

Bringing the Children's Songs of the Rungus of Sabah into Malaysian Music Classrooms

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Abstract

The Rungus are one of the indigenous Dusunic ethnic groups of Sabah, most of whom reside in the administrative Districts of Kudat and Pitas. In Rungus culture, many different genres of intangible cultural heritage have been passed down orally over generations. These heritages are valuable resources for teaching cultural awareness and appreciation among children of different ethnicities in Malaysia. They have yet to be introduced in the national music education curriculum. The purpose of this research was to document, transcribe, analyse, and thereafter to select the appropriate *longoi tanganak* (children's songs) and *longoi pogondoi* (lullabies) that are suitable to be introduced into the Malaysia primary school music curriculum based on the recommendations of the culture bearers. This research employed ethnographic field techniques including participant observations, in-depth and focus group interviews, as well as audio and video recording. This article taps on the suggestions of culture bearers in developing suitable song repertoires that serve as school music teachers' resources. Findings show that culture bearers recommended counting songs performed in recited heightened speech, songs arranged in the *do-re-mi-so* and *do-mi-so* tone sets, and rhythmic motifs based on the  and  patterns as beginner repertoire for learning Rungus songs.

Keywords: children's songs, lullaby, *longoi tanganak*, *longoi pogondoi*, Rungus, multicultural music education, Sabah

Introduction

Over the past few decades, many researchers and music educators have been concerned with the importance of multicultural music education (Anderson, 1992; Blair & Kondo, 2008; Campbell, 2002; Chong, 2012; Loong, 2008; Wong et al., 2015; Wong & Chiu, 2017). Multicultural music curricula offer a wealth of rich musical works for children to explore. Through active engagement with new musical ideas, students learn about unfamiliar music and the cultures of other people.

As a nation, Malaysia consists of East Malaysia, the large states of Sabah and Sarawak that comprise the larger land area of the country on Borneo Island, and West Malaysia or Peninsular Malaysia. It is a multiethnic and multicultural country of over 150 ethnic groups, with the Malay, Chinese, Indian, and many other indigenous ethnic groups of diverse lifestyles, languages, and cultures. As a result, the educational curriculum has become one of the most important vehicles for the teachers to provide better interethnic harmony and understanding of multiple cultures (Wong & Chiu, 2017, p. 98). Currently,

Malaysian primary school children are taught to sing and play percussion instruments like the castanet, hand drum, tambourine and others, based on the published composed songs under the *Kurikulum Standard Sekolah Rendah* (KSSR) syllabus. Based on published song books in the local market, it has been found that the present music curriculum in Malaysia contains very few traditional Malaysian songs. Most songs are mainly Western or self-composed songs by the music teachers (Lim, 2019). Thus, it can be surmised that many Malaysian children lack exposure to their indigenous musical traditions, of which traditional children's songs are vital components.

Sabah is Malaysia's most northern state on the northern part of Borneo and is home to more than 58 different ethnic groups with over 100 local dialects (King & King 1984/1997; Pugh-Kitingan et al., 2018) and mostly speak languages from the ancient indigenous Dusunic, Murutic and Paitanic families of Austronesian languages. They traditionally practice sophisticated rice cultivation with wet rice on the plains and dry rice on the hills, sometimes supplemented with riverine fishing and occasional hunted game from the forests. Coastal communities include the formerly maritime Iranun and the Sama Bajau, among others, who practiced sea fishing.

Considering the rich cultural diversity enshrined in the songs of Sabah, Malaysian children will be exposed to a variety of musical expressions that will make them more aware of their indigenous musical traditions.

When using folk materials in the classroom, maintaining the repertoire's authenticity is also essential in our teaching. We need to do research and study in some depth to make sure the materials we choose are true to the culture. Getting materials only from a book without researching authenticity or cultural background is not sufficient preparation for providing accurate information to children. As music educators or teachers should know to choose quality and appropriate music materials for music classroom teaching. (Loong, 2007)

Loong emphasises that music educators should know how to choose appropriate music materials of high quality for music classroom teaching.

