BENGKEL INOVASI PEDAGOGI

Ethnic Music in the Classroom: *Belian dadu* (Kenyah long-dance songs) and *Peruncung* (Bidayuh bamboo percussion ensemble) in Music Education

by

Chong Pek Lin
Institut Perguruan Batu Lintang
peklin_chong@yahoo.com

ABSTRACT

Malaysian music educators are woefully short of teaching materials. Existing KBSR and KBSM books which feature mainly composed songs in the major scale, are not suitable for the application of the Kodaly and Orff pedagogical methods. This paper presents two folk genres of Sarawak which offer a unique solution to this problem. Kenyah long-dance songs, belian dadu have four characteristics of special value to music educators. Firstly, they feature homophonic multi-part singing (a very rare phenomenon). Secondly, they are overwhelmingly pentatonic and thus especially suitable for the Kodaly method. Thirdly, belian dadu are regular metrically, usually in 4/4 rhythms, and are accompanied by attractive dance-movements. The lyrics are also attractive and reflect life in rural Sarawak. This paper also features the Bidayuh peruncung ensemble as a suitable application of the Orff Approach. In the process of playing these bamboo idiophones, students learn rhythmic patterns, coordination and team-work.

Subject: Music Education

Innovation:

- (a) Kenyah songs are particularly suitable material for the Kodaly Choral Approach in music pedagogy (teaching of music through singing, using folk songs and beginning with the anhemitonic pentatonic scale)
- (b) The Bidayuh *peruncung* ensemble is a suitable application of the Orff Approach where students learn rhythmic patterns and basic ensemble skills through playing simple percussion instruments. Orff also encourages the use of folk and traditional materials.

Target Group: Both Primary and Secondary Music classes

Objective

Expanding teaching materials: Use of folk songs from Sarawak and local instruments in music lessons.

Strategy: Lecture/Demonstration/ Workshop

- (a) Slide Presentation and lecture (20 min)
- (i) Kenyah songs: Actual performance in Longhouse/applications in classroom and stage (ii) Peruncung
- (b) Demonstration by students: songs and movement/workshop: 25 min
- (c) Peruncung demonstration by students/ workshop: 25 min

Benefits: Music teachers in Malaysia are woefully short of teaching materials. The present KBSR books (which contain mainly composed songs in the major scale) are not suitable if teachers try to apply the Kodaly and Orff pedagogical methods. Folk-songs and instrumental music represent the living culture of our people.

Equipment:

- (i) LCD projector and speakers
- (ii) Microphone
- (iii) Space for movement
- (iv) Notes & Music scores to be printed for all participants (about 10 pages)

Facilitators

12 students from IPBL will be involved as facilitators for the workshop.

A. Contemporary Music Education Approaches

1. The Kodaly Method

The Kodaly method which evolved in Hungarian schools under the inspiration of Zoltan Kodaly (1882-1987) is based on several basic tenets. Firstly, Kodaly firmly believed that the attainment of music literacy is a universal right. Music thus ought to be taught effectively to children in every school, without the need for expensive instruments. This goal can be achieved using a system of teaching music through singing. This leads to the second basic tenet of Kodaly's philosophy, which is that "Singing is the best foundation for musicianship". The songs used as teaching materials in the Kodaly method are carefully selected materials, ideally, folk songs. In fact, Kodaly believed also that "the folk songs of a child's own heritage should be the vehicle of all early instruction". Another important aspect of the Kodaly method is the highly sequenced order of teaching music concepts. The first few stages in the sequential teaching of melodic groupings is summarized below:

- i) s m (ii) l s m (iii) m r d
- (iv) *I* s m r d (the anhemitonic do-pentatonic scale)
- (v) extensions of the do-pentatonic scale into the lower and higher octaves
- (vi) la-pentatonic, so-pentatonic and re-pentatonic scales

Thus, teachers implementing the Kodaly method would need to have access to a many songs in different tonalities. This is especially significant to Malaysian teachers, as most of the songs in KBSR and KBSM song-books are composed songs in diatonic major or minor scales. Materials for the first six stages in the sequence (pentatonic songs) are notably absent. Kenyah songs, which are predominantly pentatonic, could fill this void. Theses songs would also serve as excellent materials for two other aspects of the Kodaly system, that is, part-singing and a capella singing, which are introduced at an early age. To aid sight-singing, the Kodaly approach

includes a system of hand signals developed by John Curwen in 1870. Children are taught to associate pitches with these hand signals.

