang Kling and their religious features (Brahmanism, Hinduism) are partly seen as a historical predecessor of Islam regarding its cultural domination. On the other hand, the Orang Kling are a general denomination for the current Muslim Indians that include the descendants of the Sepoy, the Mamak, and the converted ‘true’ Kling. As the Orang Kling in West Sumatra are mainly Muslim Indians though their ancestors may have been Hindus and were not all from the Indian East coast of the Kalinga kingdom (Sarkar, 1965), hence falling into the category of ‘generalised Orang Kling’, they had to follow certain ideological rules regarding music and dance. This was the more important the more often they interacted with a growing Malay population settling and intermarried with the local Minangkabau, which are mainly Sunni Muslims and rather strict in their religious approaches. A good example is the arrangement in the Minangkabau Museum in Padang, where brochures describe various musical instruments and music genres found in West Sumatra (Aswil Rony et al, 2005). Only the gambus, qasidah and nasyid seem to deserve a more detailed explanation though the gambus is rarely ever played in the context of this investigation. However, in

interaction between Orang Kling musicians and the Minangkabau (Dobbin, 1977), there were no problems encountered. The Minangkabau are open minded Muslims who have even female Muezzins (ARCPA2519) and integrate animism into their religious practice as farmers and craftsmen may prove through specific rituals (ibid.). This local constellation enabled the musicians among the Orang Kling to be active in a wide range of events such as weddings, celebrations, processions, and evening entertainment.

Today as well as in the past, the Orang Kling are well connected, which also applies to the musicians who lived from early times in urban areas. Though they came mainly from the southern east coast of India, where the harmonium was not known before their ancestors left the country, they obtained the harmonium decades later over traders in Singapore or Penang from Calcutta or Delhi. Interestingly, the harmonium is still not played in most of the originating areas, but it has been widely used in West Sumatra as well as in Johor and Riau among Orang Kling descendants and Malays. Now, only very few harmonium players in West Sumatra survived professionally. They may have been replaced by various forms of modern dangdut, another phenomenon that is recently ascribed to North Indian culture, i.e. Bollywood (Weintraub, 2010), which is mixing musical features of different sources as well.⁹

In short, the Orang Kling musicians are a special case as they are descendants from different Indian origin that were migrating at different times, mainly Muslims, and simultaneously those responsible for entertainment, a business, that is ideologically challenged through a Sunni dominated upper class.

Padang: The Muhammadhan ‘Kling’ Mosque and a Family of Kling Musicians

Padang is the centre of trade until recent times and the capital of West Sumatra. In Painan, once another important settlement of Sepoy-descendants, only five families remained. They order their wedding music from musicians in Padang as we were told by one of the last spice sellers on the central market of Painan.

⁹ Weintraub emphasised dangdut as a mixture, not only North Indian and describing it as “a transcultural dialogue among Melayu, Indian, Arab and American cultures” (2010:231). However, in various songs, the one or another feature dominates.

In Padang, two findings were outstanding: the drum of the Kling Mosque (Muhammadhan Mosque, Jalan Ps. Batipuh, Pasa Gadang, Padang Selatan, Kota Padang, Sumatra Barat, Indonesia) with the flower offerings and the treasures of Sofian's family that is trading in spices and has being the centre of some Kling musicians.

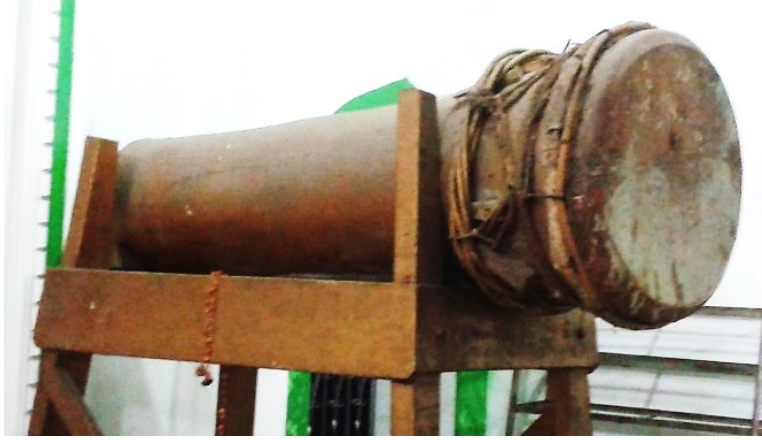


Fig. 5a & b: The drum of the Muhammadhan Mosque, flower offerings.

