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A Ilha e o Mundo

Rai-kotun no Raiklaran

TIMOR - LESTE

The Island and the World

Akihisa Matsuno, Kelly Silva, Silvia Garcia Nogueira, Susana de Matos Viegas (orgs/eds)

VOLUME I - TOMO II

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4. Musical practices and endangered heritage of Atauro island (East Timor)

Dana Rappoport¹

Musical practices and endangered heritage of Atauro island (East Timor)

The paper draws up a preliminary inventory of the endangered musical heritage of the island of Atauro (Timor-Leste), through a first survey in two villages (Makdadé, and Makili). After a summary of the musical forms presented through time, the analysis of the prevalent musical forms and styles show a common musical idiom between the two villages, and a lively musical tradition. A short musical glossary of the two villages is given with a distinction between musical forms and instruments.

Atauro. East Timor. Music. Ritual. Musical instrument.

Práticas musicais e património ameaçado da ilha de Ataúro (Timor-Leste)

O artigo apresenta um inventário preliminar do património musical da ilha de Ataúro (Timor-Leste) sob risco de desaparecimento. Este inventário baseia-se num primeiro levantamento realizado nos povoados de Makdade e de Makili. Após uma breve resenha histórica sobre formas musicais, propomos uma análise das formas e estilos musicais predominantes. Estes apontam para uma linguagem musical compartilhada entre as duas localidades e para uma tradição musical muito viva. O texto é completado por um breve glossário musical dos dois povoados com suas respectivas formas musicais e instrumentos.

Ataúro. Timor-Leste. Música. Ritual. Instrumento musical.

Hananuk no patrimóniu musikál hetan tateran iha Ataúru (Timor-Leste)

Artigu ida-ne'e apresenta ba dala uluk hananuk no patrimóniu muzikál ne'ebé bele halakon iha Ataúru (Timor-Leste). Inventáriu ne'e foin maka halo tatuir ida-ne'ebé halo uluk tiha iha Aldeia rua ho naran Makdade no Makili. Hafoin *rezeña istória* ida kona-ba forma

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muzikál, ami hanoin atu analiza forma no estilu ne'ebé mosu no toka barakliu. Aldeia rua ne'e fahe no haknanu múzika besik hanesan no tuir lisan ho moris kmanek. Hamutuk ho testu ida-ne'e sei tau informasaun hanesan glosáriu muzikál hosi Aldeia rua ne'e ho ida-idak ninia instrumentu.

Ataúru. Timor-Leste. Knananuk. rituál. Instrumentu knananuk.

Despite many social transformations, at a first glance, Atauro traditional music seems to have resisted Portuguese colonization and evangelization (1851-1975) and Indonesian invasion (1975-1999). Yet, the situation is more worrying than it seems. A large number of musical forms have already disappeared, as a result of the aforementioned newcomers. What remains today of Atauro's musical tradition, at the crossroads between Austronesian and Papuan musical idioms? This paper draws up a preliminary inventory of the endangered musical heritage of Atauro, an island located 32 km north of Dili (capital of Timor-Leste, East Timor Democratic Republic). Very little documentation on Atauro music and poetry is available except the book of Father Jorge Barros Duarte (1984), about myth and ritual life in Makili², including translations of a great number of ritual songs from the village of Makili. In the same way, very few sound recordings have been published (Dunlop 2011, 2012)³.

This paper is based on a musical survey undertaken during 18 days in November 2019, in Atauro⁴. The recordings were made in Makili and Makdadé, the two most populated districts of the island, numbering around 8000 inhabitants⁵. Makili, one of the five districts of the island, is located on the southeastern shore, whereas Makdadé is located in the highlands, at around 700 meters, close to the Manu Koko

2. Two musical transcriptions of songs from the *E-pua* ritual are available in his book (Duarte 1984: 133-134).

3. In Dunlop's book (2012), two musical instruments are found: the Makili *tihak* drum (p. 94) and the Makdadé *rama* musical bow (pp. 114-115).