2. The Orff Method

Carl Orff developed an approach to music education for young children, starting with the basic concept that feeling precedes intellectual understanding. Orff activities are built on materials such as the rhythm of the child's speech and movement, childhood songs, traditional singing games, dances and folk-tales. He also developed specialised instruments, the Orff instruments, with which children can develop musicality in classrooms.

3. World Music Pedagogy

In Western countries there has been a gradual increase in emphasis on the inclusion of 'non-Western' musics in the school curriculum, while in Asian, African and South-American countries, there are concerted attempts to bring indigenous music into the education system. Numerous materials for instruction in world musics have been produced. However, many music educationists find they cannot cover such a wide range of styles given the limited class-time. They are faced with a plethora of musical styles, some of which have little connection to other parts of their curriculum which emphasis music literacy.

Kenyah recreational songs can make a unique contribution to the solution of this dilemma, particularly in Malaysia, as they are definitely Asian in melodic character, and yet conform to Western musical syntax.

B. Ethnic Music of Sarawak Applied To the Above Methods

1. The Kenyah Long-Dance Song "Belian Dadu"

These songs are vastly different from "Western influenced" contemporary songs. While the latter are based mainly on diatonic major and minor scales, Kenyah songs are overwhelmingly pentatonic (5-tone scale). The vast majority of the songs belong to the *belian dadu* (literally "long-dance songs" genre. These are the most well-known and are sung by the whole community at social gatherings. Kenyah songs are mostly in two-part harmony, and the parts are easily distinguished.

Belian Dadu, are sung while performing a simple line-dance, the *tu'ut dadu* (literally "long-dance"). This dance is an informal one, and consists basically of a step and shuffle punctuated with stamps at the end of certain phrases. The basic sequence: *step, shuffle, step shuffle* produces a duple meter, while the common variant: *stamp, shuffle, step, shuffle* results in quadruple meter.

I have recorded and transcribed a total of 43 songs in this genre, encompassing repertoire from eight locations in the Baram: Long Moh, Long Mekaba, Long Semiyang, Long Tungan, Long Selatong, Long San, Long Lama, and Kg Perpindahan, Marudi, and one village, Uma Sambop in Belaga. I have also documented several songs associated with instrumental tunes. Five examples are given below.

	Title	Tone-set	Mode	Category
1	Ateklan	M: <u>s</u> [d r m s	do-pentatonic	Belian Dadu
		H: sltď		
2.	Pui Ngeleput Burui	<u>s</u>	do-pentatonic	Song associated with
				sape tune
3.	Nombor Satu Nombor	<u>s</u> [d r m s l	do-pentatonic	Belian Dadu
	Dua			
4.	Telu Tiang	<u>t</u> d r m f s' l'	Major	Belian Dadu
5.	Lane Tuyang	M: <u>s </u>	re-pentatonic	Belian Dadu
		H: <u>s</u> drmsId'		

Example 1. Ateklan

Translation Singable Malay version Lyrics Tonight my friends we gather Pemong Jaiee telu tiang S'lamat datang tetamu ke Tonight under the moonlight Telang Usan¹ Alem ini alem ini edang Tonight, tonight Malam ini Malam bulan Under the light of the emerging bulan terang Alem , alem ini moon, Malam, malam ini, terang Edang, edang bulan Truly I say this to you my terang bulan Ateklan nelan nalo ina friends Mari kawan menari di tuyang rumah panjang

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¹ *Telang Usan* literally "pineapple juice" is the name used commonly by the Kenyah to refer to the Baram (because the river water tasted as sweet as pineapple juice to their ancestors)

Atek Lan



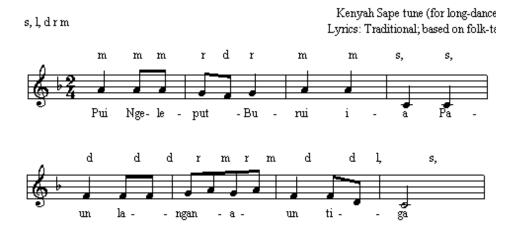
Example 2: *Pui Ngeleput* (This is also the basic motif for a well-know *sape* tune used for various group dances such as *datun julud*)

LyricsPui ngeleput burui ia Paun langan aun tiga

Translation

Grandfather shoots the magic bird with his blowpipe The arrow is not good

Pui Ngeleput Burui



Teaching suggestions:

The class can be divided into two groups: one group sings the melody, while the other imitates the second *sape* which plays the ostinato: *do do so*, accompanied by the hand signals for the solfege.

