



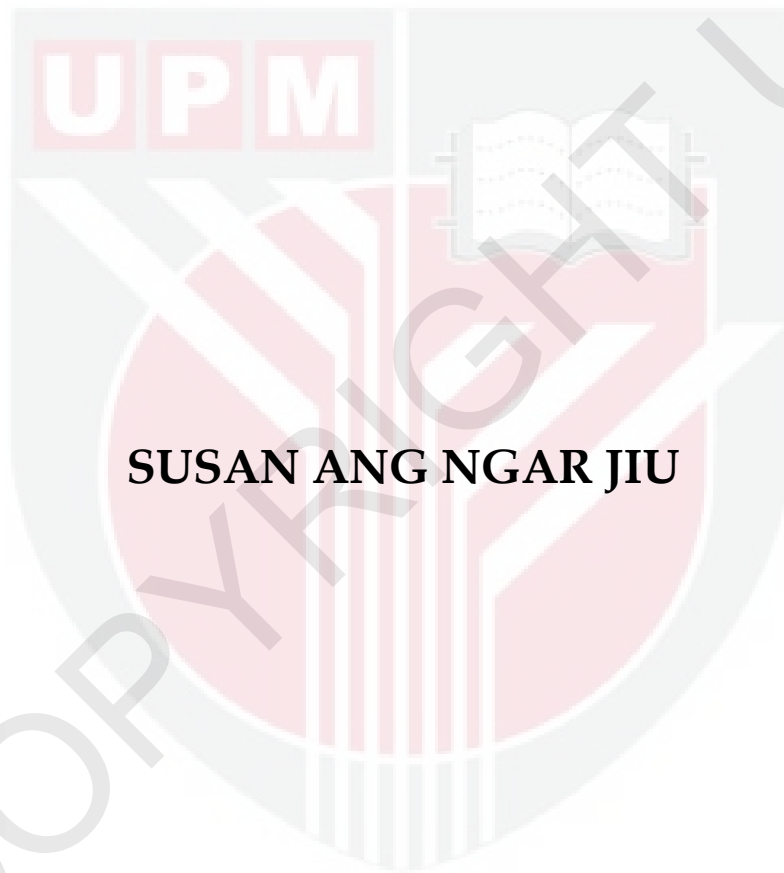
UNIVERSITI PUTRA MALAYSIA

**MUSICAL AND TEXTUAL ANALYSES OF LULLABIES AND
FOLKTALES OF DUSUN LABUK AT EASTERN SABAH, MALAYSIA**

SUSAN ANG NGAR JIU

FEM 2011 18

**MUSICAL AND TEXTUAL ANALYSES OF
LULLABIES AND FOLKTALES OF
DUSUN LABUK AT EASTERN SABAH,
MALAYSIA**



SUSAN ANG NGAR JIU

**MASTER OF SCIENCE
UNIVERSITI PUTRA MALAYSIA**

2011

Abstract of thesis presented to the Senate of Universiti Putra Malaysia in
fulfilment of the requirement for the degree of Master of Science

**MUSICAL AND TEXTUAL ANALYSES OF LULLABIES AND
FOLKTALES OF DUSUN LABUK AT EASTERN SABAH, MALAYSIA**

By

SUSAN ANG NGAR JIU

December 2011

**Chair: Chan Cheong Jan, D. Lit.
Faculty: Human Ecology**

This thesis describes the musical culture of the Dusun Labuk community in the Telupid District, Sandakan Division, Sabah State of Malaysia with special reference to the lullabies *mongindong* and the folktales *tangon*. Built upon existing literature of Dusun Labuk's culture, this study contributes by giving a detailed musical description of the vocal traditions. The description of the Dusun Labuk's culture includes the belief, worldview, lifestyle and musical practice in the most recent past and at present. Meanwhile, the Dusun Labuk's folksongs, especially *mongindong* and *tangon*, are described in terms of song texts, musical structures and performance styles.

From the fieldwork conducted, eight *mongindong* and 16 *tangon* are examined in this study. The textual analysis of *mongindong* focuses on the aspects of messages, expressions and placement of keywords while the textual analysis of *tangon* is carried out under the aspects of story characters, cultural elements and expressions. The textual materials of the folksongs reveal the Dusun Labuk's belief, ideas, thoughts, values and views. Meanwhile, the tonal aspects of folksongs display the Dusun Labuk's interpretation of their performance style of each genre and the concept of tonal arrangement in singing.