4. This article is the result of a first survey in Atauro, in the framework of the project *Cultural Policies, Local Heritage and Collaborative Approaches in Eastern Insulindia* (POPEI-Coll), funded by the French institution ANR and directed by Dominique Guillaud. It was made possible thanks to the help of the Secretary of State of Art and Culture (SEAC) in Dili. My thanks go to Dominique Guillaud, Kelly Silva and to all the singers and hosts in Makdadé and Makili for their warm hospitality.

5. 7832 exactly (FAO sources, 2020). In 2019, Makdadé had 490 households and 2488 inhabitants, divided in 4 villages (Anartutu, Berau, Biti, Ili Timur). In 2019, Makili had 2482 inhabitants, divided also in 4 villages (Fatu Lela, Maceliu, Maulacu, Maumeta) (Local Statistics). I follow Duarte (1984)'s graph of the two villages. People from Makdadé call themselves Adadé and people from Makili call themselves Humangili.

volcano. These two villages have no roads between them, but a couple of hours' walk through the mountains brings the traveler from one to the other. Both are fully Christian – Catholic and Pentecostal (*Assembleias de Deus*). Each village has its own dialect (Raklungu in Makdadé, Hrésuk in Makili), which are related, with some cross-comprehensibility. This linguistic situation explains the similarities in their musical idioms.

This paper will address four points: Atauro music before 1974; Atauro music today, the prevalent musical forms and styles; and, finally, the endangered music of Atauro. At the end of the paper, the reader will find a preliminary musical glossary.

1. Music and rituals before 1974

Before the arrival of Christianity in the island of Atauro (in the first part of the XXth century), it is likely that singing was a way of relating to invisible beings⁶. In Makdadé, a song called *Hléri klan obun* (“Song from the people of the middle”⁷) is considered dangerous still today, because it is believed to have been borrowed from the *taknan*, non-human cannibals in human form, who live in the forest, in the western part of the island. These non-humans coexisted with the four-eyed souls of the dead (*bohé kako*), who can transform into humans or animals. This song had the power to summon the spirits of nature and make them appear in the form of women singing with the chorus.

The songs for the water sources (*souk* in Makili, *sour* in Makdadé) were highly valued. They disappeared in 1974 with the banning of the ritual at the water spring by the Christian authorities. Every year, a ritual (*souk ék ipua*) took place. It consisted in cleaning the place of the spring (*egmatan*, Makdadé) and in summoning the ancestors for water. This repertoire was owned by certain clans only, regarded as the spring guardians⁸. To this day, it is only known and sung by people from these clans. Makili had two springs (Ipua, the main one, and Tulai) that they would visit once a year to sing for two anthropomorphic wooden figures (*sa’et*, *itara*), Baku Mau (male) and Lepu Hmoru (female)⁹, linked to fertility (Duarte 1984:135). Here again, the song was a way to connect humans to the deities of water, spring and rain.

6. In Makdadé, some were called *Hatu Obun Ai Obun* “stone master tree master”. In Makili, they were called *Nusa Opun Rare Opun*, a generic term for the spirits of nature and ancestors (Boarccaech 2020:102).

7. *Klan* “the middle”, *obun* “people”.

8. Hnelak and Mau Tuda clans (*uma lisan*) in Makili and To Bérétoén in Makdadé.

9. Dallas Museum of Art: <https://collections.dma.org/essay/KdNlONxM>

In Makili, the repertoire *sosé* was another kind of singing that connected humans to the invisible world. Following the ritual at the sources, just described, it was performed at the *sosé* ritual every year from August to October, a ritual that disappeared in 1974 when Protestants burned the statues. Hundreds of songs, accompanied by the single-headed drum *tihak*, were known and performed by two clans only, Hnua Lé'én and Mau Lé'ek, guardians of the wooden anthropomorphic figures. The performance took place at a location called *tolan hnati*, a ritual place. The ritual was described as a huge funeral ceremony performed two months after a death (mentioned as *tola-hati* in Duarte 1984:298). One year after a death (we don't know which one), the souls were recalled, for every clan, and all the clans gathered to give offerings to the effigies. In Makili, in 2019, only one man from the the Hnua Lé'én clan still knew a few rhythmic pattern of the great *sosé* song¹⁰.

