List of People Interviewed and/or Recorded

The information on the listed people was obtained with prior informed consent. As I have pointed out, this did not solve everything and it left me with choices as to how to present this information. I hope there is a right balance between what could and what should not be published in this book.

When looking at this list of people, it should be realized that the name of most persons changes over time, like in other rural areas of west Java. A name is attached to the period of her/his life, function or situation. When a Baduy man and his wife get their first child, they are called after this child's name. If the child is called Arwa, his father will be called Ayah Arwa (father of Arwa) or just Arwa, and his mother will be called Ambu Arwa (Sundanese) or Ibu Arwa (Indonesian: mother of Arwa). The secular village head from 1997 to 2015 is called Daénah, but before he got his first child he was called Darmin. Similarly, Ayah Daénah's father is called Aki Daénah (grandfather of Daénah). This also means that a particular name X may indicate a male or female person (Ayah X or Ambu X), depending on whether the child is a boy or a girl. Geise (1952: 70) already called this very confusing and added that a way out would be to use the name given at birth. However, his respondents quite often did no longer know that name. Moreover, Baduy do not like to be called by the name given at birth, if it does no longer fit their present status in their family. See, for instance Aki Armad below, who was called Ayah Hamdan when I recorded him in 1976 and 1992. When I called him 'Ayah Hamdan' in 2016 he pointed out to me that he already had a grandchild and should be called after him: 'Grandfather Armad' (A2016-1: 10).

A child's name at birth is usually given by the midwife (*Ambu Beurang* or *Ambu Girang*) on the seventh day. A son's name will mostly start with the first part of the father's name and a daughter's name will start with the first part of the mother's name, although this seems to be less common than before. Further, a child may be called Runtah or Cudih, which means 'thrown away', 'garbage', 'trash', when s/he is frequently ill. In this way it is hoped that the bad spirits will not bother it any longer. A child may also temporarily be given to foster parents for the same reasons and in that case it is called Pulung (Danasamita and Djatisunda 1986: 65–67; Garna 1988: 244–245; Permana 2001: 50–52).

Anik/Arpani

Grandson of *jaro pamaréntah* Samin (b. 1979). Since 2002 he was the person in Kadujangkung responsible for daily matters concerning the gamelan that I gave back to the Baduy

community in 1979. In 1992, after discovering that this gamelan was kept outside Kanékés, I asked *jaro* Samin's sons, Nalim and Narja, to return the gamelan set to Kanékés. The gamelan arrived in Kanékés only at the end of 2002 (Van Zanten 2004: 143–5; 2009: 299–302). In July 2016 the gamelan was moved to the official house of the *jaro pamaréntah* in Kaduketug, as had been my intention from the beginning. See further Section 5.4 above.

Anirah

A *pantun* storyteller (Ki Pantun) living in Kaduketer since about 2008; see Figure 48. He was born in the Inner Baduy hamlet of Cikartawana in 1968 and married an Inner Baduy woman. Because of his wife's misbehaviour they had to divorce and leave Cikartawana. His wife was sent to Sorokokod in the Outer Baduy area for 40 days around 2000. At that time this hamlet was the residence of the *jaro dangka* Inggung (this residence is now in Cisaban, according to Anirah), who was responsible for correcting the behaviour of Anirah's wife and to make her ritually clean again: *dibersihi* (A2016-1: 45, 64). After this period of 40 days in Sorokokod the couple married again and went to live in Kadujangkung. Around 2008 they moved to Kaduketer 2, where they still lived in 2016.

From 2002 to 2016 Anirah was responsible for the spiritual (*batin*) matters concerning the *keromong* I gave back to the Baduy community in 1979; that gamelan arrived in Kanékés only at the end of 2002 (Van Zanten 2004: 143–145; 2009: 299–302) and was stationed at the official house of the *jaro pamaréntah* in Kaduketug 1 in July 2016. However, it seems that somewhat later the gamelan was moved to Pasir Ciri/Kadu Gedé and it was burnt there in the big fire of 12 September 2019 (see Section 5.4).

During the night from Wednesday 4 June to Thursday 5 June 2014 Anirah recited part of the *pantun* story Langga Sari from about 21:15 to 24:15. The *pantun* was recited on the occasion of the official recognition and initiation (*nukuh lembur*) of the hamlet Campaka (Cicampaka) as one of the Baduy hamlets. I could be present at a distance and listen, but was not allowed to take any photographs or recordings of this performance (see Section 6.4). In July 2016 I had several long interviews with Ayah Anirah in which he also demonstrated different voices and styles in reciting *pantun* stories (see Section 6.5).

