

Traditional Musical Instruments and Dance Music of the Lundayeh of Sabah

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ABSTRACT

The Lundayeh community, the focus of this study, is an ethnic group found mainly in the districts of Tenom and Sipitang, in the Malaysian state of Sabah. Recent field trips to Lundayeh villages in these two districts have confirmed the group as rich in various forms of traditional dance music namely busak bunga, busak paku, alai sekafti and gong beats that serve a diverse range of purposes and functions in their daily life. Different types of traditional dance music are produced by a variety of traditional musical instruments. This preliminary study intends to explore and analyse the intricacies of Lundayeh traditional musical instruments found in Tenom and Sipitang, the aspects of the community's musical instruments and their functions, and the music transcriptions produced from selected instruments. It is hoped that this study could help shed light into the Lundayeh traditional dance music and their musical instruments.

Keywords: *Lundayeh, dance music, traditional musical instruments, heritage*

INTRODUCTION TO THE LUNDAYEH OF SABAH

The Lundayeh is one of the many minority ethnic groups located in the Malaysian Borneo state of Sabah. Originally from the north central highlands of Kalimantan, they are known by various ethnonym such as *Lun Dayeh*, *Lun Lod* and *Lun Bawang*, depending on their locations or areas of domicile. The words *lun* means "people", *dayeh* "up-river", *lod* "down-river" while *bawang* denotes "region or locality" (Moody 1984: 61). In Sabah, the single term Lundayeh is preferred as it reflects the common ethnic origin of the *Lun Dayeh*, *Lun Lod* and *Lun Bawang*. The term *Lun Bawang* however is used in Sarawak. Although the Lundayeh in Sabah and Sarawak is often mislabelled as *Murut* (Pugh-Kitingan 2000a: 6), many linguistics and spoken language studies have concluded that they are not. Moody (1984: 59) for example, grouped the Lundayeh as part of a larger linguistic and cultural nexus with its heartland defined as the Kelabit-Kerayan highlands of north central Borneo. Moody's (1984: 59) dialect intelligibility testing in two Lundayeh villages also confirmed the distant relationship propounded for Lundayeh and the Murutic languages of Sabah: he commented that applying the term Murut to the Lundayeh people only served to blur a clear-cut linguistic distinction. In terms of the spoken language, Asmah Haji Omar (2004: 36) considered them as speakers of the Kelabit sub-family, previously known as the Kelabit-Lundayeh or Apo Duat group. The sub-family comprises more than 12 identified speech systems with many displaying a high level of intelligibility. Of these 12, Lun Bawang or Lun Dayeh and Kelabit are two major speech variants with their cultures quite different from the large Murutic family (Pugh-Kitingan 2000a: 6).

Many natives in Sabah such as the Kimaragang and other Dusunic people practise an egalitarian or a cephalous society (without heredity hierarchy or hereditary leadership structures) with a bilateral kinship system (whereby kin relations and descent through both parents are equally important) and the conjugal family as the basic social unit. There are no tribes or clans (Low and Pugh-Kitingan 2015: 404). A similar basic social organisation structure applies to the Lundayeh community in Sabah as well at the time of this study. Subsistence agriculture is practised among the community located often in small villages surrounded by tropical rainforests. In the past, their social and intellectual life centred around the longhouse (Crain 1991: 335–36).

In 1987, the Summer Institute of Linguistics (SIL) reported that only 2,800 Lundayeh could be found in Sabah. By 2006, however, this figure had increased to 7,000 (Bala et al.

2007: 207). Currently, the majority of the Lundayeh resides in the Kemabong sub-district of Tenom, and the villages of Long Pasia and Long Mio in the Sipitang District. The total population of Lundayeh in the Kemabong sub-district is estimated at 8,000 (Sabah Lundayeh Cultural Association 2013) while about 600 are believed to reside in the Long Pasia area (www.longpasia.org 2015).

Since the locations chosen for this study were in the Kemabong sub-district of Tenom and the Sipitang District, the report is able to provide some brief accounts of the Lundayeh in both localities. Bala et al. (2007: 215) in their discussion on the history of the Lundayeh migration to Sabah reported that the movements from East Kalimantan to various places of Sabah began in the 1950s, with the first two groups arriving and remaining at the upper and middle Mengalong River in the Ranau District. Other groups made home at Long Pasia and Long Mio of the upper Padas River in the Sipitang District. The Lundayeh in Tenom and Keningau districts migrated from Kalimantan into Sabah in the aftermath of World War II and following the Indonesian Revolution and the Confrontation (Moody 1984: 59; Pugh-Kitingan 2000a: 36).