Example 3. Nombor Satu Nombor Dua (boat-song)

Lyrics	Literal Translation S	Singable Malay version	
Mesai muit,	Paddle on my friends,	Mari kawan, mari mendayung	
Telu tiang lulau lan telit	To the quiet part of the river	Menghala Ulu Baram	
Lulau telit piping,	Straight and light as the dart of	Dayung dayung sampan	
Lulau telit piping langan	a blowpipe we speed	Lurus laju bagai anak panah,	
Nelane.	Truly so.	Dayung sampan	
Chorus:	Chorus :	Chorus:	
Nombor satu, nombor dua	Number one, number two,	Nombor satu, nombor dua	
Le mesai cha lidung	Paddle to the sheltered part of	Mendayung ke hulu sungai	
sungai	the river	Galah rentas jeram,	
Neken cha lidung tu'on	Pole ² through the rapids	Selamat sampai ke rumah	
Lo'uban lan tawai	We recall the course of the	panjang	
	journey		

Score 3: Nombor Satu Nombor Dua

Transcribed: Chong Pek Lin

² When they reach a steep stretch of rapids, the boat- crew drive long poles into the river-bed, lifting the boat above the water.



The actions accompanying the song clearly portray the rowing of a boat. While singing the verses, the participants perform the ordinary step-brush movement, moving anti-clockwise in a circle. During the chorus, the dancers remain stationary, and perform the following actions:

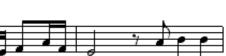
Counts	Legs	Arms
1	Step back right foot.	Swing arms down together as if holding a paddle (in a right-back diagonal direction)
2	Step (front) left foot	Bring arms forward and up
And	Click heels (right to left)	

Example 4. Telu Tiang

The gentle, lyrical tune of this song conveys the atmosphere of a quiet night on the longhouse verandah. The first verse conjures up images of nights in a longhouse before the advent of electricity. The second describes the sentiments of friends who meet too rarely but gather now in close comradeship. It effectively portrays the isolation of life in the interior of Sarawak.

Lyrics	Translation	Malay version
Telu tiang tipa lan tepat kau	Dear friends we sit here	Teman-teman, renungkan
Telu tiang nentuk lan kayu	reminiscing	masa dulu,
Nentuk kayu lunang lan lian	By the light of the firewood	Teman-teman, kayu api
Nelane, nelane	The glowing embers	membara
	Truly so, truly so	Kayu api membara
		Sesungguhnya begitu
Telu tiang menjat ne telu jita	Dear friends seldom do we	Teman-teman, jarang kita
Telu tiang batung lan usa	meet	bertemu
Batung usa eyong inan	Dear friends we gather now	Teman-teman, kini kita
Nelane, nelane	in close comradeship	kumpul bersama,
	Truly this is so	Rapat sekali, sehati, sejiwa
	-	Sesungguhnya begitu.

Score 4: Telu Tiang



Transcribed: Chong Pek Lin







Although the tone set is definitely that of a major scale, the first two phrases are pentatonic. This song is thus a useful transitional exercise to introduce *fa* and *ti*.

Example 5: Lane Tuyang ("Truly my friends")

This is another popular *belian dadu*, always performed in two-part harmony.

Kenyah lyrics

Lane tuyang nelan ne sa-lan lamat Lane tuyang telu neman lan palat Neman palat ujuh

Chorus:

Lan de talan, lan de tuyang Menjam puyan kumbin Lan de tuyang

Translation

My friends, let us celebrate My friends, let us shake hands Lets shake hands

Chorus:

Truly, my friends How do you do? How are things going, my friends?

Score 5 Lane Tuyang (version 1) Descant begins on bar 6









2. Bidayuh Peruncung Ensemble (as taught by Simon Pitu, Dayak Cultural Foundation, based on the tradition at Kg.Krusen, Tebakang)

In Bidayuh culture, the peruncung ensemble, consisting of a set of 8-10 bamboo tubes of different sizes, was traditionally played as an invocation for rain. During the sowing season, people returning from the fields would play these bamboo tubes on the way back from the padi fields, in the belief that this would persuade the gods to send rain.

There is no fixed pitch or melody. However, as the pitch varies with the length and thickness of the bamboo, each tube has a different pitch. The bamboo tubes are held with the left hand and struck with a wooden beater. Performers consist of both men and women. Each player is assigned a short rhythmic pattern which he repeats throughout. This interlocking patten of constant beats results in complex and attractive cross-rhythms.



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