Anirah also makes sets of *angklung* instruments, *rendo* and *kacapi* (A2016-1: 65). His name at birth seems to have been Hasan (A2014-1: 23).

Antawi

Son of Asrab, now living outside Kanékés and therefore no longer considered to be a Baduy. I filmed him in 1992, when he was about 8 years old and running with a *kolécér* propeller.

Arib

Player of violin and married to singer Raidah. Recorded in combination singer, violin and *kacapi* in 2003; see Figure 49. He died in Maréngo in March–April 2016 at an age of 50–60 years.

Armad (Aki -): see *Hamdan*

Arman

Secretary (*carik*) of Kanékés since 1 July 2016, when he replaced Sapin.

Arpani: see *Anik*

Arsunah

Daughter of former secular village head Asrab who was much involved in the organization of shops in Kanékés and who owns a shop in Kadujangkung (December 2013).

Arwa

Carita pantun player in Cicatang. Visit: 11 December 2013; see photograph in Van Zanten (2016a: 419). Arwa died in 2014.

Arwan (bin Asmari)/Aruan

Neighbour of secular village head, at least since 2003. He sells Baduy cloths and clothes at his house in Kaduketug 1, near Cibolégér. Arwan and his children (and grandchildren) have no agricultural land and therefore cannot grow rice and vegetables. His wife weaves the cloths they sell. Arwan is very much involved in music playing: *angklung*, *keromong* and the newly formed *go-goongan* ensemble. On his identification card of April 2003 it was registered: full name Arwan bin Asmari, born in Lebak 2 June 1974 and with the *Sunda wiwitan* religion (A2003-2: 09).

Asrab

Former secular village head (*jaro pamaréntah*) of Kanékés (1990–1994, and *ad interim* 1996–7 after village head Pulung had died in office). With my research assistant Enip

Sukanda I stayed in his house in Kadujangkung in 1992. *Jaro* Asrab is now living in Kaduketug Gedé and sometimes at the house of his son in Cikapé, outside Kanékés. When he was village head the first official residence of the secular village head was built in Kaduketug about 100 metres from the border of Kanékés near Cibolégér in 1992–3. This was the start of what is now called Kaduketug 1 that had already become a full-grown hamlet when I visited Kanékés again in 2003. Some family members of Asrab (and Mursid – see below) are occupants of the Campaka hamlet that was inaugurated in June 2014; see also Section 6.4.

Daénah

Secular village head (*jaro pamaréntah*) from 1997 to 2015 and in July 2016 still living in Kaduketug 1. He was born around 1965; see Figures 6 and 12. In 1992 I recorded him as *rendo* player Darmin from Cisaban (DAT 1992-14; <AV27>). My assistant Mumu and I stayed at his official house during our visits in March–April 2003, December 2013, and May–June 2014. Hasman (2012: 24) states that Daénah's full name (name at birth?) is Uyut Narinah. Daénah stayed in office for 18 years, which is exceptionally long, as most *jaro pamaréntah* since 1945 kept that job for about 5 years. The reason given for him leaving office in June (April?) 2015 is that he suffered from diabetes. Daénah's successor became Saijah. In July 2016 Daénah still seemed to play a very important role in Baduy public affairs behind the scene: his house was about 15m from the official house of the secular village head Saijah. Daénah was described as exceptionally rich for Baduy standards. He owned a lot of land,¹ mainly outside Kanékés and in 2012 he bought his own *keromong* set of instruments. Daénah died on 23 March 2019.

Darmin

Alias Daénah. *Rendo* player, originating from Cisaban and recorded in 1992: see <AV27>. He changed his name to (Ayah) Daénah when his first child was born: see there.

Hamdan

Player of *suling lamus* and *kacapi* in Kadujangkung, born around 1955. He is son-in-law of the late *jaro pamaréntah* Samin. I recorded him in 1976, 1992, 2003 and 2013

1 One informant said in July 2016 that Daénah possessed more than 100 ha of land (A2016-1: 67). I had no opportunity to check this figure.

and I interviewed him in 2014 and 2016. Since the birth of his grandchild he is called Aki Armad.