Some of the Kemabong Lundayeh in this study recalled that their forefathers had come from upper Padas River and settled in the Kemabong area in the 1960s due to work opportunities in rubber estates. Several Kemabong informants said that their forefathers entered the state in the 1920s from the borders of Kalimantan and Sabah. In the past, especially before the 1960s, the Lundayeh in the Kemabong sub-district were farmers who practised hillside farming or worked in rubber estates. They cultivated unhindered from one hillside to another within their territory as these were public lands. Today, many of them remain small-scale farmers while some are engaged in rubber planting and oil palm cultivation, various businesses, in private companies or employed in the civil service.

Lundayeh informants in the Sipitang District also recalled that their forefathers like those of the Kemabong Lundayeh, crossed over from Kalimantan and settled initially in Long Pasia and Long Mio before dispersing elsewhere to various locations in that region. The Lundayeh of Kampung Mondulong, Kampung Kaban, and Kampung Ranau-Ranau, for example, moved out from Long Pasia and Long Mio in search of better life prospects in the Sipitang District. Although many are involved in agriculture, a sizeable number of the Lundayeh community in the Sipitang District also work in private firms or as civil servants in various government departments.

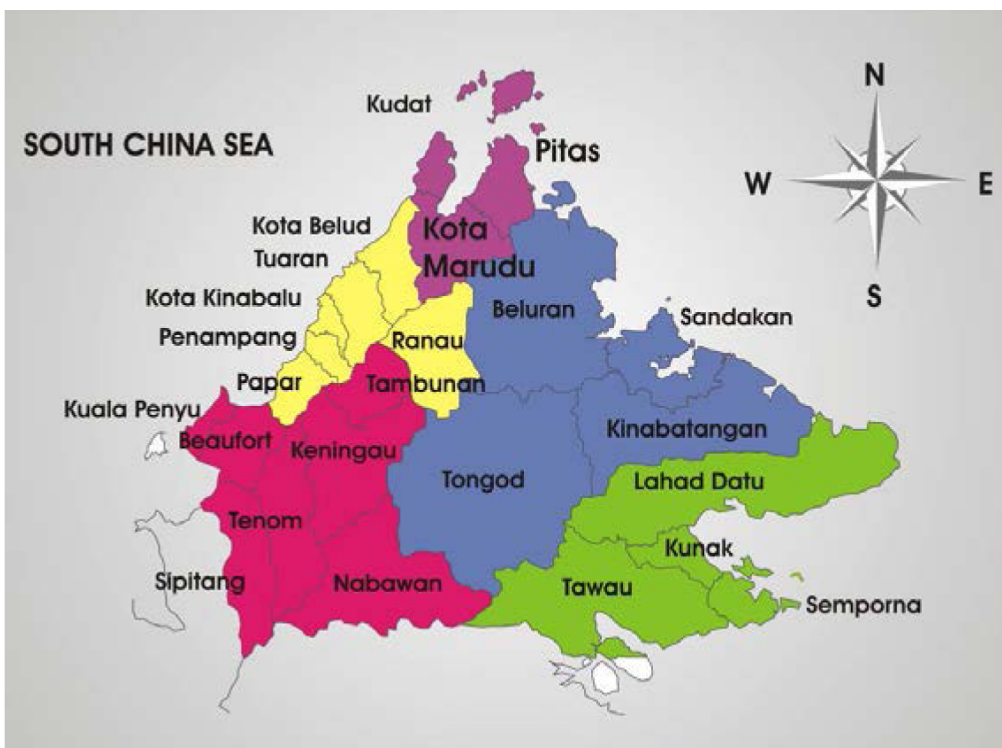
According to Mr. Menuel Siah, Vice President of the Sabah Lundayeh Cultural Association, 90% of the present day Lundayeh in the Kemabong sub-district are Christians; the entire Lundayeh community in Kampung Sugian Baru, for example, are members of the Borneo Evangelical Church. Like the Lundayeh in Kemabong, about 90% of those in Sipitang are also Christians. According to Sipitang senior informants in this research, their forefathers were considered one of the earliest native groups in Borneo to be converted to Christianity with the faith bringing many changes to their way of life in terms of beliefs, head-hunting culture, economy, and modernisation.

