

The Matua Song: Ritual and Ceremony in Ancient Guam

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In 1995, Bill Weurch of the Richard F. Taitano Micronesian Area Research Center³⁶ (RFT-MARC), showed me the colonial notation of an indigenous song of the elite upper class Matua in Guam. It did not have a title. Ethnomusicologist, Barbara Smith, at the University of Hawaii suggested that I use the first three words of the lyrics “Hasgnon gof dya” as an ‘incipit.’ As I became more familiar with the role of betelnut, *pugua*, (PMP³⁷ *buRah, Blust, 2013, 749) in the native culture and its ceremonial status, I gave it a working title: “The Betel Nut Song.” This current research suggests, however, that the most appropriate title should be “The Matua’s Song.” The Matua were the ruling class in Guam prior to Spanish colonization, but ‘Matua’ was also the name of the ruling class of the Toraja people in Central Sulawesi. Although this paper focuses on music, it intends to link the two Matua peoples through common elements in music, genetics archeology and linguistics.

The following notation³⁸ and lyrics were found in the report of the French Navy Captain Louis D. de Freycinet during his three-month visit to Guam in the Mariana Islands in 1819. The song was sung to seal the peace at the end of a war between villages. The song contains one word in its lyrics, *bijamu*, that can be traced back to Hindu origins in c. 8th century Indonesia.

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³⁷ Proto Malayo-Polynesian (PMP) branch of the Proto Austronesian (PAN) language family

³⁸ Notation is a system of writing musical tones on a set of 5 lines called ‘staff’

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Metronome 108

The image displays a musical score for 'The Matua Song'. It consists of five staves of music, each with a corresponding line of lyrics in French and English. The notation is in a single system with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are as follows:

Has-gnon, gof ---- dja pu - la - u -- an ---- ho, ngu ho sud ---- di,
You do this on purpose you women sitting on my lap

gul mi - na ---- ho; ho su - u ---- ni ngu ma - ma ---- on,
in front of me you tease me with your wad of betel

Refrain.

ngu plu - plu - djon djan pu - gu - a ---- on. bi-dja - - mo, bi - ja - - mo,
with the peper leaf and the urucu nut that you did, that you did,

bi - dja - - mo; ghe ---- mo, ghe ---- mo, ghe-ghé - - mo. Di ----
that you did, at your house, at your house at your house. Di ----

ku, di ---- ku, di lin di li ---- ku,
Ku, di ---- ku di lin di li ---- ku.

Figure 1. This musical notation was published on page 398 of the scientific report of Captain Freycinet, in 1824. The original lyrics were translated into French. The notation was left out of the Glynn Barrat translation into English in 2003. A microfilm copy of the original is on file at RFT-MARC, University of Guam.

The song appears to have been written in an eighteenth-century style of notation either by one of the Jesuit missionaries or by a student of *El Colegio de San Juan de Letran* in Hagatna, Guam under the tutelage of the Jesuit teachers. Whether it was notated in the 1600s or 1700s is not known. It is in the Baroque style of notation used by such eighteenth-century composers as Johann Sebastian Bach and George Friedrich Handel. Another example of Jesuit notation, possibly for the violin, was left in Guam by the Jesuits when they returned to Rome in 1769. It is possible that the notation for “Hasgnon gof dya” was also left behind for the students’ use. Another example, of music notation (not shown) from the Freycinet report is a Spanish dance called *moresca*. It accompanied a young CHamoru (mestizo) dancing the part of the Aztec Emperor, Montezuma, in what was plausibly the first European musical to be produced in Guam: *The Dance of Montezuma* (Freycinet, 1824).

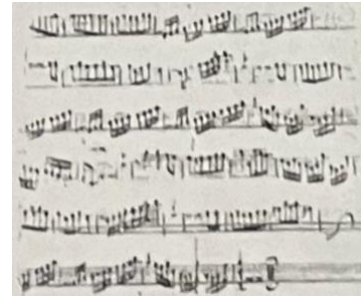


Figure 1. Example of notation left by the Jesuits in 1769 when they left Guam and returned to Rome. It is for a solo instrument; possibly violin.