These two genres mentioned before, *souk* (or *sour*) and *sosé*, are often named together: *souk-sosé* at Makili or *tei-sour* in Makdadé, as the two rituals were combined in one chronological flow, in two different places.

Funerary singing in Atauro was important, though now it is on the way to extinction. A funerary song can be performed the day of the death : the lamentation (*sita*) takes place as a form of a collective weeping song around the body¹¹. The day of the burial, the wife-takers bring cloths (*kngohi*) and spears (*osa lolon*) to the family of the deceased. In Makili, the arrival of each group of wife-takers in the house is organized: their heads covered with a cloth, they sing a *sita* weeping and walk slowly to the body of the deceased where everybody sings the *sita* weeping¹². The song, still performed in Makili, is nearly extinct in Makdadé.

One year after a funeral¹³, in Makdadé, a death song called *Mate hléri* (“Death song”) was performed collectively¹⁴. It made the dead person speak, so humans were considered to think together with the dead person. Today, this is not performed anymore, because people have adopted a series of rites borrowed from the Portuguese (*aifuna muruk*, *aifuna midar*, *vila métan*, *koré metan*).

In older times, wars and headhunting between clans took place, performed with the sound of gong/drumming/singing (*talor*) and dancing (*hrotu*), in order to diminish fear. For the ceremonial houses, eleven heads were needed in Mak-

10. A sound Example of *sosé* can be found at https://archives.crem-cnrs.fr/archives/items/CNRSMH_I_2019_039_002_18/

11. Makdadé's *sita* lamentation: https://archives.crem-cnrs.fr/archives/items/CNRSMH_I_2019_039_001_45//

12. https://archives.crem-cnrs.fr/archives/items/CNRSMH_I_2019_039_002_09/

13. In Makdadé *pohé* “deceased soul”, in Makili, *bohóe*: “corpse” (Duarte 1984:289).

14. Sound example of this song can be found at https://archives.crem-cnrs.fr/archives/items/CNRSMH_I_2019_039_001_66/

dadé. These gong sets, exchanged with people in Alor, are performed by three musicians (one two-headed drum *tama*, two pairs of gongs of different sizes played in interlocking). This ensemble performs only two rhythmic patterns. Above the instrumental interlocking music, singers sing the lively *rakais*. Today, the instruments of this ensemble, scattered among several clans, are brought out for display at national or local occasions, like the 20th of May (National day of East Timor), at church events, or for local entertainment.

When renovating houses (*roi ruma lelait* ‘to make a ceremonial house’), the round dance (*roi nélu*) was performed for one week. The ritual is still performed, but more often now without round dance.

2. Atauro Music in the present

Even though many repertoires are not performed anymore, traditional music is still known by a lot of villagers, even the young, despite the increasing presence of European heptatonic singing, at church, or with the Portuguese string music (violin, guitars; see Glossary). European string music of this sort, with heptatonic singing, is performed in Makdadé, by the ensemble Hajoma¹⁵.

To gain an overview of the musical genres still commonly performed, one should focus on music of three types: 1) Intimate vocal music with soft-volume instruments, alone or in small groups; 2) Loud collective music (canoe descent songs, funeral songs, songs related to springs, ensemble with gong and drum); and 3) Imported music (string and church singing).

Intimate singing is practiced by singers alone or in pairs, on the road leading to the fields, high up in the palm-wine trees, or simply in the evening when the heat has relented. Each singer has a unique personal song (*rekngoté, rédu rédai, rinano, raknote-raknei*) that accompanies him/her throughout life. In Makdadé, the low-volume instruments that accompany the singing are mainly the musical bow (*rama*) (fig.1) and the zither (*aklamu*). This kind of music moves to tears not only those who listen, but also those who sing it, men or women. The valuation of weeping is therefore an aesthetic criterion for musical ability (“if the music doesn’t know how to make you cry, it’s because the singer is not good”). One piece is even entitled “The Jew’s harp cries, the song cries”¹⁶, a piece with its insistent descending

15. Some songs from this musical group can be found at https://archives.crem-cnrs.fr/archives/items/CNRSMH_I_2019_039_001_16/

16. Two examples of this song can be found at https://archives.crem-cnrs.fr/archives/items/CNRSMH_I_2019_039_001_27/ and https://archives.crem-cnrs.fr/archives/items/CNRSMH_I_2019_039_001_86/

semi-tone, reminding soft crying. A large number of teenagers' flirting songs are still much enjoyed. They can be sung alone or in groups, in responsorial mode with alternating soloists, during meals or gatherings.