Numerous studies on the Lundayeh have been published such as those by Ismail Bungsu (2000), Liew (1961), Juneidah Ibrahim (1980), Frame (1982), Guntavid et al. (1992), and Pugh-Kitingan (2004). These studies have provided general information on the dances and musical instruments of various Sabah ethnic groups. Ismail Bungsu (2000) briefly discussed aspects of the Lundayeh gong dance (*arang tawak*) movements that accompany the rhythmic impulse or beatings of gongs. Liew (1961), Juneidah (1980), and Frame (1982) also expanded on the musical forms, functions and artistic values of music, physical appearances, and materials of musical instruments in Borneo.

Frame (1982), Pugh-Kitingan (1992 and 2000b), and Ong and Dayou (2009) reported that most of the musical instruments in Sabah were derived from natural resources; musical instruments such as *tongkungon*, *turali*, *suling*, and *sompoton* tubes, for instance, are made from bamboo. Musical instruments in Sabah are categorised as membranophones (such as *gendang* and *kompang*), aerophones (such as *suling*, *turali*, *sompoton*, and *kungkuvak*), chordophones (such as *biola*, *tongkungon*, *sundatang*, and *gambus*), and idiophones (such as gong, *kulintangan*, *togunggak*, and wooden castanet). Other than Pugh-Kitingan's (2000a) study of the pipe band of the Lundayeh of Sabah and Chong's (2015) analysis of their dance music in relation to its dance aesthetics, publications with a specific focus on the traditional musical instrument and dance music of the ethnic group could not be located during the current library research.

Several field trips to the villages of Kampung Ranau-Ranau, Kampung Kaban in the Sipitang district, and Kampung Baru Jumpa and Kampung Sugian Baru in the district of Tenom found the Lundayeh residing in these localities rich in their traditional musical instrument accretions. This preliminary study intends to explore the intricacies of traditional musical instruments and dance music of the Lundayeh in Tenom and Sipitang

districts, highlight the aspects and functions of their musical instruments, and analyses the music transcriptions produced from selected instruments. It is hoped that this preliminary study could help shed light into the traditional musical instruments and the dance music of the Lundayeh, and contribute in some measure towards a better understanding of their cultural arts and heritage.



Map 1 Tenom District and Sipitang District (in red, available in the online edition of *Wacana Seni*).
Courtesy of Mr. Dwi Kristiyanto.

MUSICAL INSTRUMENTS OF THE LUNDAYEH OF SABAH

With the assistance and personal musical instrument collection of Mr. Langub Padan (Informant: 2013), eight Lundayeh traditional musical instruments were identified during field trips to Kampung Baru Jumpa in the Kemabong sub-district of Tenom. These were gongs, *telingut* flute, *suling* flute, *bas* or bamboo horns, *tafe*, *sekafi*, and *tawag buluh*. All these instruments can be further categorised into three main groups: idiophones, aerophones, and chordophones. Among these, the idiophones and chordophones are used in dance performance.

Idiophones

The Lundayeh idiophone consists of two to four different size hanging gongs. These gongs, similarly with many of the gongs used by other indigenous peoples of Sabah, are usually made of brass or bronze, with deep sides, and the back diameters smaller than those in front. The gongs are hit with a short piece of wood bound with rubber (Pugh-Kitingan 2004: 24). Our visit to Kampung Ranau-Ranau on 9th April 2013, and Kampung Kaban on 10th April 2013, found that the gong ensemble (consisting of two or three hanging gongs) was used to accompany the Lundayeh traditional dance performance popularly known as the gong dance. Such dance is usually performed during wedding ceremonies, festive occasions, and the welcoming of honoured guests.

As told by Mr. Langub Padan (Informant: 2013), popular Lundayeh aerophones in the past included the *telingut* flute, *suling* flute, *bas* or bamboo horns, and the *ruding* jaw harp. These aerophones were played for entertainment purposes. Sadly, nowadays only *suling* and *bas* are still played by a small number of Lundayeh folks including Mr. Langub Padan himself. As such, only scant information could be gleaned regarding these instruments. Below are the brief descriptions of the *telingut* and *suling* provided by Mr. Langub Padan.

Telingut

Telingut, a long end-blown mouth flute, is usually made from *telang* bamboo (*Schizostachyum brachycladum*) and has three holes in which one is used for blowing and the other two for different pitch sound reproductions (Photo 1).



Photo 1 *Telingut* played by Mr. Langub Padan of Kampung Baru Jumpa, Tenom.
Source: Author's collection.



Photo 2 Informant playing *suling*.
Source: Author's collection.