According to Kodály, only the most musically valuable and attractive material is needed in music education. In addition, he hoped to use schools to change society and transform culture. The musical materials of the Kodály approach are authentic children's musical literature, authentic music of the child's culture, and authentic folk music of other cultures. These provide excellent and appropriate elementary music teaching materials (Choksy, 1999; Feierabend, 1997; Kodály, 1974; Loong, 2007; Trinka, 1995).

Despite Sabah's rich cultural and environmental diversity and many publications by local scholars and cultural associations, there is still a lack of music teaching materials for children that utilise the unique local Sabah cultural genres. Using the Kodály philosophical approach, that is based on utilising indigenous folk songs as the basis for teaching music to children (Choksy, 1999), it was decided to explore the potential of Rungus children's songs for classroom music lessons.

The Rungus have a rich cultural heritage with many genres of oral literature and vocal music that are still performed today. It was felt that Rungus children's songs would provide a variety of examples that could be used to enrich the Malaysian Primary School music curriculum. Moreover, the traditional worldview of the Rungus, like those of other indigenous groups in Sabah, is based on wholesome family values, gender balance, a love for children and respect for the natural environment, ideals which are also often reflected in their sung poetry and customary law (Appell, 1991; Appell, 2010). Hence, the adaptation and incorporation of Rungus children's songs into the Malaysian music curriculum would be appropriate for Malaysian school children of diverse ethnic backgrounds.

This paper aims to introduce some Rungus children's songs that can be utilised for enriching the Malaysian Primary School Music curriculum. The song selection from the field recordings to be developed for this study was based on the suitable vocal singing range for children, simple melodies and appropriate lyrics for children, such as songs about animals, birds, and plants. Each song discussed here will be analysed for its musical characteristics that make it suitable for musical teaching purposes, as well as suggested possible music activities in the classroom.

Background of the Rungus People

The Rungus are the second largest Dusunic ethnic group in Sabah, with around 120,000 to 150,000 population (Porodong, 2012, p. 11). They are the indigenous people of the Kudat Peninsula in northern Sabah (Figure 1). A group of Rungus people migrated east to the Bengkoka Peninsula (part of today's Pitas District) around 150 years ago (Figure 2). Today, there are also some mixed Rungus villages in Kota

Marudu District among the Kimaragang Dusun and other groups (Pugh-Kitingan, 2020, p. 117). The Rungus, whose children's songs are the focus of this study, belong to the Dusunic Family of Languages which is part of the West Austronesian Super-stock of Austronesian Language (Ethnologue, 2021). Appell (1978) used the term "Dusunic isoglot" for the collective dialects of the Rungus language. In his writing, he stated that the Rungus speak a Dusunic language, one of the many found in Sabah and identify themselves and their language by the autonym Rungus.

Some of the Rungus prefer to be known as *Momogun* (Porodong, 2001; Low, 2013), a term that is also used in other Dusunic languages, and which means "people of the place" to emphasise their indigeneity. The Rungus have different subgroups too, namely Rungus, Nulu, Gonsomon, Pilapazan and Gandahon who speak different dialects of the Rungus language. Of these subgroups, Rungus proper is the largest (Appell, 1963; Porodong, 2012, p.111).

Music of the Rungus gong ensemble or *ongkob tuntungan*, consists of a drum (*tontog*), a small lap gong or *pompoh* and six hanging gongs of different types and sizes, namely three *tavag*, and one each of *sandangau*, *koritikon* and *soludon* (that is often played by one performer with the *pompoh*). This ensemble accompanies *mongigol* or Rungus traditional dance performance (Pugh-Kitingan, 2014). The Rungus men play *sundatang* or boat lutes for personal expression and entertainment in the *vinatang* or traditional longhouse abode (Pugh-Kitingan, 2020). According to Pugh-Kitingan (2017), Rungus women prefer to play the *turali* nose flute because novice priestesses traditionally used the *turali* to help them memorise *rinait* (long, sacred ritual poetry). Over a time, they developed secular *turali* music that freely imitates the melodies of ritual chants (pp. 15-28).