The tonal structure of both genres can be understood as combination of melodic versions and their implied patterns of common melodic movements, which at the same time follow the traits of several melodic axes. The commonly observed melodic versions reveal the effect of exchange and sharing of musical ideas among the villagers while the unique versions indicate individual creativity. Based on the findings of analysis, a few issues are discussed which include genre identity, tonal arrangement and cultural expression. Through this, the creativity and cultural identity in music of the Dusun Labuk is informed. Further studies can focus on vocal traditions in other areas in Sabah State and may test the applicability of the analysis method used in this study.

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia
sebagai memenuhi keperluan untuk ijazah Master Sains

**MUSICAL AND TEXTUAL ANALYSES OF LULLABIES AND
FOLKTALES OF DUSUN LABUK AT EASTERN SABAH, MALAYSIA**

Oleh

SUSAN ANG NGAR JIU

Disember 2011

Pengerusi: Chan Cheong Jan, D. Lit.
Fakulti: Ekologi Manusia

Tesis ini mendeskripikan budaya muzik kaum Dusun Labuk di Kawasan Telupid, Bahagian Sandakan, Negeri Sabah, Malaysia dengan rujukan khas dibuat kepada lagu dodoi *mongindong* dan cerita rakyat *tangon*. Membina atas terbitan mengenai budaya Dusun Labuk yang sedia ada, kajian ini meyumbang dengan memberikan deskripsi muzikal yang terperinci terhadap tradisi vokal. Deskripsi budaya Dusun Labuk meliputi kepercayaan, pandangan dunia, gaya hidup, dan amalan muzik pada masa lepas yang terdekat dan masa sekarang. Di samping itu, lagu-lagu rakyat Dusun Labuk, terutamanya *mongindong* dan *tangon*, dideskripikan dalam terma teks lagu, struktur muzik dan gaya persembahan.

Berdasarkan kajian lapang yang telah dijalankan, lapan *mongindong* dan 16 *tangon* telah diteliti dalam kajian ini. Analisis teks bagi *mongindong* memokus kepada aspek-aspek mesej, ekspresi dan penempatan kata-kata kunci manakala analisis teks bagi *tangon* dijalankan pada aspek-aspek watak-watak cerita, unsur-unsur budaya dan ekspresi. Bahan teks bagi lagu-lagu rakyat memperlihatkan kepercayaan, ide, pemikiran, penilaian dan pandangan kaum Dusun Labuk. Di samping itu, aspek tonal bagi lagu-lagu rakyat mempamerkan interpretasi kaum Dusun Labuk terhadap gaya persembahan bagi setiap genre dan konsep gubahan tonal dalam nyanyian lagu.

Struktur tonal bagi kedua-dua genre boleh difahamkan sebagai kombinasi versi melodi dan corak pergerakan melodi umum yang diimplikasikan, dan pada masa yang sama mengikut jejak beberapa axis melodi. Versi melodik yang diperhatikan secara umum menggambarkan kesan penukaran dan perkongsian ide muzik sesama penduduk kampung manakala versi yang unik menunjukkan kreativiti individu. Berdasarkan hasil analisis, beberapa isu juga turut dibincangkan termasuklah identiti genre, gubahan tonal dan ekspresi budaya. Melalui kajian ini, kreativiti dan identiti budaya kaum Dusun Labuk adalah termaklum. Kajian lanjutan boleh memokus kepada tradisi vokal di kawasan lain di Negeri Sabah dan boleh menguji keaplikasian kaedah analisis yang telah digunakan dalam kajian ini.

ACKNOWLEDGEMENTS

Praise be to God who created the world with diverse cultures and music. My gratitude to Him for His blessings poured in this study, including the opportunity to study the Dusun Labuk's culture and music, the Dusun Labuk community members, supervisors, friends and family members who are involved in this study.