Suling

Suling, a side-blown mouth flute with six holes and made from *sebilang* bamboo (Photo 2), can be played solo by either men or womenfolk. The tuning of the instrument is similar to the western diatonic scale. Among the Lundayeh, it is also known as *lun suling* and usually played in a pipe band known as *Rurum Lun Suling* (Pugh-Kitingan 2004: 32). The *Rurum Lun Suling* ensemble conducted by Mr. Lagub Padan, which performed in Kampung Sugian Baru on 4th February 2012 consisted of 24 instruments of which 10 were six-holed side-blown flutes played by women and 14 bamboo horns (*bas*) played by men (Photo 3).



Photo 3 *Rurum Lun Suling*, the pipe band of the Lundayeh community of Kampung Sugian Baru, Kemabong.

Source: Author's collection.

Bas

In Borneo, the *bas* resonator is made from large *bulu' talang* bamboo (Photo 4). Five *bas* sizes are commonly found: *bas doo dita*, *bas sol dita*, *bas mii*, *bas doo arang idi*, and *bas sol banah*, from shortest to longest. *Bas* is believed to have originated from Sulawesi and

introduced by Minahasan school teachers and acculturated into Lundayeh music through the Indonesian school system in Kalimantan (Pugh-Kitingan 2000b: 6). Pugh-Kitingan's (2000b: 6–7) informant revealed that the Minahasan began developing the *bas* during the 1930s, when they inserted a simple bamboo tube into the resonator of large bamboo. The *Rurum Lun Suling* usually performs various Christian hymnal tunes, with the *lun suling* playing the melody and the *bas* providing quasi-harmonic support.

Chordophones

The Lundayeh chordophones include the *tafe*, *sekafi*, and *tawag buluh*.

Tafe

The body of the *tafe*, a strummed lute with two brass or wire strings, is made from soft wood from the trunk of the jackfruit tree (Photo 5). According to Mr. Langub Padan, the instrument was originally called *tafe* or *takung*. The two-string instrument is usually played solo for personal entertainment or as accompanying instrument for dance. Various changes were made by Mr. Labo bin Ukab (deceased), a well-known *sekafi* maker: he improvised *tafe* to become *sekafi*. The number of metal strings increased from two, to three or four. The body of this instrument is bigger than *tafe* thus enhancing the sound effect and volume. In addition, the number of "bridge" or fret also increased from three or four, to seven or eight. *Sekafi* is usually made by tuning by ear with a small fret beneath certain strings.



Photo 4 *Bas*.

Source: Author's collection.

Sekafi

The *sekafi* is a short-necked plucked lute similar to the *sape* of the Iban community. It is a strummed lute with three brass or wire strings. Like the *tafe*, its body is made from the soft wood of the jackfruit tree trunk (Photo 6). The surface of the instrument is painted with special designs, which reflect Lundayeh art. Some inter-influence between the *sape* of the Iban in Sarawak and the *sekafi* could have occurred as they share similarities in terms of shape and their strummed lute. Their differences, however, are in the design and decorative motifs on their body: these aspects portray the individual creativity of the musical instrument makers. *Sekafi* is usually performed solo for personal entertainment or as dance accompaniment. Not many Lundayeh in Tenom could play the *sekafi* today. This non-ability is a similar situation among the Lundayeh communities in Sipitang and Long Pasia. Mr. Mudin Sia (Informant: 2013) from Long Pasia concurred with this general observation.



Photo 5 *Tafe*.

Source: Author's collection.



Photo 6 *Sekafi*.
Source: Author's collection.

Tawag Buluh

The *tawag buluh* (Photo 7) is a plucked tube zither made from *betong* bamboo with three to four bamboo strings on the outer layer of the instrument. The number and tuning of *tawag buluh* are based on the hanging gongs in the gong ensemble of the Lundayeh. A hole for resonance is carved out in the middle of the bamboo tube. *Tawag buluh* is usually played for personal entertainment as well as during social functions.

DANCE MUSIC OF SABAH LUNDAYEH

The Lundayeh is rich in various forms of traditional dance music namely the *busak bunga*, *busak paku*, *alai sekafi*, and gong beats performed during functions such as wedding ceremonies, the welcoming of guests and other community celebrations. Different types of dance music are produced by different traditional musical instruments. The dance music, musical instruments and functions of dance music of the Lundayeh will be the focus of the next discussion.



Photo 7 *Tawag Buluh.*
Source: Author's collection.