Apart from the instrumental tradition, the oral traditions such as *tangon* (storytelling), *longoi* (singing), and *bahul* (poems), and the sacred *rinait*, are still practiced among the Rungus today. However, some of these have declined due to the existence and influence of mass media such as radio, television, and other digital media gadgets.

Methodology

This qualitative study employed ethnographic techniques including field observations, in-depth and focus group interviews, as well as audio and video recording. According to Patton (2015), "Ethnographic inquiry takes as its central and guiding assumption that any human group of people interacting together for a period of time will evolve a culture" (p. 100), Creswell (2014) described the ethnographic design as "qualitative research procedures for describing, analysing, and interpreting a culture group's shared patterns of behaviour" (p. 436) The researchers often live with a social group and study their culture, behaviour as well as knowledge. This approach allows researchers access to the participant's culture and enables them to acquire first-hand an understanding of the life and society of a people. As mentioned above, the Kodály philosophy guided the research from recording the original songs sung by Rungus singers in the field, to transcribing the songs and their lyrics, to analysing musical characteristics of the songs, and then to adaptation of the songs for teaching music to children in the classroom.

Participants and Setting

The key informants in this study were twenty-three Rungus singers between the ages of 47 to 87 who are primarily residing in the Districts of Kudat and Pitas, Sabah. In order to collect and gather related information concerning Rungus songs, the following Rungus people were contacted as gate-keepers: Azlan Shafie Abdullah aka Raymond Majumah, Porodong bin Mogilin, Paul Porodong, Inulisan binti Sasam, Anglene binti Ulad, Edward Modirim bin Mongurog, Jacklyn Motidsi and Natalia Tiffany Charles. These gate-keepers introduced the well-known traditional singers whom they knew, a process often described as snowballing. They also assisted as interpreters during the recording sessions, and aided in translating the lyrics of the songs from Rungus to English. This study focused only on collecting and documenting Rungus children's songs. Other genres, such as sacred ritual chants or *rinait* that can only be performed by *bobolizan* or priestesses of the traditional Rungus religion in specific ritual contexts, for example, were not recorded for this project.

The Rungus gate-keepers and the singers in this study, who were selected for their knowledge of traditional children's songs and their cultural knowledge, were fully informed about the aims of the project and how the recordings of their performances would be transcribed and utilised for developing the Malaysian Primary School music curriculum. These singers were able to recall many Rungus songs from their childhood, and were willing to share them for this study. Since these children's songs are widely known among the Rungus, the project did not present any ethical issues of violation of privacy or misuse

of cultural property. The Rungus transcription and English translation of the song lyrics with the gatekeepers in consultation with the singers helped to ensure that the song lyrics and their meanings were accurately presented, so as to avoid any issues of mis-translation, misrepresentation or bias.

Data collection

Field trips to record Rungus songs were conducted in Kudat and Pitas Districts from January 2015 to October 2017, for a total of fifteen visits. During this period, various kinds of Rungus children's songs were recorded, including both solo and group singing.

The first series of recordings and interviews took place in Kudat District from January 26, 2015 to March 25, 2017, for nine visits. A total of seventeen singers were recorded from the following Kudat villages: Kampung Tinutudan, Kampung Matunggong, Kampung Tinanggal, Kampung Popot, and Kampung Barambangan II (Figure 1). The second series of field trips took place from March 18, 2015 to July 28, 2017 for six visits. A total of eight singers were recorded from the following Pitas villages: Kampung Ungkup, Kampung Bongkol, Kampung Taradas and Kampung Manduring (Figure 2). The performers included teachers, farmers, handicraft makers, part-time church workers and traditional dancers at homestay tourist centres.