While drums of this size are rarely found in any mosque of the Malays in other parts of the Malay world, this drum was really huge and it was exhibited outside the main building like in Theravadan Buddhist temples with the membrane facing the outside ready to be hit. The shape and type of the drum can give some hints of its local origin (single-headed with laces and wedges). A chain of flowers decorated the drum frame and a handful flowers was deposited on the wall top below the windows with a

cup half full of potting soil indicating that there were more flowers. This way of presenting offerings is unusual in mosques though the use of long drums is seemingly wide spread throughout this area. It might be a remnant of Buddhist-Hindu syncretism that is yet to be studied. In the surrounding of the Kling Mosque of Padang, nobody was surprised about this fact. It was not even noticed as anything strange.

Through asking around near the Kling Mosque, we found Sofian, born in 1974, who plays harmonium and rebana in weddings and other private celebrations. He introduced us into his larger family originating from Bombay. In his mother's house in the old quarter of Padang, he excavated his late father's 70-year-old harmonium. It could not be played anymore. But the tongues were still intact. His own harmonium, was stored with his band in the studio far from his mother's house. We could not investigate it, but we were told that it was purchased through an import company.

Sofian brought us to his uncle Ismail (Jalan Juanda Dalam, 19A, Padang, West Sumatra¹⁰) who is still active in the local entertainment industry. He is nearly 70 years old but he still gets many invitations to play for weddings and birthday parties where he performs together with a gendang player and a singer. His harmonium was produced in India and distributed by the company Sohan Singh & Son residing in Delhi, Munirka, near Jaharwal Nehru University. His father, Prandi Patte, came from South India. In his father's time, the harmonium was not yet known in South India.

Ismail could play some Hindi film songs such as 'Mere Anganeme' or 'Mere Man Thi Jamuna' (ARCPA2520-2522), and Indonesian dangdut-like pop music. He had an impressively old photo of his family at the wall.

¹⁰ Uncle Ismail is a professional musician for hire and interested in further contacts.



Fig.6a & b: a) Ismail's (on the right) family in West Sumatra in the 1970s. b) Ismail playing harmonium in his house Jalan Juanda Dalam, 19A, Padang, West Sumatra (February 2014).

Pariaman: Getombak and Gamat

Pariaman's significance for contact to the Indian subcontinent is rather that of cultural history. Despite having been an important port for those coming from West India and Europe who traded with the Minangkabau

in gold, silver, and pepper, it is the place where the annual Shia festival named *taziya*, *tabuik*, or *tabut* (Kartomi, 2012) is held, a festival dedicated to a Muslim event. Ribut Anton (6 February 2014), from Pariaman explains: “In every Muharram month, on Ashura day, which is the 10th of this month, people in Pariaman carry the Burak (a women head and animal body, that of a horse) in tall funeral biers, so called *tabuiks*, to the sea and throw it into the water. It is a cultural ritual of Muslim people in Pariaman.” This event is a Shia Muslim event in remembrance of Hussein who died in the battle of Karbala that was brought by Muslims from South Asia to Sumatra. Most of the South Asians living in Pariaman are descendants of ex-British soldiers brought from India and left on Sumatra after Bengkulu was transferred to the Dutch, so called Sepoy, who settled since the year 1818 around the port. A number of musical activities are connected to the named festival.





Fig. 7a, b, & c: a) Tabuiks at the sea side of Pariaman (Photo; Creative Commons, uploaded by Bratakop 11 November, 2006). b) The Hassan-Hossein-Shrine 9 km outside of Pariaman, where the Muharram celebrations start (Photo by Gisa Jähnichen). c) The backside of the tasa made of clay used by the Kling musicians in Pariaman.

Ribut Anton explained that a getombak or a tambua tasa as played for processions consists of the following: 3-10 cylindrical drums (tambua), 1 high pitched tasa (kettle drum), pupuik batangpadi (clarinet) or gadang, and eventually talempong. It is further played for weddings, inthronisation of the Panghulu, especially in Pariaman and for 'Hoyak Tabuik', the Hassan-Hossein Festival in Muharram. But it is also being played for tari galombang which is the opening dance for the rather modern randai dance drama.