The Matua song, albeit with its western notation, illustrates how effective music can be as a research tool, as a probe into understanding an ancient culture. Evidence, such as this tends to be passed on without much change from its original language and context. To wit, betel and song were immutable ritual elements in the peacemaking ceremony mentioned above. It must be admitted, however, that the mere fact that it is written in western notation indelibly colors one’s impression of how the song might have been sung. Surely, whomever notated the tones³⁹ had to make some compromises to make it fit neatly into the western notation. As the context and meaning of the song suggests, the singer was young and had healthy voice. In 1684, Garcia reports how good

³⁹ *Tone* is the musical sound itself compared to a *note* which is how the tone is symbolized on paper.

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was the female singers' sense of pitch was. This have might have carried over easily to the men. If so, the notation might be faithful to what was heard. The song is old, but how old is also difficult to tell. The term 'bijamu' suggests that, at the outset, in Guam, it could be as old as 1000 years. The ritualistic nature of the song suggests that it was a product of early Matua rule in Guam.

Musical sound, whether sung or sounded on an instrument, is an integral element of religious ceremony. This song highlights the symbolic role of betel nut in the ancient Matua culture as an element of both ritual and ceremony. Its importance in the ancient culture is supported by archeological, genetic, sociological and linguistic evidence. It underscores Peter Bellwood's call for a "comprehensive and multidisciplinary approach" to research that will balance that of archeology and linguistics.

Austronesian history must first be analyzed from a linguistic vantage point. However, we cannot explore the background coherently, if we rely solely on genetics and archeology. A comprehensive and multidisciplinary approach is needed to make sense of the language history (Bellwood, 2014, 41).

Who were the Matua?

In the Malay language *tuan* means lord, master or landowner, the upper class noble ... "it is a clear reflex of PMP *ma-tuqah/tuha"⁴⁰ (Blust, 2000,101). Through migration, the Sulawesi *tuan* appear to have become the *Matua in Guam*. The Matua reigned in Guam and its Islands for 668 years, from the date of their maritime migration from Wallacea⁴¹

⁴⁰ CHamoru language is placed tentatively under the Proto Malayo Polynesian (PMP) branch of the Austronesian language family. The CH spelling is used in this paper to distinguish the Spanish mestizo term 'CHamorro' and the whole language with its Spanish, Pilipino and native American elements from the pre-conquest language of the Guam natives; and when speaking about the genetics of the Chamorro.

⁴¹ An area around Sulawesi that includes the Spice Islands (Moluccas) and islands of the Banda Sea to the East and the coast of Borneo to the West.

and Sulawesi c.1000 YBP to the time of Spanish colonization in 1668, at which point evidence of their cultural practices began to disappear.

The only mention of Matua being descendants of a god come from the mythological writings of I Galigo about the Bugis and Toraja nobles during the first millennium CE. This precedes all such mention of Matua in Hawaii and the Pacific. According to the most reliable carbon-dating of artifacts, Hawaii was settled in 1219, and the only mention of a god named Matua in India was in 1812. In Sulawesi, however, the “great god in the sky, Matua,” existed since at least since the early first millennium. God Matua sent gods to populate the earth, and these became the Matua people of Sulawesi. This suggests that the elite Matua class of Guam obtained their name and status from the *To Matua* of the Sulawesi Toraja⁴².

The existence of the Matua song with its indicative word *bijamu* adds to our impression of what life was like in Guam and Saipan prior to the arrival of the Spanish. Linguistically, understanding this word can tie together loose ends in the historical



Figure 3. Borobudur Temple, the iconic symbol of Hindu Buddhism in Indonesia. Construction finished in 852 CE. Stone reliefs depict Hindu life throughout Indonesia. Photo by M. Clement, 2023.

record, especially in the area of herbal medicine and the work of healers. *Jamu* is the name of herbal medicine in Indonesia. In the ancient culture, music was sacred, tied to nature, and it was used to ‘speak’ to the gods. Healers such as the *macana* and *kakana* appealed to these gods and were a threat to the missionaries who were teaching Christian Doctrine. *Jamu* and betel were socially unifying forces in the ancient Matua culture of Guam.

⁴² Although the religious and cosmological nomenclature in Sulawesi appears to belong to the elite class of the Sadan Toraja, the Wana Toraja and Bugis contributed to it and may have been part of the 1000 CE migration.