I thank the Dusun Labuk community members in Murok Village, Baba Village and Ansuan Village for receiving me into their community and sharing their ideas with me. Special acknowledgements to the folksongs informants, they are Dian Tingkal, Diris Sa'at, Gustimin Benjamin, Rismah Kinti, Parantis Salupan, Pariama Linggis, Sutei Toro and Apas Sulaiman, for sharing their experiences and folksongs with me. I would like to express my heartfelt gratitude to Gustimin Benjamin and his wife, Rismah Kinti, for assisting me in fieldtrips arrangement as well as song texts transcription and translation.

I am deeply grateful to my supervisors, Dr. Chan Cheong Jan, Prof. Dr. Gisa Jähnichen and Dr Zahid Emby, for their advices, encouragement, guidance, inspiration and support all the way through this study. I also thank my colleagues, Annie, Chia Ying, Eva, Julia and Phyllis, for encouraging and supporting me throughout this study. With love, I thank my family members, especially my parents, parents-in-law and husband, for their unconditional support and tolerance shown through this study.

I certify that a Thesis Examination Committee has met on 21 December 2011 to conduct the final examination of Susan Ang Ngar Jiu on her thesis entitled “Musical and Textual Analyses of Lullabies and Folktales of Dusun Labuk at Eastern Sabah, Malaysia” in accordance with the Universities and University College Act 1971 and the Constitution of the Universiti Putra Malaysia [P.U.(A) 106] 15 March 1998. The committee recommends that the student be awarded the Master of Science.

Members of the Thesis Examination Committee were as follows:

Jayum anak Jawan, PhD

Professor
Faculty of Human Ecology
Universiti Putra Malaysia
(Chairman)

Zaid bin Ahmad, PhD

Associate Professor
Faculty of Human Ecology
Universiti Putra Malaysia
(Internal Examiner)

Loo Fung Chiat, PhD

Senior Lecturer
Faculty of Human Ecology
Universiti Putra Malaysia
(Internal Examiner)

Osamu Yamaguti, PhD

Professor
Nanhua University
Taiwan
(External Examiner)

SEOW HENG FONG, PhD

Professor and Deputy Dean
School of Graduate Studies
Universiti Putra Malaysia

Date: 2 March 2012

This thesis was submitted to the Senate of Universiti Putra Malaysia and has been accepted as fulfilment of the requirement for the degree of Master of Science. The members of the Supervisory Committee were as follows:

Chan Cheong Jan, D. Lit.

Senior Lecturer
Faculty of Human Ecology
Universiti Putra Malaysia
(Chairman)

Gisa Jähnichen, PhD

Professor Dr. Phil. Habil.
Faculty of Human Ecology
Universiti Putra Malaysia
(Member)

Zahid Emby, PhD

Senior Lecturer
Faculty of Human Ecology
Universiti Putra Malaysia
(Member)

BUJANG BIN KIM HUAT, PhD

Professor and Dean
School of Graduate Studies
Universiti Putra Malaysia

Date:

DECLARATION

I declare that the thesis is my original work except for quotations and citations which have been duly acknowledged. I also declare that it has not been previously, and is not concurrently, submitted for any other degree at Universiti Putra Malaysia or at any other institution.

SUSAN ANG NGAR JIU

Date: 21 December 2011



© COPYRIGHT

TABLE OF CONTENTS

| | Page |
|---|-------------|
| ABSTRACT | i |
| ABSTRAK | iii |
| ACKNOWLEDGEMENTS | v |
| APPROVALS | vi |
| DECLARATION | viii |
| LIST OF TABLES | ix |
| LIST OF TEXT SAMPLES | xii |
| LIST OF EXAMPLES | xv |
| LIST OF FIGURES | xvii |
| TABLE OF CONTENTS | xix |
| CHAPTER | |
| 1 INTRODUCTION | 1 |
| 1.1 Background | 1 |
| 1.2 Statement of Problem and Research Question | 2 |
| 1.3 Objectives of Study | 5 |
| 1.4 Significance of Study | 6 |
| 1.5 Literature Review | 6 |
| 1.5.1 Some thoughts concerning the development of ethnomusicology | 7 |
| 1.5.2 Study of traditional and folk music in Malaysia | 10 |
| 1.5.3 Study of traditional music in Sabah | 13 |
| 1.6 Methods and Materials | 16 |
| 1.6.1 Field and informants | 17 |
| 1.6.2 Observation and interaction | 21 |
| 1.6.3 Fieldwork | 22 |
| 1.6.4 Data analysis | 24 |
| 1.7 Limitation of Study | 25 |
| 1.8 Definition of Terms | 26 |
| 1.9 Organisation of Thesis | 28 |
| 2 THE DUSUN LABUK AND THEIR MUSICAL CULTURE | 29 |
| 2.1 Belief, Worldview and Culture of the Dusun Labuk | 29 |
| 2.1.1 Belief and worldview in the memory of the Dusun Labuk | 30 |
| 2.1.2 Culture in the memory of the Dusun Labuk | 34 |