When it is collective and of great sound intensity, the songs are performed with dances or other forms of regular motion. The responsorial mode is common: a mixed chorus responds to several alternating soloists. Many songs are linked to difficult physical work that needs the help of divinities (the trilogy *raho*, *tei*, *nglorun ro* was performed in this order in Makdadé). An important set of songs is related to dugout canoes: cutting the trees, dragging the canoe from the top of the mountain to the seashore (*klorun ro* "to pull down the dugout canoe"), launching the canoe. The descent of a dugout canoe, a very heavy length of carved wood, required three to four days, from Makdadé to Maumeta, Berau, Makili, and hundreds of people would pull it while singing and dancing for hours. The song was abandoned in Makdadé (after the building of the road in 2007 to Vila), but it is still lively in Makili¹⁷. The *klorun ro* (boat dragging) repertoire is made of around 20 songs, in a responsorial chorus with one or two soloists. When the path is steep and dangerous, the singing slows down, changes to triple meter, when the men progress fastly, the meter is duple. Another repertoire was performed when rowing at sea, but these songs, while still known (Makili *hraeng ro* "oar canoe"), were abandoned after the introduction of motor boats.

After collective physical efforts linked to the descent of the canoe, all gather at night to celebrate the arrival at the village or at the shore, by dancing in circles (*rakais*, *hrotu*, *kaklai*, *roi nélu*, *roi hléri*). The emotions are euphoric. In Makili and Makdadé, collective musical practice is inseparable from palm wine, collected each morning and evening, and consumed by men and women alike. When they have drunk too much, the singing is intense. In Makili, they still sing, but less and less during the renovation of a customary house (*roi ruma*), when making an attic (*manleka*), and rarely at weddings (*kra'uk sekngarin*).

The *sahak bua* ('harvest of the betel nut') ritual is a great annual celebration that brings together several villages of the island in June or July. During this festival, large *hrotu* round dances takes place. Today, this ritual happens in the month of July in Makdadé.

17. https://www.youtube.com/watch?v=ye7O2EY1mok&pbjreload=101&ab_channel=AtauroPopeiTimor-Leste

3. The prevalent musical forms and styles

Makili and Makdadé have a related musical idiom, a similarity that may be explained through a mythical common ancestor who gave birth to three brothers. They sent an arrow in three different directions and founded three connected places: Makdadé, Makili and Mandroni, three places that still today share close cultural features (Guillaud 2019:183).

Musically speaking, the music of the Adadé (people from Makdadé) and Humangili (people from Makili) show the same musical organization. Singing is characterized by complex vocal techniques (yodeling, vibrato, contrasts of intensity). All the songs are modal, using a variety of non-tempered melodic scale. As far as pitch is concerned, we note the wide range of ambitus and the recurrent use of the augmented fourth interval (tritone)¹⁸. We should emphasize also the diversity of rhythmic and metric features (triple meter, non-duple meters, non-four units).

However, there are stylistic differences between the two villages: in Makili, vocal virtuosity is characterized by contrasted peaks of intensity, from extremely loud to extremely soft in a very short time, intense yodeling, long sustained pitch. Makdadé's singing style, in comparison, seems gentler, with more swing, and a solid instrumental practice, with the Jew's harp (*aklamu*), the mouth musical bow (*rama*) and the drum/gong (*tama*) still fully practiced. The Jew's harp can be played according to three to four kinds of rhythm. The mouth musical bow plays two to three rhythms. In contrast, the musical instruments once present in Makili have almost completely disappeared, except for the one-headed *tihak* drum, a goatskin hourglass drum, in two sizes (*tihak matan*, *tiharan*); the instruments are today replaced by guitars and violins that use tonal heptatonic scales.