Some rhythmic patterns often used are as follows:

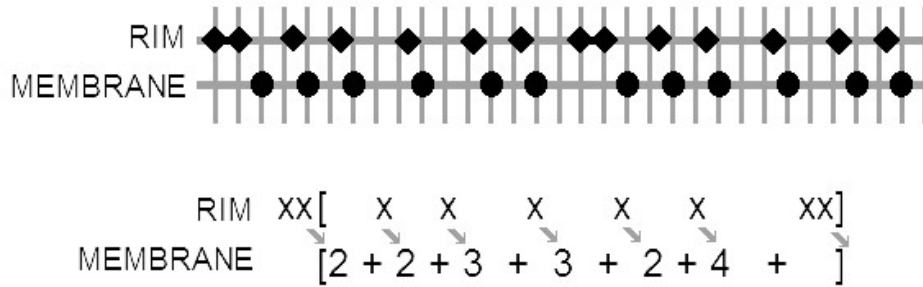


Fig. 8: Drumming pattern for the leading tambua (to be followed by the others). The memory structure indicated by the grey arrows in the lower scheme reflects the orientation of emphasized beats. Though the beat on the rim (rhomb) executed with both sticks is very loud, the basic meter is carried by the beats on the membrane (round dot) in the order 2+2+3+3+2+4. It is a 16-beat cycle. The beats on the membrane can be rolled according to the capability of the drummer.

RIM
RIGHT
LEFT

1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 -

♩ = 200

RIM

RIGHT

LEFT

Fig. 9: This is a rather simple pattern for the tambua. It is possibly inspired by Chinese procession drumming, which seems to be interesting as it is also played during Muharram. Moreover, it fits a 16-beat cycle.

In continuation of visiting Sofian's family, we went to see his uncle in Pariaman near the Nurul Yaqin Mosque. The owner of the harmonium is Elliyas (Ismail's brother) who lives in Pariaman. He says that traders from Calcutta brought goods to Penang and Singapore, then also his harmonium was brought to Pariaman. People in here are from China, India and local Malays. In the past, Malaysia and Sumatra were one place though today it is separated. He introduced his friend, Abdul Ghani. His harmonium has two rows of reeds made in Germany and still in good

condition. The Harmonium is above 100 years old. It was made in the year 1908. Abdul Ghani's father (3rd generation) brought it from Madras. He is in the 3rd generation intermarried with a Minangkabau. Abdul Ghani is 76 years old (in 2014). The father's name of Abdul Ghani is Mohammad Yshak. According to Elliyas, there are no Hindus in Pariaman anymore. They were converted to Islam in the past.

Sofian brought us to the Cultural office of the town, where we could meet the 23-year-old Ribut Anton Sujarwo who has shown us some instruments and documents on the Tabuik after being called by Andi Tahak, a helpful officer in the cultural centre. Gathering some friends called by Elliyas, Sofian, and Ribut Anton, we met in a canteen near the beach (Pantai Gandoriah). Another harmonium was brought together with a gendang and some people who could play them. A good singer joint later.

From the diary of the authors, there is a short description of the harmonium playing: "Ajia Umas Gandhi bought this harmonium four years ago from an Indian who lived in Pariaman. He does not know how old it is. He says this harmonium was played in Indian weddings before he bought it. Now he plays it for gamat, means 2/4 joget. He also knows to play foot bellow harmonium which he says still exists in Pariaman. He is a self-learner and he used to live in a place where many Indians live in Pariaman." However, he feels rather as a Malayized Kling musician who mainly observed the foot bellow harmonium and obviously the synthesizer. He plays with both hands and needs a bellow-worker (ARCPA2527-2532).

The long song performed consists of many stanzas. The outlines of one stanza are as follows:

Fig. 10: Stanza of a gamat example transcribed in 6/8 meter (thought in 2/4 meter using triplets). The 3 last bars of the first two and the last two lines break the meter down into $\frac{3}{4}$, which is quite similar to a Malay joget.