Harépin/Sanip

Pantun storyteller from Karahkal. He learned to recite from Ayah Anirah. I heard his performance of the Langga Sari story during a circumcision ritual in Kadujangkung on Saturday night 2 July 2016, from 21:05–23:52. However, I was not allowed to see the performer or record his recitation (see Section 4.4).

Husein

From 1989–1992 the non-Baduy secretary (*carik*) of Kanékés, assisting the secular village head. At that time he was living in Cibolégér and he still lived there in July 2016. He took the job of *carik* over from Ukang Sukarna, who asked for retirement in 1989. However, the Baduy were not very satisfied with Husein's work, and in 1992 they asked Ukang to come back as *carik*. Ukang agreed, but asked for someone to help him. This assistant was Sapin, who eventually replaced Ukang as *carik*, officially appointed in 2007 and staying on until 1 July 2016.

Judi

Player of *viol* violin, born around 1970 and living in Kadujangkung. Recorded in Kadujangkung 17 October 1992, more than one hour on DAT 1992–8. Judi moved from a hamlet in the western part to a hamlet in the eastern part of Kanékés.

Karamaén

Inner Baduy from Cibéo who is very knowledgeable about Baduy music; born around 1965–1970. I first met him in April 2003, and afterwards interviewed him several times in the Outer Baduy area. Besides playing the *kacapi*, *karinding*, flutes and *angklung*, he also makes these instruments. In April 2003, I audio-recorded him playing the *kacapi*, and in June 2014 I audio-recorded and filmed his playing of the two side-blown flutes: the *kumbang* (see <AV20>) and the *tarawélét* (see <AV23>; see further A2003-2: 4–8 and A2014-1: 56–59). See in also Sections 5.2 (*angklung*), 6.2 (*pantun*), 8.1 (*kumbang*) and 8.2 (*tarawélét*) in this book.

Kasmin

Mentioned by Hamdan (Aki Armad) in December 2013 as the owner of the house in Kadujangkung where the gamelan that I presented to the Baduy in 1979 was kept and played from 2002–2016 (A2013: 48; see Section 5.4). Maybe this Kasmin is the one who left Kanékés in the 1980s and became Muslim (*haji* Kasmin Saelani), businessman and involved in local politics; see Section 2.5.

Lambri

One of the seven ‘jaro adat’ (that is, *jaro dangka*) and therefore addressed as Olot (from *kokolot*, elderly person, leader, head) Lambri. He played the *keromong* in the gamelan of Daénah on 9 December 2013 (A2013: 35–6).

Muchsim/Muksin

Social worker in resettlement project since 1978. He lived in Cipangembar and died in 2001 (A1979: 5; A2003-1: 64).

Mursid

Alias Alim (born around 1965), from Cibéo, who often represents the Inner Baduy on ceremonial occasions such as the official reception of an indigenous community (*mas-yarakat adat*) from Riau on 12 December 2013 at the house of the secular village head (A2013: 37–40, Figure 12). I filmed and photographed this meeting, including a part of Mursid’s speech. In his book Erwinantu mentions Mursid regularly as a source of information (see, for instance Erwinantu 2012: 51–56) and he is the main informant in the book by Kurnia and Sihabudin (2010).

Nalim

Eldest son of former secular village head Samin, who migrated to Cipangembar in 1978. Nalim was born in 1953 or 1954. He became Muslim and made a pilgrimage to Mecca, like his father Samin, paid for by the Indonesian authorities. On 2 April 2003 I recorded the *pantun* story Paksi Keuling, performed by Sawari, in Nalim’s house in Margaluyu, Rangkasbitung. The family of Samin came from Kadujangkung, and I met

haji Nalim again at the circumcision ritual in Kadujangkung on 3–4 July 2016. Nalim's younger brother is Narja, who became Seventh Day Adventist and has a house in nearby Cipangembar.