The role of betel in Matua culture: Sulawesi and Guam

According to bio-archeologist, Nicolette Parr, around the year 1000 CE, there was a dramatic increase of the use of betel nut in Guam. I suggest that this increase reflects the introduction of new customary uses of betel such as in ceremony and ritual in which betel would have played a role. Parr dates the wide-spread use of the Matua grinding mortar, *lusong*, (Toraja, *lesung*) to c 1000 ybp. Citing Moore, 2005, Parr states: “Stone mortars and pounders are found ubiquitously throughout Guam and date almost exclusively to the *Latde* Period. They were likely used to ‘grind, pulverize, and de-husk plant products, such as rice, cycads, and arrowroot tubers’ (Parr, 2012, 62). Parr dates a reduction in dental caries during the *Latde* period, partially to the “culturally introduced practice of betel-nut chewing which is known to have cariostatic properties (Parr, 2012, 104).” In this sense, betel appears to have functioned as an herbal medicine.



Figure 4. Indonesian woman grinding *jamu* in the *issong* mortar, *lussung* in CHamoru.

The song is dated to migration by one word in the lyrics, *bijamu*, which dates to the 8th Century Hindu Mataram Kingdom in Java, Indonesia. *Bijamu* is the verb form of the Hindu term *jamu*⁴³ which is the name of the herbal (Ayurvedic) medicine introduced from India around the first to third centuries CE. That it rose to prominence in Java is seen in a stone relief in the Temple of



Figure 5. Borobudur relief. Slaves (below) are depicted making *jamu* for the royalty seated above. Photo: Clement, 2023.

Borobudur. The stone panels on the temple wall depict Hindu life throughout Indonesia as of the ninth century CE. The panel on the right shows slaves preparing *jamu* for the Javanese royalty seated above. *Jamu* consisted of ground seeds, bark, herbs, ferns and spices that could be used in food or prepared as a drink. Conceivably, the Matua Toraja of Sulawesi were involved in trade

⁴³ The Javanese Hindu name for an herbal medicine ‘healer’ is Jampi. In Guam and Saipan *yo-amte* or *e’amti*

between the Spice Islands and the rest of Island Southeast Asia. Jamu is recognized as an intangible cultural heritage item of Indonesia.

Lyrical contexts

The lyric *bijamu* has a long history in Indonesia, and it is found in the refrain of the Matua song in Guam. The first four lines of text make up the verse. The last two lines make up the refrain. They employ canonic parallelism, typical of both the *mero* poetry of the Matua and Wana Toraja and *mari* of the Matua in Guam. Initially, the Matua words were interpreted either by the Jesuits or the CHamoru historian, Don Luis de Torres. They were given to Captain Freycinet to translate into French. The English translation (Clement, 2001) corresponds to the translation by Glynn Barratt (2003). The lyrics follow:

Hasgnon gof dya, palauan ho,	You do this on purpose, you beautiful woman
Ngo ho saddi, guimina ho	Sitting in my lap in front of me
Ho suuni, ngu mamaon	to inflame me with your desires with a piece of betel
Nyu pupludyon, djan puguaon	with the leaf of the betel and the nut of the areca tree
Bijamu, bijamu, ghemo, ghemo	That you did, that you did; at your house, at your house
Diku, diku, dilin dili ku	(untranslated words)

The Matua bachelor, *ulitao*, is singing to the single girl, the *layao* (pronounced *ladzao*), but it is the girl who holds the power over the boy. She uses her skills to prepare a packet of areca nut (betel nut), the leaf of the betel tree and slaked lime to stimulate the libido of the *ulitao*. *Suuni*, taro root (line 3), is a metaphor for the male sexual organ. *Bijamu* (line 5) refers to “what she did,” which, more specifically, was to prepare the *pugua*, i.e., wrapping the betel nut in a leaf of *beter*.

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The chewing of betel nut is said to have originated in India, but its use spread throughout Southeast Asia. When mixed with slaked lime powder and wrapped in a *beter* leaf it becomes slightly intoxicating. The mixture makes one's saliva turn red and continued chewing can turn the teeth black. It has many medicinal purposes, thus its use as an herbal medicine, *jamu*. The *rajao* is using the betel to intoxicate the *ulitao*. In the 1640s, Alcina claimed that the *beter* leaf came from the Beter River in Cambodia. (Alcina, trans. 2002).