This song belongs to the gamat repertoire. The gamat we heard during the musical setting at the open-air canteen near the Pariaman beach shows some similar features of Hindustani music. It resembles possibly a light genre called dadara. Dadara is a vocal form in Northern India which is sung to the talas of the same name and keherwa. Most of the musicians we met were familiar with the term and the meaning of the tala keherwa and dadara. Therefore, it can be assumed that the tala keherwa and dadara is well known in the Malay world (Meddegoda, 2015). This music example reflects the mood of raga bhairavi as it contains important musical phrases of raga bhairavi (Meddegoda & Jähnichen, 2016: 231). The rhythmic flow can appear familiar to listeners knowing Hindustani music since it has a similar rhythmic flow as in Hindustani dadara singing.

Outlook

The story of the Orang Kling and their music in West Sumatra can throw another light on the complexity of migration and the history of constructing minorities in Southeast Asia.

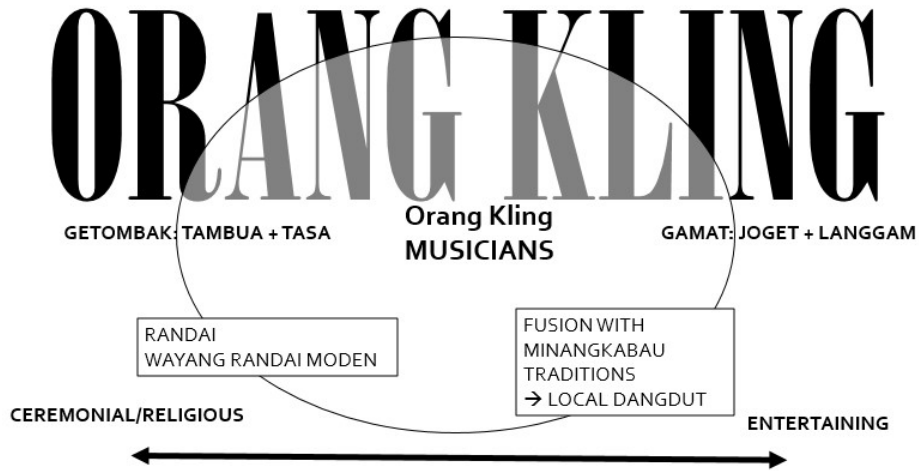


Fig. 11: Overview about diverse functional positions of Orang Kling musicians in West Sumatra. The scheme indicates versatile skills in ceremonial as well as in entertaining contexts. A specific terminology¹¹ of genres and meanings reflects local adaptability and should be subject of further researches.

The Orang Kling musicians are obviously highly adaptable as they were ready to accept changes out of their special circumstances. They were brought up in the families of migrants, low waged workers, servants, and overseas traders, who merged their cultural views with the aesthetics of Minangkabaus and modern Malays. Actually, Shia practices that were imported in early stages revived only in the late 1970s. The mixture of Sepoy, Tamil, a few North Indians, and a few true Kalinga descendants may contribute to the openness and adaptability.

As the examples provided (Figure 10) point out, some features in the musical performance of music accompanied by harmonium and gendang show certain familiarity with North Indian practices. However, other elements in the repertoire of the Orang Kling musicians appear transformed and rather merged with local ideas (Figure 8 and 9). A strong

¹¹ Extensive definitions of the genres mentioned can be found in local literature as well as in studies written in English language.

sense of upholding authentic uniqueness and purity could not be observed.

In Sumatra, the concept of Bumiputra as applied in Malaysia does not exist. Therefore, Indian minorities of different lineages do not see a necessity to be culturally defensive and do not insist on unique features to be carried on. This short and preliminary investigation can only be a beginning of further studies that challenge traditional definitions of ethnic compositions and cultural creativity among people of various social and historical background. However, the result of this investigation contributed to a better understanding of processes in the musical life of this region which is currently experiencing massive changes.