Narja

One of the sons of Samin, the secular village head who migrated to Cipangembar with a group of eighty Baduy families in 1978. Narja was born about 1966 and he still lives in Cipangembar with about five other families of Baduy descent, including his brother-in-law Usman who is very knowledgeable about Baduy music. Narja became Seventh Day Adventist and his family suffered from the pressure put on the resettled Baduy by the Indonesian authorities to become Muslim (see Van Zanten 2004: 137–141). In 1992 I recorded the *kacapi* player Sawari at Narja's house in Cipangembar and I interviewed Narja also in 2003, 2013 and 2014. Narja's children went to school and university. Around 2000 Narja started renting and buying land in Bandung. I met him again during the circumcision ritual in Kadujangkung 3–4 July 2016. He then arranged that the small *bendé* gong was moved from his house outside Kanékés and added to the gamelan that I returned to the Baduy in 1979 and that was now kept in Kadujangkung (see Section 5.4). Now this gamelan was complete again and a few days later it was moved to the official residence of the *jaro pamaréntah* in Kaduketug 1.

Nasinah

Player of *lamus* and *elét* flutes in Gajéboh. I recorded him on audio and film and he supplied very useful information on these instruments on 23–25 March 2003 (see Section 8.3 and film <AV24>). At that time he must have been about 70 years, born around 1933, although he told his age was 85. He makes the *elét* himself, but he cannot make the *lamus* and buys these. Nasinah told that he had been in Bali three times and that he had played his flutes there on the marketplace. He is also involved in selling woven Baduy cloths with his wife, Ambu Icot, who is very knowledgeable about Baduy cloths (see also Hasman and Reiss 2012: 46–49).

Néngsi

One-but-youngest daughter of Asrab and sister of Antawi, with one son Animani (b. ca. 2008). Néngsi is living next to her father and mother in Kaduketug Gedé (A2013: 48–9). I filmed the making of palm sugar by Néngsi's husband in July 2016 (A2016-2: 12–15).

Ojél

The leader of the *angklung* ensemble in Kadujangkung in 1992. He was also RT (head of a neighbourhood group) and gave important information on *angklung*, *keromong* and *lamus* (see Sections 5.1, 5.3, 8.3). I also recorded him playing the *suling lamus* during the night from 17–18 October 1992 (A1992-1: 37–39, 42, 47–48).

Péi (Sapéi)

One of the main informants in 1976, living near Kompol, very knowledgeable about Baduy performing arts. Once he was an Inner Baduy, born around 1930, but he either committed a serious offence and was banned from Kanékés, or he decided himself to leave Kanékés. He travelled in Java and Sumatra before he settled near Kompol, in a *dangka* hamlet outside Kanékés, where still about 400 Baduy lived in 1976. At the time I met Péi (23–26 July 1976) he was relatively rich: he possessed 12 hectares of land and 5 water buffalos (*kerbau*) for breeding. I filmed him making two end-blown flutes: a six-finger-hole flute (*suling lamus*) and a small five-finger hole flute (*elét*). Further, at his house we recorded (audio and sound film) the – at that time famous – gamelan in Kompol (<AV06>, 2'30"), and also Baduy players of *kacapi*, *rendo* and *suling*. Péi played the *elét* in <AV26> that is transcribed in Music Transcription Tr 14. Péi also arranged that I could film the ceremonial stamping of rice (*genék*, *gendék*) to announce a wedding in the Babakan Kompol (A1976-7: 37–46, <AV10>). Péi died 14 July 1979, according to *jaro pamaréntah* Samin (A1979: 6). I met his widow again in Cikaréo, Kompol, on 1 June 2014.

Pulung

(Very common name) Secular village head (*jaro pamaréntah*) since 1994, after Asrab stepped down. Before that time he assisted Asrab and I met him several times, when I stayed with Asrab in Kadujangkung in 1992. Pulung also came to Bandung with Asrab in November 1992 to the house in Ujungberung where I stayed. I had agreed to contribute 4 million rupiah (about US\$ 2,000, € 1440) for buying farmland outside the Baduy area of Kanékés to be used by the village head in office. This land was not for private use, but attached to the office of the village head, like other communal land attached to Baduy officials. Asrab and Pulung collected the money and Pulung signed the contract I made with *jaro pamaréntah* Asrab as a witness (see Van Zanten 2009: 295–297; see also Section 2.5). Pulung died in office in 1996 and he was temporarily replaced by Asrab and Ralim, until Daénah was appointed as *jaro pamaréntah* in 1997.

Raida(h)

Singer recorded with her husband Arib on violin and *kacapi* player Satra (MD 2003–8 and MD 2008–9), and with gamelan in 1992 (DAT 1992–14). She is well known in Kanékés. See also Section 7.3 about her performance of *susualan* singing with *siter* and *viol* accompaniment in 2003.

