

## BENGKEL INOVASI PEDAGOGI

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

by

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#### **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 &amp; 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) *l 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. These 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  | <i>Ateklan</i>                | M: $\underline{s} \mid d r m s$<br>H: $s \mid t d'$                   | do-pentatonic | <i>Belian Dadu</i>                    |
| 2. | <i>Pui Ngeleput Burui</i>     | $\underline{s} \mid d r m$                                            | do-pentatonic | Song associated with <i>sape</i> tune |
| 3. | <i>Nombor Satu Nombor Dua</i> | $\underline{s} \mid d r m s \mid$                                     | do-pentatonic | <i>Belian Dadu</i>                    |
| 4. | <i>Telu Tiang</i>             | $\underline{t} d r m f s' l'$                                         | Major         | <i>Belian Dadu</i>                    |
| 5. | <i>Lane Tuyang</i>            | M: $\underline{s} \mid d r m s$<br>H: $\underline{s} d r m s \mid d'$ | re-pentatonic | <i>Belian Dadu</i>                    |

### Example 1. *Ateklan*

| Lyrics                               | Translation                           | Singable Malay version                       |
|--------------------------------------|---------------------------------------|----------------------------------------------|
| <i>Pemong Jaiee telu tiang</i>       | Tonight my friends we gather          | <i>S'lamat datang tetamu ke</i>              |
| <i>Alem ini alem ini edang bulan</i> | Tonight under the moonlight           | <i>Telang Usan<sup>1</sup></i>               |
| <i>Alem , alem ini</i>               | Tonight, tonight                      | <i>Malam ini Malam bulan</i>                 |
| <i>Edang, edang bulan</i>            | Under the light of the emerging moon, | <i>terang</i>                                |
| <i>Ateklan nelan nalo ina tuyang</i> | Truly I say this to you my friends    | <i>Malam, malam ini, terang terang bulan</i> |
|                                      |                                       | <i>Mari kawan menari di rumah panjang</i>    |

<sup>1</sup> *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

s, l, d r m s

Belian Dadu widely known in the Baram  
Transcribed by Chong Pek Lin

Pe-mong Jai- ee te - lu - tu - - yang A - lem i -  
ni a lem - ni e - dang bu - lan a lem i -  
ni a - lem - ni e - dang bu A lem a lem i -  
ni E - dang edang bu - lan A - tek -  
Ne lanna - lo i - na tu - yang  
lan Ne - lanna - lo i - na - tu - yang

**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*)

### Lyrics

*Pui ngeleput burui ia*  
*Paun langan aun tiga*

### Translation

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

### *Pui Ngeleput Burui*

s, l, d r m

Kenyah Sape tune (for long-dance)  
Lyrics: Traditional; based on folk-t

m m m r d r m m s, s,  
Pui Nge- le - put - Bu - rui i - a Pa -

d d d r m r m d d l, s,  
un la - - ngan - a - un ti - - ga

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

#### Score 3: *Nombor Satu Nombor Dua*

Transcribed: Chong Pek Lin

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

Me - sai Mu - it Te - lu ti - ang lu - lau  
Li - wet li - wet Li - ni tu - yang ken - dau - -

lan te - - lit Lu - lau te - lit pi - - ping lu - lau te -  
lan tu - - ket Ken - dau tu ket ma - - put Ken - dau tu -

lit pi - ping la - ngan ne - lan - - e  
ket ma - put bu - lan - - - - - ne - lan - - e

Chorus:  
Nom - bor sa - tu nom - bor du - a Le me - sai cha - li - - dungsu -

-ngai Ne ken cha - li - dungtu on - lo<sup>1</sup> - u - ban lan ta - - wai

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

**Score 4: Telu Tiang**

Transcribed: Chong Pek Lin

Te- lu ti - ang ti - pa lan te-pat ka - - u Te- lu ti -  
Te- lu ti - ang men - jat ne te- lu ji - - ta Te- lu ti -

ang nen - tuk lan ka - - yu nen-tuk ka - yu lu nang lan li -  
ang ba - tung lan u - - sah Ba-tung u - sah e - - yong i -

an ne - la - - ne ne - la - - ne  
nan ne - la - - ne ne - la - - ne

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*

**Translation**

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

**Chorus:**

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

**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**

Lan- e tu- -yang ne - lan ne- - sa lan -la- - - mat  
 Lan- e tu- -yang te - lu ki- -danglan pa - - - duk

Lan- e tu- -yang te - lu ne- man lan - -pa - - - lat ne- -  
 Lan- e tu- -yang te - lu ki- -danglan - -pa - - - duk Ki- -

man pa-lat u- - juh - lan de ta - - lan lan de tu - yang men  
 dang pa duk ba - - tu - lan de tu - - - san lan de tu - - yang men

jam pu - yan kum - bin lan de tu - - - - yang  
 jam pu - yan kum - bin lan de tu - - - - - yang



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