Bijamu has another meaning in Indonesia, e.g., Kartomi reported it as 'guest' (Kartomi, 2013, 98). *The word jamu carries the meaning of "guest, hospitality, made from plants," and is the traditional wisdom carried through generations of Indonesian families.* (Tridjaja, 2017, 222-223)." *Bijamu* had a similar double meaning in Guam. The offering of Betel was a sign of hospitality to a guest; a sign that the guest was welcome. In the ancient Matua culture of Guam, if a young couple desired to start a family, i.e. "marry", the oldest women of the boy's family would approach the house of the oldest women in the girl's family. If the girl's grandmother did not offer betel, it was a sign that the arrangement could not go forward. No words of rejection were needed.

In line 5 of the song, the word *gehmo*, "at your house," might have a contradictory meaning. I suggest that the words "your house" do not refer to the girl's family house but rather to the *guma ulitao*, the bachelor house. It was customary in the Matua culture for a father to rent out his daughter, for a year, to the *ulitao* for their pleasure. As Del Valle states:

Usually, the father of a young woman arranged with the Urritaos for the dedication of his daughter to the men's house (Murillo Velarde 1749:336, 339, 291). She would live there for a period of about one year. This service was reciprocated by the young men who offered their labor to the parents of the young woman. In Ritidian village, ten or twenty Urritaos lived with one woman in

the men's house. This premarital consorting of the sexes was fully accepted in ancient Guam (Del Valle, 1978, 20).

In the last line of the song, there are the words *diku, diku, dilin diliku*, I suggest this lyric is a window into the secret lives of the young, post-pubescent Matua boy and girl. They are the evidence that man and womanhood began early in life, at the time when boys and girls became sexually active and that their words and activities were kept among themselves. The words were referred to as being nonsense syllables, as *fino*⁴⁴ *gualafon*, the language of the moon. However, John Paul Gaimard, the naturalist on Freycinet's voyage of 1819 and Dumont D'urville's voyage of 1834, reports the word *didissou* which he translates as "women's parts." The initial sound of the word suggests that it might be relevant to the interpretation of *diku* etc.

It should be mentioned that the term *jamu* is still known to some *suruhanu* or healers in Guam. One family reported that their grandmother used the words *jemo* and *momo* (Quintanilla, 2024). Recently, I was told, anonymously, that there was a *jambi* tree in Saipan. According to one theory in Indonesia, *jambi* was the origin of the term *jamu* (Tridjaja, 2017). In Saipan, there is the term *yo-amti*, (pronounced djo-amti) for "healer". Another form of the word in Saipan is *eamti* (Fritz, 1904). The convergence of *eamti*, *yo-amti* and *jambi* in Saipan is a clear connection to Indonesian *jamu*.

Freycinet says that they would sing this at their secret song societies and cites the one in Pago (Freycinet, 1824, 385; Clement 2001, 60; Clement, 2014, 59). Freycinet describes the song society in Chuchugu, Guam.

Bachelors on the Mariana Islands had the custom then, as will be noted again elsewhere, of gathering in communal houses where they could give themselves

⁴⁴ Malay: *lin*, language, Brandstetter

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over to the most shameful debauchery with young girls, who came to join them there not only with the full consents, but even with the encouragement of their mothers. These houses called *guma ulitao* or bachelor houses were formerly very widespread. A particularly well-known one stood in *Chuchugu* [tsutsugu] the village that had become the haunt of many young debauchees (Barratt, 2003, 30).

Freycinet mentions another song that refers to the sexual liberties that young people had: *Hodjong akaga*, (go out young tease) sung by a mother telling her daughter to go out and turn herself over to the boys to enjoy ... “as an afternoon snack” (Freycinet, 1824, 369); Perez, c. 1995).

The song can be understood in the context of matrilineal culture wherein the reason for “Being” is procreation and perpetuation of the clan, of the bloodline of the *Maga Haga*⁴⁵, head woman of the clan. This manifests itself in Matua courtship ritual and marriage ceremony. Brownrigg (1992, 7) states that betel reached its highest ceremonial use in the Malay wedding ceremony. Betel was a metaphorical ‘performative’ element in every stage of Matua courtship and marriage in Guam, putting betel on a par with Malay tradition.