Ralim

Temporary secular village head (*jaro pamaréntah*) of Kanékés, after Pulung died in office in 1996. He was in office (*ad interim*) together with the former village head Asrab (also in office from 1990–1994) until Daénah was appointed in 1997. In December 2013 he was part of the *angklung* group in Kaduketug led by *jaro angklung* Rasudin.

Rasudin

Jaro angklung in Kaduketug 1, living next to the *jaro pamaréntah*. I interviewed him several times in December 2013 about his *angklung* (with photographs) and Daénah's gamelan. He regularly performs with his *angklung* group outside Kanékés and you may order his group for a performance by phoning him on his hand phone (A2013: 26–8). See also Section 5.2.

Saidi/Saidi Putra

Saidi from Kaduketer 2 has been 'responsible for the group of twelve *jaro*': *tanggungan jaro duabelas* for about 40–50 years until about 2008. In 2002 he became responsible for the *keromong* that I returned to the Baduy in Cipangembar in 1979 (resettlement hamlet outside Kanékés) and that was kept in Kadujangkung since December 2002 (A2013: 48). Later the *pantun* storyteller Anirah became responsible for looking after the rituals for this gamelan. For last developments see Section 5.4. Around 2008 father Saidi was replaced by his son Saidi Putra. The old *tanggungan jaro duabelas* Saidi must have been in his nineties when I met in his house in Kaduketer in July 2016; at that time he said that he was a hundred years old (A2016-1: 39). The post of *jaro duabelas* is one of the most important ones for regulating Baduy live according to the rules of their ancestors; see also Section 2.1. In 2016 I had an interesting conversation with Saidi (Putra) on the tolerance with respect to young men dancing with Baduy female singers/dancers of the *keromong* ensemble, although it was officially forbidden: see Section 1.2.

Saijah/Saija

Secular village head (*jaro pamaréntah*) of Kanékés since June (April?) 2015 as successor of *jaro* Daénah. All visitors to Kanékés have to report to him in his official house in Kaduketug 1, just on the border with Cibolégér. Saijah came from Ciranji, where had also been head of an *angklung* group (*jaro angklung*). In July 2016 Saijah encouraged the development of the newly established *go-goongan* music group (see Section 1.2, Figure 8, <AV32>).

Sajin/Sacin

Bard of *pantun* stories with own accompaniment of *kacapi*; from Cisadané hamlet, born around 1930. I made an audio recording of him reciting the *Lutung Kasarung* story in January 1977 (Van Zanten 1995: 529–530, 540–541; 2016a: 417–420). Sajin was also recorded by Ajip Rosidi and the text of the recited *pantun* stories *Tjarita Lutung Kasarung* and *Carita Buyut Orényéng* were transcribed and published (Sajin 1973; 1974). See also Van Zanten (1993: 146–148, 153) and (A1992-1: 24). Sajin was also known under the name Aki Janggut, ‘Grandfather Beard’. According to Anirah he was one of the teachers of *pantun*. See Sections 6.4 and 6.5; listen to <AV12> and <AV17>.

Samin

(Common name) Secular village head of Kanékés from 1966–1968 (?) and reappointed by the Baduy leaders from 1976–1981. Samin was the appointed village head of Kanékés, but in 1978 he moved out of Kanékés with 80 Baduy families to the newly opened resettlement hamlet Cipangembar in Gunung Tunggal, and so he had in fact ceased to belong to the Baduy group.² Samin became Muslim and made a pilgrimage to Mecca, paid for by the Indonesian authorities, like several other former Baduy, including his son Nalim and the secretary of Kanékés until 2016, Sapin. In 1979 I gave the Baduy gamelan that I had bought in April 1976 back to the Baduy people as represented by the secular village head Samin; see a description of this in Van Zanten 2004: 143–145, Van Zanten 2009: 299–302 and also Section 5.4 in this book. I did not meet with Samin again during my fieldwork in 1992, because he died in December 1991. In 1992 I was

2 See also Persoon 1994: 345–346, 361 for the important role played by Samin in this resettlement process. Samin’s role is also described by Bakels and Boevink (1988: 77–88), however, they used the name Sapin, which is not correct.

told by *jaro* Asrab that Samin was officially punished by the leaders for migrating to Cipangembar with a group of Baduy families in 1978 (A1992-1: 54).