| | | |
|----------|--|------------|
| 2.1.3 | Belief and worldview of the Dusun Labuk at present | 40 |
| 2.1.4 | Culture of the Dusun Labuk at present | 44 |
| 2.2 | Musical Culture of the Dusun Labuk | 50 |
| 2.2.1 | Musical culture in the memory of the Dusun Labuk | 51 |
| 2.2.2 | Musical culture of the Dusun Labuk at present | 55 |
| 2.2.3 | Cultural inheritor | 58 |
| 3 | MONGINDONG OF THE DUSUN LABUK | 61 |
| 3.1 | Introduction | 61 |
| 3.2 | Textual Materials of <i>Mongindong</i> | 64 |
| 3.2.1 | Messages in <i>mongindong</i> | 64 |
| 3.2.2 | Emotional expressions in <i>mongindong</i> | 70 |
| 3.2.3 | Placement of keywords in <i>mongindong</i> | 71 |
| 3.3 | Tonal Aspects of <i>Mongindong</i> | 73 |
| 3.3.1 | Melodic structure in <i>mongindong</i> | 74 |
| 3.3.2 | Rhythmic features in <i>mongindong</i> | 93 |
| 3.3.3 | Articulation in <i>mongindong</i> | 94 |
| 3.4 | Brief Summary | 99 |
| 4 | TANGON OF THE DUSUN LABUK | 101 |
| 4.1 | Introduction | 102 |
| 4.2 | Textual Materials of <i>Tangon</i> | 105 |
| 4.2.1 | Characters in <i>tangon</i> | 106 |
| 4.2.1.1 | Characters of animals | 106 |
| 4.2.1.2 | Characters of human beings | 107 |
| 4.2.1.3 | Characters of animals and human beings | 110 |
| 4.2.1.4 | Characters of human beings and spirits | 112 |
| 4.2.1.5 | Characters of animals, human beings and spirits | 113 |
| 4.2.2 | Cultural elements in <i>tangon</i> | 114 |
| 4.2.3 | Expressions in <i>tangon</i> | 118 |
| 4.3 | Tonal Aspects of <i>Tangon</i> | 122 |
| 4.3.1 | Melodic structure in <i>tangon</i> | 123 |
| 4.3.2 | Rhythmic features in <i>tangon</i> | 139 |
| 4.3.3 | Articulation in <i>tangon</i> | 141 |
| 4.4 | Brief Summary | 145 |
| 5 | CONCLUSION: FOLKSONGS, CULTURE AND INDIVIDUAL CREATIVITY | 146 |
| 5.1 | Identity of <i>Mongindong</i> in the Cultural Inheritors' Perception | 146 |

| | | |
|-----------------------------|---|-----|
| 5.2 | Idea of Tonal Arrangement in the Cultural Inheritor's Melodic Structure | 148 |
| 5.3 | Individual Creativity in Folksongs as an Expression of Culture | 151 |
| 5.4 | Continuity of Folksongs and Culture | 154 |
| 5.5 | Recommendation for Further Study | 156 |
| BIBLIOGRAPHY | | 157 |
| APPENDIX | | |
| A | Maps | 165 |
| B | Photos | 167 |
| C | Recordings of the Dusun Labuk's Folksongs | 173 |
| D | Musical Transcription of the Dusun Labuk's Folksongs | 174 |
| E | Textual Transcription of the Dusun Labuk's Folksongs | 190 |
| LIST OF PUBLICATIONS | | 219 |