The lyrics set the matrilineal tone and context for the song, i.e., that the *layao* had the power to control the use of betel. In 1768, Captain Page stated “when a woman chooses to favor her admirer with a portion of her masticated betel, he receives it as a pledge of particular intimacy (Safford, 1899).” In the 1600s, in the neighboring island of Samar, 1,500 miles west, a girl will offer a boy her *buyos*, signaling that she wants to have sex (Alcina, 2002, 401; Clement, 2014a). The symbolism of betel is not limited to the Matua of Guam.

⁴⁵ Sumbanese *minye haghū* (Barbier & Newton, eds., 1988, 129)

In whatever type of ceremony the song is presented, the *lajao* is offering the betel. This is in line with other ritual uses of betel in Matua ceremonies. It was part of the protocol for greeting a guest, of receiving a boy's mother's request to ask for the girl's hand in marriage, in the ceremony to end war and signal peace, and to consecrate life crisis ceremonies. Upon the first birthday of a Matua son, a drink called *laulau* is prepared; it consists of ground coconut, rice and betel.

When an important Matua dies, it is the woman, the *tetsa*, who wails while mourning the deceased. The deceased's betel pouch was placed on his burial mound along with a miniature *proa* to sustain his soul on the voyage to visit the sun and the moon (Levesque, vol. 3, 73), (Vitebsky, 1995, 193)⁴⁶, (Clement, 2001, 45) metaphorically paying respects to the original brother/sister pair: *Puntan*⁴⁷ and *Fu'una*. The Toraja refer to *pu'u*⁴⁸ as *puya* (Atkinson, 1989. In Guam, *puya* (pudja) means "naval" or "source," thus aligning with the role of Pu'u as the Hindu source or creator of the Matua Toraja of Sulawesi.

Verifying the translations

The first challenge I encountered was the translation of *bijamu* as "that you did." Freycinet credits Don Jose de Torres with being his musical advisor, but the translation does not tell what she did. It seemed to parrot the bricolage (Wrbner, 1986, pp. 151-156) of the early missionaries who pronounced and spelled it as *bida-mu*, a combination of the Spanish word for life: *vida* (*bida* in CHamoru) and the CHamoru personal pronoun *mu*, meaning 'your' (Topping, 1975, 31). This undermined the indigenous translation 'that you did.'

⁴⁶ Wana Toraja: Pwe, bat owner of the sky. Approximation: CHamoru pwengi, night. *Micronesian pwongi

⁴⁷ Javanese punden >. CH puntan

⁴⁸ Malay or Hindu words with /p/ change to /f/ in CHamoru. There are exceptions; some are loan words.

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To resolve this problem, between 1995-2000 I presented the song to various CHamorus⁴⁹ such as Congressmen Ben Blas and Robert Underwood, storyteller Clotilde Gould, Professor Benit Dungca, CHamoru scholar Carmen Iglesias Santos, teacher Dora Torres, singers Ben Meno, Bill Paulino and Angelina Anderson; radio host, William Charfauros; former CHamoru Language Commission head, Alumina Perez and to Dr. William Peck of Rota.

In 2004, I created a sound recording of the melody using instruments that the Matua had in 1668: the musical bow and the Jews harp. I added an electronic synthesizer to simulate the sound of a gong. With its drone-like quality, it sounded 'Indonesian.' I presented the song and recording at the world conference of the International Council of Traditional Music (ICTM) in Fuzhou, China and received a favorable reaction.

In 2013 Miguel Villar announced that CHamoru⁵⁰ DNA was inherited from Sulawesi and the Wallacea region of Indonesia. This inspired me to look for the origin of 'bijamu' in Indonesia. Coincidentally, at this time, a CHamoru, Ray Quintanilla, had written a play called *It's got to be Chamorro*, and we planned to use the song in the play. Quintanilla organized a meeting of CHamorus who were to be involved with the play to hear the song. We met in Chuchugu, Guam. The group debated the meaning of *that you did* but without any consensus. It accepted the Freycinet translation. The group included Joey Franquez, Jose Garrido, Leonard Iriarte, Ray Quintanilla, Robert Underwood and *Rudy* Villaverde. In addition, I solicited comments from guitarist Carlos Laguana and researcher Rlene Steffy.