Sapéi: see *Péi*

Sapin/Safin

Secretary (*carik*) of Kanékés between 1992 and 1 July 2016. He is a former Baduy, born in Karahkal in 1966, and now lives outside Kanékés in Pal Opat near Cipangembar (both Baduy resettlements were established in the late 1970s). Sapin became Muslim after he migrated and the regent of Rangkasbitung has paid for his pilgrimage to Mecca. He finished the 6 years of secondary school and was in constructing work when he became assistant to Ukang Sukarna, the secretary of Kanékés, in 1992. During our visit in 2003 most of the daily work as secretary was done by Sapin and Ukang was only in the background. From 1992–2007 Sapin was not paid for this job (A2003: 26, A2013: 53). After obtaining a bachelor's degree in government administration (at the Sekolah Tinggi Ilmu Sosial dan Ilmu Politik, STISIP) in Rangkasbitung, in 2007 he was officially appointed as *carik* Kanékés and since then his salary has been paid by the Indonesian authorities (A2013: 53). In 2014 Sapin had a small office in Cibolégér, about 100 meters from the official residence of the *jaro pamaréntah*. He became civil servant at the Resident's office (*kabupaten*) in Rangkasbitung on 1 July 2016 and he was replaced by Arman. Arman had already been working in the secretarial office of Kanékés before that time.

Sardi

Active in the set-up of an *angklung* group (*jaro angklung*) in hamlet Cikarého, Kompol, a *dangka* village outside Kanékés. Sardi was born as Omo (I estimate around 1980), and when he became the father of a son Anton, he was called Ayah Anton, the father of Anton. He divorced and remarried. In 2014 he had a child that was first called Misjaya and then, because the child did not grow very well, it was renamed Sardi. So, in May 2014 he was called after this child, Ayah Sardi. Sardi plays flutes, including *elét* and *suling lamus*, and is also learning to play the violin (A2014: 37). He supplied interesting information on these instruments and also on the ceremonial *angklung* playing. For instance, he mentioned that after sowing the rice (*ngaseuh*) in the Outer Baduy ceremony the *angklung* players and their leader (*jaro angklung*) play the song Maréngo while sitting on the ground with the owner of the field (A2014: 9–15); see Section 4.2.

Satra/Satrawinata

Kacapi (*siter*) player from Kaduketug 1 recorded on 26 March 2003 (MD 2003–8), accompanying female singer Raidah with violin player Arib (Raidah's husband): see Figures 49–50; listen to <AV18> and <AV19>. He supplied good information on *kacapi pantun* (A2003-1: 42–45, 49–51). According to Satra, the *rebab* is not allowed in Kanékés (A2003-2: 4).

Sawari

Kacapi player and performer of *pantun* stories. In 2003 Sawari was about 55 years old, that is, he was born around 1948. Sawari died around 1 June 2016 at the age of about 68 years. He was of Inner Baduy descent, living in an Outer Baduy hamlet Cikadu, before he migrated to the Cipangembar hamlet, outside Kanékés, in 1978. Therefore he no longer belonged to the Baduy community at the time of recording in 1992 and 2003.³ I recorded his *kacapi* playing and singing with falsetto voice for entertainment (*susualan*, *sisindiran*) in 1992 (Van Zanten 1995: 530–531, 541); listen to a section of the song Budak Bagus in <AV31>. On Wednesday evening 2 April 2003 I recorded part of the *pantun* story Paksi Keuling and on this occasion Sawari did not accompany himself on a *kacapi*; see further Sections 6.4, 6.5 and 8.4, and Van Zanten (2016a: 420–423).

Sukanda, Enip

Assisted me on the fieldwork in Kanékés, 1992. At that time he was staff member of the Bandung conservatory (ASTI: Akademi Seni Tari Indonesia, now ISBI: Institute Seni Budaya Indonesia).