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Archival support

The following recordings are stored in the Audiovisual Research Collection of Performing Arts (ARCPA) at the Music Department of Universiti Putra Malaysia:

CODE NO	DATE	PLACE	TITLE	PERFORMER	REC PERSON	SOURCE	LENGTH	FILE FORMAT
2519	03/02/2014	Padangpanjang, Padang, Sumatra, Indonesia	Prayer in a Mosque performed by a women in Padang Panjang, Indonesia		Chinthaka Meddegoda	SONY-DCR-SX65E	0:00:18	MPG;21,472 KB
2520	04/02/2014	Padang City, Padang, Sumatra, Indonesia	Performance on Harmonium (Hindi film song Mere Anganeme)	Ismail, the owner of the harmonium	Chinthaka Meddegoda	SONY-DCR-SX65E	0:01:09	MPG;78,912 KB
2521	04/02/2014	Padang City, Padang, Sumatra, Indonesia	Performance on Harmonium (Hindi film song Mere Man Thi Jamuna)	Ismail, the owner of the harmonium	Chinthaka Meddegoda	SONY-DCR-SX65E	0:00:52	MPG;59,424 KB
2522	04/02/2014	Padang City, Padang, Sumatra, Indonesia	Sofian and Ismail converse about harmonium	Sofian	Chinthaka Meddegoda	SONY-DCR-SX65E	0:00:14	MPG;16,576 KB
2523	06/02/2014	Pariaman, Padang, Sumatra, Indonesia	Chinthaka Meddegoda plays on old keyboard (Hindi film song Mera Juta hai Japani) and old harmonium is shown by a family in Pariaman	Chinthaka Meddegoda	Gisa Jähnichen	SONY-DCR-SX65E	0:00:26	MPG;30,528 KB
2524	06/02/2014	Pariaman, Padang, Sumatra, Indonesia	Ribut Anton Sujarwo plays a drum (tambua) often used in Pariaman	Ribut Anton Sujarwo	Chinthaka Meddegoda	SONY-DCR-SX65E	0:01:34	MPG;108,864 KB
2525	06/02/2014	Pariaman, Padang, Sumatra, Indonesia	Ribut Anton Sujarwo plays a drum (tambua) wit sticks	Ribut Anton Sujarwo	Chinthaka Meddegoda	SONY-DCR-SX65E	0:01:04	MPG;73,056 KB
2526	06/02/2014	Pariaman, Padang, Sumatra, Indonesia	Drum performance (tambua and tasa)	Ribut Anton Sujarwo and Andi Tahak	Chinthaka Meddegoda	SONY-DCR-SX65E	0:01:08	MPG;78,624 KB
2527	06/02/2014	Pariaman, Padang, Sumatra, Indonesia	Harmonium Performance in open restaurant near the beach in Pariaman	Ajia Umas Gandhi	Chinthaka Meddegoda	SONY-DCR-SX65E	0:02:06	MPG;147,008 KB
2528	06/02/2014	Pariaman, Padang, Sumatra, Indonesia	Harmonium Performance in open restaurant near the beach in Pariaman	Ajia Umas Gandhi	Chinthaka Meddegoda	SONY-DCR-SX65E	0:01:20	MPG;92,512 KB
2529	06/02/2014	Pariaman, Padang, Sumatra, Indonesia	Ghazal on Harmonium in open restaurant near the beach in Pariaman	Ajia Umas Gandhi	Chinthaka Meddegoda	SONY-DCR-SX65E	0:02:16	MPG;158,144 KB
2530	06/02/2014	Pariaman, Padang, Sumatra, Indonesia	Harmonium Performance and singing (probably Minang pop) in open restaurant near the beach in Pariaman	Ajia Umas Gandhi and visitors	Chinthaka Meddegoda	SONY-DCR-SX65E	0:16:25	MPG;1,146,528 KB
2531	06/02/2014	Pariaman,	Harmonium Performance in	Ajia Umas Gandhi and	Chinthaka	SONY-DCR-	0:00:13	MPG;15,360 KB