The vitality of musical practice is amazing. It can be measured by the important number of people who love to sing and above all, by the abundance of repertoires and melodies performed solo or collectively. If some songs are part of fixed forms (*rakais*, *kaklai*, *klorun ro*, *rekngoté*), others seem to be out of category, as if the melodies were independent of each other, but more research needs to be done.

The many kinds of singing still performed include flirting songs (*hléri tato aklara*), weaving songs, Jew's harp songs (*aklamu raur*), dance songs (*rékais*, *hrotu*, *hléri kaklai*, *roi nélu*), canoe-dragging songs (*klorun ro*, *ro hlérin*), intimate soloist songs (*reknóté-reknei*, *redu redai*), mouth musical bow songs (*rama*), spirit songs (*hléri klan obun*), various other songs (*hléri lok mata*, *ei-ei*, *amurin*, *hatundro*, *te hru'a...*). European guitars (*biola*) and violin (*arabeka* or *violino*), brought with the Portuguese colonization, are present in the two villages of this study.

18. About the tritone, see Kunst 1942:35-37 and Yampolsky 2015:174.

4. Endangered music in Makili and Makdadé

In both Makili and Makdadé, many musical repertoires are in danger of extinction. In Makili, indigenous instrumental practice has completely disappeared in less than two decades, replaced by violin and guitars. Many genres have been lost because the rituals on which they depended were eradicated over the last 50 years, such as the rituals for the springs and the souls. Until today, two old men can still sing them, but no transmission process is set up¹⁹. A large number of endangered musical forms are identified: the ritual chanting at the source (*souk, sosé/tei sour*), the rowing songs (*hraeng ro*), the boat-dragging songs (*raho, tei, klorun ro*), the funeral chanting (*sita, maté hléri*), the myth of origin of the songs, the gong/drum music (*dir tama, talor*).

Several factors may explain the disappearing of these musical forms. The first one is the Portuguese colonization, responsible for the introduction of tonal music through church singing. Western tonal melodies progressively have colonized the original modal musical system. Secondly, Christian missionaries forbade the use of wooden anthropomorphic figures in Makili and condemned the water source rituals which gave rise to a very large part of the musical heritage. In the third place, with the end of clan wars, the music of drum and gongs is no longer performed. Technological progress has also influenced musical practices. The replacement of the sail by the engine for the boats led to the disappearance of rowers' songs. The building of roads and the coming of trucks led to the extinction of dugout canoe songs in Makdadé, though not yet in Makili. In terms of musical education and musical transmission, we have not found local cultural projects, nor any support by the government of East Timor. The only artistic development action that villagers told me was initiated by a priest (Amo Siku) who supported the establishment of six artistic groups (*grupo*) in Makdadé, four of which are musical²⁰.

Conclusion

After this first ethnomusicological survey in Makdadé and Makili, 179 sound recordings have been deposited with a non-profit French website dedicated to endangered traditional music²¹. They can be listened to by everybody through a

19. In 2019, Abilio de Souza Araujo (Koli Kala) was 68 years old, and Paulino Ximenes (Mepais), 73 years old.

20. *Dir Tama/Talor*, a gong-drum ensemble; *Aklamu*, the Jew's harp and musical bow; *Riang Nélé*, traditional singing; and *Hajoma*, Portuguese string ensemble with singing of East Timor.

21. https://archives.crem-cnrs.fr/archives/collections/CNRSMH_I_2019_039/

simple smartphone. But a lot of things should be done now: it is urgent to document, analyze and transcribe Atauro's music, in order to build the preservation of the musical heritage of Atauro. Thus, a complete list of repertoires and musical technique is urgently needed. The myth of the origin of singing and the origin of musical instrument need to be documented in details before the informants, already old, disappear. In addition, the link between music and territory should be studied, at various levels. Ultimately, the endangered musical heritage could be preserved through various ways (schools, museum, rituals), in a collaborative approach.