Talsim (Talpin, Talfin)

One of the main informants in 1976 who also regularly visited Bernard Suryabrata in Jakarta. From 11–13 June and 19–21 July 1976 we stayed in his house in Gajéboh and most audio and film recordings were made on the veranda of his house or the house of the nearby *jaro dangka* (A1976: 7–20; 31–7). In September 1976 Talsim came with an *angklung*

3 See on this complex situation further Van Zanten (2004). See also Bakels and Boevink (1988: 71) on Sawari.

group, a *calung* player and a *gambang* player to our house in Pasar Rumpit, Manggarai, Jakarta (A1976: 49–50). We recorded the *angklung* group there in our garden during the night of 8–9 September and the *calung* and *gambang* players separately during noon, 9 September. In January 1977 Talsim came with the *pantun* bard Sajin (Sacin) to our house in Jakarta. Sajin then recited the epic story (*carita pantun*) *Lutung Kasarung*, accompanied by his *kacapi* playing, that I recorded during the night of 8–9 January 1977 (A1976-7: 71–2); see Sections 6.4–6.5. Talsim had died when I visited Kanékés again in 1992.

Tinggal Arda

Head of Cepakbuah (RT04), Kopol (RW08?), village Sangkanwangi; this is one of the few Baduy *dangka* hamlets outside Kanékés that is still populated by Baduy people. In June 2014 Ayah Tinggal was the leader of the Kopol gamelan that was under the leadership of Péi when I recorded the gamelan in 1976 (with different instruments; see film fragments <AV06> from 1976 and <AV08> from 2014). According to his identity card (KTP: *Kartu Tanda Penduduk*) that he showed to me in June 2014 and that was valid until 2016, Tinggal Arda was born in Gajéboh in 1969. His mother came from Kopol and when he was twelve years old she moved with him to Kopol again. On his identity card it said for religion (*agama*): ‘Islam’, as the religion ‘Sunda Wiwitan’ was no longer recognized by the central Indonesian government since 2011 (see Sections 2.3 and 2.4).

Ukang Sukarna

Non-Baduy, born in 1940 and living in nearby hamlet Bulakan, Cisimeut village. He was secretary (*carik*) to the secular village head of Kanékés from 1970–1989 and again from 1992–2007. Ukang had asked for retirement from this unpaid job of *carik* in 1989 and was replaced by Husein. However, the spiritual leaders (*puun*) were not satisfied with Husein, and Ukang was persuaded to become secretary again in 1992. Since that time he was assisted by Sapin, a former Baduy who had migrated in the 1970s. Sapin gradually took over from Ukang and officially became the new secretary, appointed and paid by the Indonesian authorities in 2007, in consultation with the Baduy leaders. Ukang has always been very helpful.

Uk Sukaya/Sukaya di Karta

Uk Sukaya assisted me in the fieldwork with the Baduy in June and July 1976. At that time he was member of the performing arts group led by Bernard Suryabrata (*alias*

Bernard IJzerdraat, *alias* Kawat: see also footnote on Suryabrata in Section 3.1) in Jatinegara, Jakarta. Uk Sukaya also supplied the *kacapi* accompaniment for the *suling* player Sulaeman Danuwijaya in concerts and on a gramophone record that appeared in 1975.

Usman

A former Baduy, living in the resettlement hamlet Cipangembar since 1978. Usman is a descendent of the *puun* of Cibéo. His mother was from Cibéo and his father from Cikartawana in the Inner Baduy area. Usman was born in Cisagu, an Outer Baduy hamlet in Kanékés, around 1945. His wife is also from Inner Baduy descent. She is a daughter of former secular village head Samin († 1991), who led the resettlement of 80 Baduy families in 1978, while still the village head of Kanékés. Usman became Christen (Seventh Day Adventist), like his brother in law and neighbour Narja, son of Samin. Usman was and is interested in music. When living in Cisagu he was *jaro angklung*, the leader of an *angklung* group and now he is organizing music in church. Usman is very knowledgeable about Baduy music and I interviewed him several times between 1992 and 2014 (A1992-1: 30–35, A1992-2: 30–31; A2003-1: 58–60; A2013: 50–51, 54; A2014-1: 15–7).

Yanci

Kacapi player and performer of *pantun* stories with own accompaniment of *kacapi* from Cijéngkol, born around 1950 (see Figure 44 and picture in Van Zanten 2016a: 417). Yanci died between 1992 and 2003. I recorded him on audio and film in 1976, and again on 8 November 1992 playing only instrumental *kacapi* music. See film fragment <AV27> in which Yanci plays with *rendo* (by Darmin) and *lamus* (by Ojél). Ajip Rosidi recorded Yanci performing a *pantun* story, but was not very satisfied with the results; see Section 6.3.