		Padang, Sumatra, Indonesia	open restaurant near the beach in Pariaman	visitors	Meddegoda	SX65E		
2532	06/02/2014	Pariaman, Padang, Sumatra, Indonesia	Harmonium Performance and singing (Gamad simple) in open restaurant near the beach in Pariaman	Ajia Umas Gandhi and visitors	Chinthaka Meddegoda	SONY-DCR-SX65E	0:03:46	MPG;264,000 KB
2533	06/02/2014	Pariaman, Padang, Sumatra, Indonesia	Drum orchestra performance in Darad Badarak, Komunitas Seni Pariaman	Ribut Anton Sujarwo and his students	Chinthaka Meddegoda	SONY-DCR-SX65E	0:01:21	MPG;94,048 KB
2534	06/02/2014	Pariaman, Padang, Sumatra, Indonesia	Drum orchestra performance in Darad Badarak, Komunitas Seni Pariaman	Ribut Anton Sujarwo and his students	Chinthaka Meddegoda	SONY-DCR-SX65E	0:02:22	MPG;166,304 KB
2535	06/02/2014	Pariaman, Padang, Sumatra, Indonesia	Drum orchestra performance in Darad Badarak, Komunitas Seni Pariaman	Ribut Anton Sujarwo and his students	Chinthaka Meddegoda	SONY-DCR-SX65E	0:00:34	MPG;40,544 KB
2660	29/08/2014	UPM, Serdang, Darul Ehsan	Interview with Zahid Emby (former lecturer in UPM) on Ethnicities in Malaysia Part 1	Chinthaka Meddegoda and Gisa Jähnichen with Zahid Emby	Chinthaka Meddegoda	TASCAM DS-07	00:30:23	WAV, 314,164 KB
2663	29/08/2014	UPM, Serdang, Darul Ehsan	Interview with Zahid Emby (former lecturer in UPM) on Ethnicities in Malaysia Part 2	Chinthaka Meddegoda and Gisa Jähnichen with Zahid Emby	Chinthaka Meddegoda	TASCAM DS-07	00:09:45	WAV, 100,864 KB

Laporan Lapangan: Orang Kling di Pesisir Barat Sumatra dan Diri Musik mereka

Abstrak

Pada bulan Januari dan Februari 2014, penulis melanjutkan perjalanan lapangan ke Pesisir Barat Sumatra dengan Padang sebagai pusatnya yang bertujuan menemukan dan menganalisis jejak praktik musik India dalam masyarakat Sumatera modern. Fieldtrip ini tidak diumumkan sebelumnya dan tidak memungkinkan persiapan di sisi informan dan artis. Semua yang penulis temukan adalah persis apa yang selalu tersedia dan dapat direproduksi secara teratur. Dampak penulis di tempat kejadian relatif kecil karena Sumatera adalah daerah yang tidak dikenal di dunia etnomusikologi. Bukti dari beberapa kegiatan etnomusikologis seperti dokumen penelitian berbasis proyek mengenai seni pertunjukan Sumatera dapat ditemukan di perpustakaan Institut Seni Indonesia Padangpanjang dan di Museum Seni lokal di Desa Minang. Namun, makalah ini lebih difokuskan pada penyediaan informasi tentang jejak-jejak yang tanpa disadari dari musik Hindustan dan beberapa aspek budaya Hindustan yang masih ada di beberapa komunitas Sumatera Barat urban.

Penduduk India di Sumatera adalah multi-lapis dari setiap aspek. Ini adalah minoritas yang mencakup sejumlah sub-minoritas. Musisi Orang Kling adalah kasus khusus karena mereka keturunan dari India asli yang berbeda yang bermigrasi pada waktu yang berbeda yang sekarang sebagian besar Muslim. Bersamaan dengan itu, mereka adalah orang-orang yang bertanggung jawab atas hiburan, sebuah bisnis yang sering ditantang oleh pendapat-pendapat religius terkemuka dan opini-opini ideology. Musik yang mereka mainkan dan mengidentifikasi diri mereka berkisar dari drum di masjid hingga musik pernikahan yang terinspirasi dari Bollywood, dan mendongeng. Dua temuan luar biasa: drum Masjid Muhammadan, terutama digunakan oleh Kling, dengan persembahan bunga; dan yang kedua adalah benda-benda musik dan pengetahuan praktis yang digali dari keluarga Sofian yang berdagang rempah-rempah dan telah menjadi pusat dari beberapa musisi Kling di Padang dan Pariaman.