Annex: Preliminary musical glossary from Makdadé and Makili

– Makdadé musical glossary

Hléri

to sing or a song. *Hléri hari kata hari kia*, *Hléri klan obun* “song from the people of the middle”; *Hléri ei-ei*: song of rejoicing; *Hléri rasei rasama*, *Hléri amurin*, *Hléri hatundro*, *Hléri lok mata*, *Hléri mekmesa*: various songs in mixed chorus; *Ro hléri* (boat song): singing while dragging a boat; *Hléri te hru’a*: Song when collecting sea shells; *Hléri tato aklara*: (from *tato*: single), flirting songs, mixed chorus; *Hléri raur aklamu raur* “the song weeps, the Jew’s harp weeps”, mixed chorus with one or two Jew’s harps.

Hléri opun

(“Song owner”) Soloist.

Hrotu

(“to jump”) Responsorial song danced collectively to a lively tempo with male or female soloist.

Maté hléri

Collective funeral song, one year after the death.

Nglorun Ro (Ro Nglorun)

Male song for pulling the boat down from the mountain to the sea.

Raknoté raknéi

A kind of solo song, performed by a man or a woman.

Raho

Ritual singing, highly ornamented, with long melismatic patterns going up and down, performed solo or in mixed chorus, for various occasions when calling on deities to help humans to complete difficult physical work (to do with boats, heavy wood, etc.).

Rakais

1. Vocal signal by a loud yodeling shout ; 2. Mixed chorus, with yodel in a round dance.

Rakné

Glottal vocal technique.

Rani

To sing – See *hléri*, *rohuk*.

Ras ana

(“To rock the child”) lullaby.

Rohuk

To sing – See *hléri, rani*.

Sita

Old mixed collective funeral lamentation on the day the person dies.

Sour

Ritual chant of origin performed once a year at the water spring.

Tara

(“Answering”) the vocal answer (in a song).

Taring

To dance.

Tei

Ritual unmeasured song in mixed chorus.

Tei Sour

Ritual unmeasured song in mixed chorus, performed when sitting on the beach.

Tua hléri

Solo male song, performed when collecting palm wine.

– Makdadé musical instruments

Aklamu

Bamboo Jew’s harp with an attached string to agitate the lamella, played by men or women. *Ni raklamu aklamu* : He/she plays the Jew’s harp.

Angleli

The stick to hit the musical bow.

Arabeka

Vernacular or European violin (three or four strings).

Aramé

String.

Babadok

Single-headed drum.

Bandolin

Mandolin.

Biola

(From Portuguese *violão*) guitar.

Dir inan

Large suspended bossed gong (44 cm), part of the Talor (gong drum) ensemble.

Kamkina

Small guitar.

Kérik

Tubular zither (vanished).

Kinur

Bamboo Flute (vanished).

Kléhar

Small bossed gong performed in pairs (21 cm each), first voice, played together with *seu*. Part of the Talor (gong drum) ensemble.

Kléli

To hit ; name of the stick to hit the gong.

Ou'-ou'

Suspended bossed gong (32 cm), played together with *dir inan*, *séu*, *kléhar* gongs, third voice in the ensemble. Part of the Talor (gong drum) ensemble.

Rama

Musical bow (played by men). *Ni kléli rama* : “He plays his musical bow”.

Séu

Suspended bossed gong (22 cm), part of the gong drum ensemble, performed together with *kléhar*, second voice in the ensemble.

Talor

(or *dir tama*) gong and drum ensemble : 2 pairs of gongs and 1 drum (*tama*) with singers and dancers (*taring*, *ras tour*).

Tama

Two headed drum, performed with two hands, with buffaloe (*karao*) skin. Part of the Talor (gong drum) ensemble.

Tihar

Drum (vanished in Makdadé).

Ukulélé

(Hawai) Small four-string guitar borrowed to the Portuguese cavaquinho.

– Makili Musical glossary

Hahan

Sound. *Hahan nglid* : pitch.

Kaklai (hléri kaklai)

(“Song while running”) Mixed chorus in four beats, joyful, energetic, responso-rial. See *Roi nélu*.