In my search for the Indonesian meaning of *bijamu*, I focused on the root *jamu* and discovered that it was the herbal medicine introduced from India by the Hindus

⁴⁹ The CH spelling of CHamoru is used to separate the mestizo born CHamoru with a Spanish-Catholic world view from the animistic, Hindu influenced world view of the pre-conquest Matua.

⁵⁰ DNA concerns the genome of the 'whole' CHamoru including Spanish and native American heritage.

early in the first millennium. This provided a firm basis for exploring further linguistic connections between the languages *Fino CHamoru*, Malay, Javanese and Sanskrit.

CHamoru DNA⁵¹ and migration

In the early 2000s, National Geographic announced its genome project to map the world's migrations. Some of the first results, announced in 2013, indicated that the mitochondrial DNA of female CHamorus⁵² was inherited from the region between Central and South Sulawesi circa 3500-3200 years ago. No data was reported for

the CHamoru male. The DNA also showed that there was a second migration c. 1000 CE from Wallacea to Guam. Once again, it showed that the female DNA was inherited from



Figure 6. Image from Guam Pacific Daily News, 2013.

Figure 7. The Bugis double-outrigged prahu, *Wellenrang*, of Sulawesi, built by Sawerigading in mythological times. (Pelras, 1996). It could be similar to the prahu used in the migration to the Guam islands c. 1000 CE. The above relief panel is shown in the Temple of Borobudur, Yogyakarta, Java.

Central Sulawesi, an area occupied historically by the Toraja, Bugis and Wana tribes. As for the male CHamoru, the migration indicated that their Y-chromosome DNA was inherited from northeastern Sulawesi, specifically the

Mollucas or 'Spice' islands. DNA indicates an individual's complete genetic makeup or genome. Through human genes, parents pass traits to offspring. In genetics, humans are identified by their Haplo group. "Haplo" refers to the different branches of DNA that determine a person's genetic make-up that can be inherited together. In the case of the CHamoru, the Haplo group that the National Geographic project tested is B4a1a1a. Researchers were able to determine the CHamoru inheritance from comparing the presence of this B4a1a1a sequence in ancient (neolithic) human remains with samples of the same sequence in contemporary CHamorus' DNA. These results showed how

⁵¹ Deoxyribonucleic acid. A complex molecule that holds all of a person's genetically inherited information.

⁵² Blust uses the term "pre-Chamorro" to name the first migrants to arrive in the Marianas however early that might be. The earliest confirmed archeological dates are c. 3200-3500 BP.

DNA can be used to track world migrations. According to Miguel Vilar, manager of the National Geographic project, “The unique B4a1a1a lineage from Guam and Rota may have arrived in a separate wave of migration 1,000 ybp from ISEA, along with the distinct *latde*⁵³ structures and rice agriculture, both of which have ties to Indonesia” (Vilar et al, 2013, 121).



Recently, some of the same researchers, reaffirmed the validity of the National Geographic results for matrilineally inherited lineages in both the Unai⁵⁴ and Latte (Matua) periods in the Marianas. The Unai period is from c. 3500 to 1000 BP; the Latte or Matua period is from 1000 to 1668 CE. They also show that a previously unknown M2 FROpalau lineage mixed with FR Marianas between 2400 to 1700 years ago, giving the CHamoru people 15 percent FROpalauan ancestry. (Liu et al., 2022). The M1 Haplogroup indicates Southeast Asian ancestry (SEA). The origin of the M2 Haplogroup is 40 percent SEA and 60 percent southeast India and Bangladesh. This does not necessarily change the direction of migration from Sulawesi into Micronesia.



Figure 2 Image: Science Magazine, July, 2022.

The 1000 CE migration from Sulawesi brought dramatic change reflecting advances in Indonesian culture. Visitors to Guam during the Spanish colonial era commented that there were two distinct social classes in Guam, one that was superior to the other. From the evidence produced so far, this upper class appears to have been the Matua of Sulawesi. The fact that the word Matua appeared in Guam suggests a

⁵³ The *latde* spelling reflects its Matua-period pronunciation in Guam; Toraja: lantai, Indonesian, lanta.