Akhirnya, studi pendahuluan ini memberikan gambaran etnografi dan juga akun perorangan tentang pemahaman musik kelompok Indian ini di antara suku Indian lainnya di sepanjang Pesisir Barat Sumatra. Meskipun "Kling" memiliki beberapa tempat lain di dunia Melayu yang merendahkan makna, Kling Padang dan Pariaman tampaknya bangga dengan nama mereka. Diskusi literatur historis dan terkini serta beberapa pertanyaan yang muncul darinya dapat berkontribusi untuk memahami mengapa hal ini terjadi dan apakah diri musikal orang Kling di Sumatera Barat mengekspresikan pandangan yang berbeda mengenai posisi budaya mereka. Cerita tentang orang Kling dan musik mereka di Sumatra dapat memberi gambaran lain tentang kompleksitas migrasi dan sejarah membangun minoritas di Asia Tenggara.

Kata kunci

Musik Hindustan, Sumatera Barat, migrasi budaya, orang Kling (Keling / Kalinga), budaya minoritas

Biodata penulis

Dr. Chinthaka Prageeth Meddegoda, telah menjadi dosen senior di musik India Utara (vokal) di Universitas Seni Visual dan Pertunjukan di Kolombo, Sri Lanka, sejak 2010 di mana ia mengajar teori dan praktik musik vokal Hindustani, dan membimbing proyek penelitian mahasiswa. Dia tertarik pada musik populer dan tradisional dari berbagai budaya Asia serta masalah umum masyarakat manusia, filsafat dan studi budaya. Ia memperoleh gelar PhD di Universitas Putra, Malaysia, pada 2015. Selama studinya, ia juga dilatih sebagai pengarsip audiovisual dan asisten konferensi. Dia telah menerbitkan beberapa makalah akademis di bidang ini dan telah mempresentasikan hasil penelitiannya di konferensi internasional. Selama pelajaran utamanya, dia belajar musik Hindustan (klasik, semi klasik, dan folk) di bawah beberapa guru dari Lucknow dan Banaras.

Prof Dr Gisa Jähnichen telah melakukan penelitian tentang musik selama lebih dari 30 tahun di Asia Tenggara. Ia memperoleh gelar PhD di bidang Musikologi dan Etnomusikologi dari Universitas Humboldt Berlin, Jerman, dan dan tesis professorialnya (Habilitation) dalam Perbandingan Musikologi dari Universitas Wina, Austria. Penelitian lapangan yang ekstensif membawanya ke Asia Tenggara, Afrika Timur, Barat Daya dan Eropa Tenggara. Dia mengajar sebagai profesor di Jerman, Vietnam, Laos, Malaysia, Austria dan Cina. Sejak 2016, dia adalah seorang profesor di bidang ekomusikologi di Shanghai Conservatory of Music. Dia juga ketua Kelompok Studi dalam Dewan Internasional untuk Musik Tradisional (ICTM) dan Duta Besar Asosiasi Internasional untuk Pengawasan Suara dan Audiovisual (IASA) ke Asia. Dia mengedit banyak jilid akademik dan menulis lebih dari seratus makalah tentang berbagai topik penelitian musik.

Authors' biodata

Dr. Chinthaka Prageeth Meddegoda, has been senior lecturer on North Indian music (vocal) at the University of Visual and Performing Arts in Colombo, Sri Lanka, since 2010 where he is teaching theory and practice of Hindustani vocal music, and supervises student research projects. He is interested in popular and traditional music of various Asian cultures as well as general issues of human society, philosophy and cultural studies. He obtained his PhD at Putra University, Malaysia, in 2015. During his studies, he was additionally trained as an audiovisual archivist and a conference assistant. He has published several academic papers in this field and has presented his research outcomes at international conferences. During his primary studies, he learned Hindustani music (classical, semi classical, and folk) under several gurus from Lucknow and Banaras.

Prof. Dr. Gisa Jähnichen has been conducting research on music for more than 30 years in Southeast Asia. She obtained her PhD in Musicology and Ethnomusicology from the Humboldt University Berlin, Germany, and her professorial thesis (Habilitation) in Comparative Musicology from the University Vienna, Austria. Extensive field research led her to Southeast Asia, East Africa, Southwest and Southeast Europe. She taught as professor in Germany, Vietnam, Laos, Malaysia, Austria and China. Since 2016, she is a professor in ecomusicology at the Shanghai Conservatory of Music. She is also chairperson of a Study Group within the International Council for Traditional Music (ICTM) and Ambassador of the International Association for Sound and Audiovisual Archiving (IASA) to Asia. She edited numerous academic volumes and wrote more than hundred papers on a wide range of music research topics.