Klorun Ro (hléri klorun ro)

(“To sing while dragging a boat”) Repertoire of songs while pulling the dugout canoe down to the sea. Mixed chorus with one soloist answered by homophonic chorus. Around 15 to 20 songs.

Hraeng Ro

(“Rowing boat”) Repertoire of songs when rowing a boat. Mixed chorus to call the wind (*teri hletan*), to call the rain (*nao uran*), to pull up the fish basket (*riri opa*).

Hri rekngai

Ritual speech.

Nélu

(*Roi nélu* “to make a round”) Circular dance, where people sing hand-in-hand to the sound of the drum.

Nglid

Voice. *Hahan nglid ia nau*: “His/her voice is nice”.

Rakais

Mixed chorus in a slow round dance. Dancers hold hands and sing in responso-rial mixed chorus with yodel technique. Performed for any kind of rituals (new boat, new house...). In older times, linked to flirting singing. (*U ekais* : “I sing the *rakais*”).

Rau ana

“To swing the child”: lullaby

Rekngoté rekngai

(“To sing”) From *Eknogté*. Individual singing during basket weaving or harvesting palm wine. Performed alone, in pairs, or sometime in a group with alternating soloists. (*U eknoté* : “I sing”).

Réloli

See *rétu rédai*

Réту Rédai

(synonyms: *réloli, rekngoté, réu, rétu néту nédai*) *Rengno rédai*: “I am sad”. Old sad contemplation songs, with lyrics composed in a suite. Each singer composes his

own lyrics and sings a solo song telling a short story, sad and personal. Performed alone or in pairs. Can move to tears.

Rinano

Song.

Riri opa (Hléri)

Singing when pulling the fish trap. See *Hraeng Ro*.

Ro hlérin

“Boat song”, performed at the boat ceremony ; songs when carrying heavy load.

Roi nélu

(*Roi péta, roi hléri*) To dance, while singing.

Sésapak

Circular dance without holding hands; people beat their feet, sing and at certain moments all run inside the circle.

Sita (sésita)

Old collective funeral lamentation on the day of a death. Performed exclusively in the house of the deceased, not at the graveyard. The wife-takers come to bring cloth and spears (*osa lolon, kngohi*) to the family of the deceased. They arrive with their head covered with cloth and launch the *sita* lament, while moving slowly towards the body of the deceased.

Souk

Series of ritual songs accompanied with the single-headed hourglass *tihak* drum at the water spring. Homophonic mixed chorus.

Sosé

Set of songs performed in chorus with the single-headed *tihak* drum, reserved to the Hnua Lé'én and Mau Lé'ék clans. Was performed every year in August and September, at the ritual place called *tolan hnati*, place of the wooden effigies of the male and female divinities Paku Mau and Lepu Hmoru.

Tara

In a responsorial song, vocal Answer. *U tara hléri* : “I answer the song”.

Tein

Ritual chanting to call bad spirits, in order to expel a snake that damages the plants (*Kladi ngurus opun*: “to cut the master of chili”)

– Makili Musical instruments

Biola

(From Portuguese *violão*): name of the European guitar with four strings.

Dédi ana

small bossed gongs (vanished).

Dédi inan

Large bossed gongs (vanished).

Dédik toma

Gong and drum (vanished).

Irama

Musical bow (vanished).

Kédéli

Small bells (supposed to have been brought by Makassarese people).

Keklangur, keklango

Jew's harp (vanished).

Kinuk

Flute with three holes (vanished).

Kulau

Ocarina to call the dogs in the forest, or to call the wind (*mau timu, mau warat*) (vanished)

Kuri

Sea shell trumpet.

Tihak

Hourglass drum, single-headed with goat skin. Two kinds: the big one is called *tihak*, the small one is called *tihak matan, tiharan* (Mau Le'ek clan), *tiharin* small hourglass drum (Knua Lé'én and Mau Lé'ék clans).

Toma

Drum (vanished).

Violino

(From Portuguese *violino*) Vernacular violin with three strings (vanished).

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Figure 1. Abilio de Souza Araújo (Koli Kala) playing the musical bow (rama), Makdadé, 11 november 2019.
Photo: Dana Rappoport.



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