VOCAL MUSIC FOR DANCE ACCOMPANIMENT

***Busak Bunga* of Kampung Ranau-Ranau, Sipitang**

Busak Bunga is a form of vocal music, which usually accompanies dance in Kampung Ranau-Ranau, Sipitang. Table 1 shows the lyrics of *Busak Bunga*, while *Busak Bunga*, as sung by Ms. Bawuu Baru, a Lundayeh dance instructor of Kampung Ranau-Ranau, is depicted in

Transcription 1. *Busak* in the Lundayeh language means "flower". According to Ms. Bawuu Baru (Informant: 2013), she learnt the song as a child from her grandmother. The song, a story of a beautiful flower, is usually performed by a group of women and accompanied by dance, during wedding ceremonies and to welcome visitors. The song in this transcription, however, was performed solo by Ms. Bawuu Baru.

Table 1 Lyrics of *Busak Bunga*.

Lyrics in Lundayeh	Malay translation	English translation
<i>Iko busak bunga</i>	<i>Kau sekuntum bunga</i>	You are a flower
<i>Iko luk do taga</i>	<i>Kau yang paling cantik</i>	You're the most beautiful
<i>Inan lun ngenawa</i>	<i>Ada orang terpesona</i>	People are fascinated

Transcription 1 *Busak Bunga* by Ms. Bawuu Baru of Kampung Ranau-Ranau, Sipitang, (Jinky Jane 130409)

♩ = 78

I - ko bu-sak bu - nga I - ko luk do ta -

ga I-nan lun nge-na - wa I

Ms. Bawuu Baru sung with a clear and gentle voice. The melodic framework consisted of five pitches with a gap of a major 6th at the beginning of music, which had a range of an octave. This music was performed at a moderate pace and sung with repetition until the end of the dance.

Transcription 1 shows the melody sung with a simple melodic motif of four different pitches. The structure of the melody is made up of a combination of eight notes, dotted quarter note and a half-note rhythmic pattern. The melody begins with a wide leap (in western music

notation is a major 6th from the D¹ note up to the B¹ note) before descending to the G¹ note to complete the short phrase (see Figure 1). This is repeated in the next phrase. There are three short musical phrases that form this complete musical sentence before it is repeated (see Figure 2).



Figure 1 Opening of the first short musical phrase.

Figure 2 Second and third short phrases.

On the third short melodic phrase, the melody ascends to the highest pitch in the song to mark the complete musical phrase before the cycle begins again.

***Busak Paku* of Kampung Baru Jumpa, Tenom**

Busak paku is a genre of communal singing whereby a group of men sing and clap their hands while the womenfolk *ngalai* (dance) to the beat of the clapping. According to Mr. Langub Padan, the lyrics tell the story of a poor old woman taking care of her grandchild. The grandmother could only afford "*pakis*" (a type of fern vegetable) as food for the baby. While

waiting for the *pakis* to be cooked, she sings to soothe and lull the baby to sleep. Table 2 below is the lyrics of *Busak Paku* followed by the transcription (Transcription 2).

Table 2 Lyrics of *Busak Paku*

Lyrics in Lundayeh	Malay translation	English translation
<i>Busak paku</i> × 2	<i>Pucuk pakis</i> × 2	<i>Pucuk pakis</i> × 2
<i>Ilun busak paku</i> × 2	<i>Kita sama-sama masak pakis</i> × 2	We cook together the <i>pakis</i> × 2

Transcription 2 *Busak Paku* by Mrs. Langub Padan of Kampung Baru Jumpa
(Jinky Jane 160713)

♩ = 84

Bu - sak pa - ku, Bu - sak pa - ku, I - lun bu - sak pa - ku, I - lun bu - sak pa - ku. Bu -

As shown in Transcription 2, the melody of *Busak Paku* is composed of a simple melodic motif with a simple rhythmic pattern (see Figure 3). The melodic range of this song spans from the pitch G_1 note (below middle C) to the G^1 note above middle C in western music notation system. The song is sung by repeating the motif with some variations towards the end of the phrase and can be transcribed as if it were in a 4/4 meter.

Bu - sak pa - ku,

Figure 3 Melodic motif of *Busak Paku*



Figure 4 Small and wide melodic leaps of *Busak Paku*

The melody begins with a wide leap down and up a fourth at the beginning of the musical phrase, and developed further with smaller melodic leaps as the melody ascends (see Figure 4). The singing starts with the middle C pitch, which is the tonal center and ends with the same pitch at the end of the musical phrase. This simple melodic and rhythmic song is popular among the community because it is relatively easy to sing and can be sung as individual or as a group.