⁵⁴ Unai Period, c. 3500 BP to 1000 BP; Latte Period, 1000 CE to 1668 CE.

connection with the Toraja tribes of Sulawesi of which the Matua were the ruling class. The Matua reign lasted for 668 years in until the time of Spanish colonization in 1668.

The Toraja spoke a Malay language with a number of Hindu loan words such as *bijamu*⁵⁵ as seen in the Matua song “Hasgnon gof dya.”

Summary & Conclusion

History has generally been defined by the educated elite of a culture. In the Matua era, 1000-1668 CE, the Matua were those elite who held the power and who were the preservers of tradition; they were the leaders of their culture. Mickey Hart of the Grateful Dead puts it this way. *Cultures put forth their most important songs and dances so they will survive and perpetuate the essence of their culture* (Hart, 2003, Clement, 2014a). I suggest that the Matua’s Song represents the essence of the ancient Matua culture. It was inherited from the Hindu-Buddhist tradition in Java and is based on the role of herbal medicine and healing, with all of its ceremonial and ritualistic meanings. The close relation between *jamu*, *jampi*, *yo-amte* and *eamti* supports that connection. Because of the songs chronological connection to the Hindu culture of Java and Sulawesi, the concept and practice of *jamu* could only have reached Guam through the 1000 CE migration. The two studies on CHamoru DNA confirm that this took place. On the isolated island of Guam, it should be natural that the Matua would pick a heritage item such as *jamu* and elevate it to the status of song, as if it were a national anthem.

Although this is a music paper, it has identifies the period from 1000 to 1668 CE as the Matua period; chronologically this corresponds to the the archeological-based Latte Period. It suggests that the Matua were the driving force in the culture and that

⁵⁵ I suggest it was introduced as *berjamu* and, over time, dropped the “r”.

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the Latte an expression of spiritual beliefs and their social order. Genetics seems to confirm what foreign observers have said for centuries: that there was a superior class in the Mariana Islands that ruled over others. These were the Matua and they laid the native foundation for what has come to be called the Kostumbren CHamoru in the Spanish colonial period. As for the language, the 1000 CE migration introduced key Hindu loan words in the Chamorro language that reflect the Hindu influence in Java and Sulawesi. Since the 2400 YBP migration of the M2 Haplo type-FROpalao lineage primarily indicates Indian origins, it also can be construed to mean that there were Indian trade contacts in Indonesia prior to the formal Hindu migration that began around 100CE as well as Hindu contact with Guam. Following these threads will require more research. The Matua Song demonstrates the power of music and the symbolism of *jamu* as a central ritualistic element in the Matua ceremony to make peace after war and as a healing agent. The fact that the Hindu word *bijamu* is used to describe the preparation of betel indicates a connection between the Matua of Sulawesi and the Matua of Guam. The mixture of *beter* leaf, betel nut and lime powder falls under the category of herbal medicine. The Hindu loan words *jambi*, *jamu*, *eamti* and *yo-amte* support this claim of a common nomenclature of healing words in both Indonesia and Matua culture of Guam.

Acknowledgments

1995-2000: Anderson, Angelina (1997); Blas, Ben, Congressman; Charfauros, Jesus; Dungca, Bernadita; Gould, Clotilde; Meno, Ben; Mundo, Aniceto; Paulino, Bill; Peck, William; Perez, Illuminata (1995); Santos, Carmen Iglesias; Sgambelluri-Perez, Belta; Thompson, Laura, anthropologist; Torres, Dora; Underwood, Robert (Clement, 2001, Appendix F).

2014-2024: Barcinas, Raymond, Biantoro, Bian; Cepeda, Jeremy; Franquez, Joey; Garrido, Jose; Iriarte, Leonard; Laguana, Carlos; Mendiola, Donald; Steffy, Rlene; Underwood, Robert, Congressman⁵⁶; informant, Quintanilla, Gesaiah, Quintanilla, Raymond; Villaverde, Rudy.

⁵⁶ U.S. House of Representatives resolution for CHamorus to carry betelnut between Guam and the Continental U.S.

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