INSTRUMENTAL MUSIC TO ACCOMPANY DANCE

Busak Paku Performed with *Sekafi*

In modern times, the *Busak Paku* dance is often accompanied by the *sekafi* at Kampung Baru Jumpa, Kampung Sugang, and Kampung Kalibatang Baru, Tenom. The performance is usually arranged as the finale during gatherings or ceremonies whereby the dancers would come down from the stage and invite the audience to join in the dance. The song would then be played, and the dancers move in an increasing tempo right to the end. This duration of the dance is not fixed and depends more on the number of people attending the function. The dance is akin to the climax of any occasion for the Lundayeh community.

Transcription 3 shows the *Busak Paku* in instrumental version. This was performed by Mr. Andrew Singa of Kampung Baru Jumpa, Tenom.

Transcription 3 *Busak Paku* (Instrumental) by Mr. Andrew Singa of Kampung Baru Jumpa, Tenom.
(Jinky Jane 160713)

♩=95

1
5
9
13
17
20

Please click this area to play audio in Acrobat Reader.
Audio available in the online edition of *Wacana Seni*



Pitches of open strings
(Performer's left to right)

The instrumental version of *Busak Paku* is played with the *sekafi* instrument. It is a different version from the song by the wife of Langub Padan, although it has a similar title. The melodic motif (Figure 5) consists of two measures of melodic phrase that are combined with similar or a variation of the melodic motif. The whole musical structure is formed from the combination of these short musical phrases into a complete musical sentence (see Figure 6).



Figure 5 Melodic motif of *Busak Paku* played with the *Sekafi* instrument.



Figure 6 Two musical phrases combined as a complete musical sentence.

The melody can be heard on the higher register with an accompanying ostinato bass pitch (the A_1 note below middle) playing at the lower register. The melody begins the pitch C^1 and resolve to the E^1 note above middle C, at the end of every musical phrase. This short musical phrase is repeated again with some variations added to it. The melodic structure do not have many wide leaps except when it ends on every musical phrase.

***Alai Sekafi* Dance Music**

The *Alai Sekafi* dance is one of the traditional Lundayeh dances found in the district of Tenom, Sabah. *Alai* in the Lundayeh language means "dance" while *sekafi* refers to a chordophone instrument. As this dance is accompanied by music produced by the *sekafi*, it is thus called *Alai Sekafi*. The dance is performed alongside one to two *sekafis*.

In *sekafi* dancing, the female dancers are required to dance on top of gongs ("gong" is derived from the word "*agong*" or "great") to signify the greatness of the inner nature and values of the Lundayeh women. These traits or attributes are deemed important in supporting their community, educating the future generations of mothers, and assisting the men in the family as wives (Informant: Rebika Yamat 2012). Among the core values of Lundayeh women are the elements of sacrifice, compassionate love, gentleness, patience, and wisdom. These values are regarded as essential for Lundayeh women to nurture as they contribute towards establishing harmony and prosperity in the community. According to Ms. Rebika Yamat, the dance teacher, the *sekafi* dance upholds the aesthetic concept of the "greatness" of women, and aims to transmit the meaning or message to the audience. Those who embody the inner "greatness" of Lundayeh women are considered qualified to marry and become wives of Lundayeh men.

The *sekafi* dance is perceived as having attained its full aesthetic potential when the female dance movements are subtle, soft, dignified, tolerant, and controlled—elements which mirror the traditional feminine nature of the Lundayeh. The *sekafi* in this instance is used to evoke the emotions and feelings of the dancers with its gentle and moving melodies. *Sekafi* musical styles are composed primarily as a means of expression of the feminine nature reflected in the dance aesthetics. The melodic ornaments and rich lines indirectly highlight the rich physical and inner beauty of Lundayeh women. Hence, to successfully present the "great feminine values" in the dance aesthetics of *sekafi*, the music is crafted so as to support and complement the dance itself.

Transcription 4 below shows the *Alai Sekafi* music composed by Andrew of Kampung Baru Jumpa, Tenom.

Transcription 4 *Alai Sekafi* by Andrew Singa of Kampung Baru Jumpa, Tenom.
(Jinky Jane 130716)

5

9

13

17

21

25

27

Please click this area to play audio in Acrobat Reader.
Audio available in the online edition of *Wacana Seni*

Alai Sekafi music is built on a repetitive rhythmic pattern with simple melodic stream. The music is composed from a melodic motif (Figure 7) that is repeated using variations from the original motif. The melody structure ranges from the low A_1 note (below middle C) to the high A^2 note (See Figure 8). The performer uses the lower A_1 note (the *sekafi* open A string) to play an ostinato rhythmic pattern to accompany the melody playing on the higher register throughout the performance.



Figure 7 *Alai Sekafi* melodic motif



Figure 8 Melodic range of *Alai Sekafi*







The melody begins with the pitch A_1 and ends the music with the same pitch also. There are many variations (see Table 3) to the original motif that are combined together to make a complete musical sentence. The first complete musical sentence can be observed from measure 1 to measure 13. The second complete musical sentence is found from measures 14 to 29 (see Transcription 4). The transcription showed that the melody is composed of double-repeated rhythm added with some variations. In the last four measures, the performer plays the lower A_1 (open string) repeatedly to mark the end of the music.

***Tawak* Ensemble Music**

The gong dance of the Lundayeh can be performed by either a combination of male and female dancers or all-male or all-female groupings. The female dancers move with gentle and delicate hand and feet movements, while the male dancing postures and movements are warrior-like to

incorporate elements of "silat" (a Malay martial art form), and ancient Lundayeh hunting and fighting movements in jungles and wars (Chong 2015: 9).

Table 3 Melodic Variations

Main Melodic Motif	Melodic Motif Variations
	
	<p>Variation 1</p> 
	<p>Variation 2</p> 
	<p>Variation 3</p> 
	<p>Variation 4</p> 

The main function of the gong dance is to motivate spirit and unify the community. For the Lundayeh villagers in Kemabong, the energetic and rhythmic sound of gong beatings resonating loudly is able to spread feelings of encouragement and strength among the hearts of their people. Their villages are thus able to remain strong and steady with a deep resilience, and ability to rise from ill and weak spirits, tiredness, social problems, and community

breakdown (Informant: Udan Kafong 2013). Music with the ability to strengthen the spirit is very much needed and may help their people maintain cohesiveness and energy for the continuous hard life common in the villages (Tongkul 2002: 60).

The gong music begins by beating the higher-pitch gong first. This is then followed by the middle-pitch gong, and the gaps between these first and second gongs are filled by the lowest pitch gong in fast accentuated rhythmic patterns. Gong beaters produce simple musical structures with small degrees of variations and improvisations in the interlocking rhythmic patterns of the music. However, the rhythm and melodies are interwoven tightly with one another in free flow deep tones reflective of the free nature, unity, interdependence, and intimate relationship among the Lundayeh people. At the same time, the strong resonance and energetic force of the gongs serve the specific purpose of enlightening and raising the spirit of the entire village. Here, the interlocking musical patterns and intimately-joined melodic tones produced by the gongs are the outcomes of the Lundayeh musical philosophy which emphasises team spirit, unity, and a close relationship among their musicians, as opposed to the ideology of individualism practised in many modern dance and music.

The gong dance of Kampung Kubang, Sipitang is performed with the accompaniment of beatings from an ensemble of two gongs (Photo 8), three gongs (Photo 9), or four gongs.

The most significant features of gong dance music are the interlocking rhythms and melodies, cycles of accentuated impulses, great resonating tones, and energetic driving movements. Every gong player is equally important and respected in providing the interlocking beats and tones that complete the whole piece of gong music for the dance. When starting the gong music, the higher pitch gong initiates the first beat, followed by the middle pitch gong, and the gaps between the first and second gong filled by the lowest pitch gong in fast accentuated rhythmic patterns. Gong players produce small degrees of variation and improvisation in the interlocking rhythmic patterns of the music (Chong 2015: 11).

Transcription 5 shows the rhythmic pattern of the hanging gong ensemble. The ensemble consists of three gongs: Gong 1, Gong 2, and Gong 3 with each having its own rhythmic pattern played by three different beaters. The rhythm of Gong 3 shows the player emphasising on the downbeat and the rhythmic pattern consisting of double repeated rhythm (see Figure 9). Gong 2 put more emphasis on beat 2 and 4 to counter the beat from Gong 3, which is played with a simple rhythmic accompaniment beat. Gong 1 provides a syncopated beat to counter the Gong 3 rhythm. When the three gongs are combined, the overall rhythmic pattern will interlock with one another.



Photo 8 Two-gong ensemble played by the Lundayeh informants.
Source: Author's collection.



Photo 9 Three-gong ensemble played by Lundayeh informants.
Source: Author's collection.

Transcription 5 Gong dance music of Kampung Ranau-Ranau, Sipitang.
(Jinky Jane 130409)

Gong 1

Gong 2

Gong 3

Please click this area to play audio in Acrobat Reader.
Audio available in the online edition of *Wacana Seni*

Gong 3

Figure 9 Double Repeated Rhythm

CONCLUSION

Dance music and musical instruments are among the key aspects that shape the cultural identity of the Lundayeh. Dance musical instruments were an important source of entertainment in the olden days with the *ruding*, gong, and *sekafi* playing an important function in the community during celebrations and merriment. The remote geographical location of Lundayeh settlements far from local administrative centres hindered the interaction of the community with people from elsewhere; as such, it would have been difficult for them to seek other sources of entertainment outside of what their own people could provide. The community was also under pressure from the strains of daily life and survival activities. Musical instruments, therefore, were very important to occupy them during their leisure time as these helped reduce stress

and fatigue after a whole day of farming activities. The important function of dance music in the daily life of the Lundayeh encouraged many of them to learn how to play the dance musical instruments. Lundayeh music and dance choreographies were inherited and became inspired through time with many of the traditional dance music pieces still practised by the community up to the present day, especially among the older generation. This study found that knowledge on modern dance music gained through the mass media, especially among the younger generation, has fortunately not eroded the community's conviction and pride on the function of Lundayeh dance music tradition as a source of entertainment.

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APPENDIX 1**Table 1** Particulars of the Kemabong Lundayeh informants

No	Name	Age	Interview/ Year	Village	Remarks
1	Langub Padan	74	2012 & 2013	Kampung Baru Jumpa, Tenom	Renowned Lundayeh musician and instrument maker
2	Sakai John Bangau	69	2012 & 2013	Kampung Ranau-Ranau, Sipitang	Villager Head
3	Radang Lufung	80	2012	Kampung Sugian Baru, Tenom	Male/Farmer
4	Sakai Sinawat	70	2012	Kampung Sugian Baru, Tenom	Male/Farmer
5	Matias Lafut	55	2012	Kampung Sugian Baru, Tenom	Male/Farmer
6	Rima Sulan	73	2012	Kampung Sugian Baru, Tenom	Male/Farmer
7	Sinifong Sinawat	70	2012	Kampung Sugian Baru, Tenom	Female/Farmer
8	Yusak Ribu	49	2012	Kampung Sugian Baru, Tenom	Male/Police
9	Marry Murang	30	2012	Kampung Sugian Baru, Tenom	Female/Housewife
10	Lemuku Sigar	71	2012	Kampung Sugian Baru, Tenom	Male/Farmer
11	Miton Sinawat	76	2012	Kampung Sugian Baru, Tenom	Male/Farmer
12	Titus Sakai	53	2012	Kampung Sugian Baru, Tenom	Male/Farmer
13	Marten Baru	49	2012	Kampung Kalibatang Baru, Tenom	Male/Village Head/ Farmer
14	Edward Basar	53	2012	Kampung Baru Jumpa, Tenom	Male/Teacher
15	Ating Galawat	61	2012	Kampung Sugian Baru, Tenom	Male/Native Chief Representative/Farmer
16	Martina Darin	71	2012	Kampung Sugian Baru, Tenom	Female/Farmer
17	Ruab Kapong	63	2012	Kampung Sugian Baru, Tenom	Male/Farmer
18	Sabit Selutan	55	2012	Kampung Sugian Baru, Tenom	Female/Farmer
19	Itam Labo	62	2012	Kampung Sugian Baru, Tenom	Male/Farmer

No	Name	Age	Interview/ Year	Village	Remarks
20	Menuel Siah	50	2012	Kampung Sugian Baru, Tenom	Male/Ex Vice President of SLCA
21	Mudin Sia	61	2012	Kampung Long Pasia, Sipitang	Village head
22	Rebika Yamat	30	2012	Kampung Sugiang Baru, Tenom	Lundayeh traditional dance instructor
23	Andreas Thomas	43	2012	Kampung Sugiang Baru, Tenom	Male/Farmer
24	Lagan Tadem	65	2012	Kampung Baru Jumpa, Tenom	Male/Farmer
25	Salim Karayan	67	2012	Kampung Sugiang Baru, Tenom	Male/Farmer
26	Mutang Tuie	62	2012	Kampung Sugiang Baru, Tenom	Male/Farmer
27	Buyu Eping	80	2012	Kampung Baru Jumpa, Tenom	Male/Farmer
28	Andrew Singa	67	2013	Kampung Baru Jumpa, Tenom	Sekafi player
29	Bawuu Baru	51	2013	Kampung Ranau-Ranau, Sipitang	Lundayeh traditional dance instructor