A total of eighty-seven Rungus songs were collected. The songs were chosen by the performers, based on those that they could remember from their childhood. These included the broad categories of *longoi pogondoi* (lullabies) and *longoi tanganak* (children's songs). Various genres of these were recorded in this study, including singing games (3 songs), specific lullabies (26 songs), word chain songs (17 songs), counting songs (7 songs), call-and-response songs (4 songs), songs that tell a story (28 songs), and tickling songs (2 songs). These are all authentic Rungus categories of children's music. Taking an emic approach to retain the authenticity of song classification, this study classified the recorded examples according to the Rungus categories rather than trying to fit Rungus songs into non-Rungus or western categories. Coincidentally, singing games, lullabies, word chain songs and counting songs also correspond to categories of song listed by Kodály, while call-and-response songs, songs that tell a story, and tickling songs have also been used by music educators throughout the world based on the Kodály approach (Choksy, 1999).



Figure 1. Five villages in Kudat District used as research sites in the study. (Source: Salbiah Kindoyop, 28 April, 2021)



Figure 2. Four villages in Pitas District used as a research site in the study. (Source: Salbiah Kindoyop, (28 April, 2021)

In the analysis of the eighty-seven songs that were recorded in the study, it was found that there was a wide variety of melodic structures and tone sets. Sixteen of the songs were recited in heightened speech. Of the remaining seventy-one songs that were sung, the *do-re-mi-so* and *do-mi-so* tone sets were the most common. Most of the songs could be transcribed in a simple duple and quadruple metre. The most common structural form was the *a b* variant (49.43%) followed by the *a b c* (19.54%), and *a* (17.24%). It can thus be established that most of the collected Rungus songs have a simple tone set, form, and metre. Motifs, however, often contain the ♪♪♪ and ♪♪♪♪ rhythmic patterns.

Transcribing the Songs

The final selected children's songs were transcribed into standard Western staff notation. There are two basic ways to notate folk songs a) descriptive notation, in which a song is transcribed precisely to convey to a reader the characteristics and the details thoroughly as sung during the performance event, including accidental key shifts, slides, rests for breath, and b) prescriptive notation, in which song is notated in a simplified form so that a trained musician can read and play it (Nettl, 1964, p. 61). In this study, descriptive notation was done to transcribe the original characteristics of the recorded songs. Simplified prescriptive forms of the songs were then developed for educational purposes, such as teaching musical concepts in the classroom, but care was taken to retain distinctly Rungus characteristics such as melodic intervals, rhythmic patterns, and ornamentation. Recurring extractable melodic/rhythmic patterns were identified so that teachers can utilise songs for teaching specific rhythms and melodies.

The song selection from the field recordings developed for this study was based on: a) a suitable singing range for children, b) musical characteristics, c) suitable context, and d) authenticity (purely sung by older people who remembered the song(s), that is, not newly composed songs). Some of the songs collected during the field trips were rejected for this study because they were deemed unsuitable to be used as children's songs, such as long and complicated ritual songs, or songs with wide vocal range, heavy vibrato, and unfamiliar tonalities.

In adapting the songs for classroom use, the musical characteristics of the original songs have been maintained as far as possible to ensure authenticity of the Rungus songs in line with the original philosophy of the Kodály approach. The use of hand actions, hand puppets and clapping in some of the songs was added as an aid for classroom teaching by illustrating the meanings of some of the song texts.

Teaching the Songs

After the recorded Rungus children's songs had been compiled, transcribed and analysed, a pilot study was conducted to introduce some of the selected songs to primary school children and music teachers in Kota Kinabalu. The feedback from the teachers indicated that the collected materials in this study will be an important resource, and valuable multicultural teaching materials for music teachers to teach in the classroom.

Rungus Longoi

In the Rungus language *longoi* means “singing” or “song”, and *mindolongoi* is “to sing”. This is a broad category of secular songs such as work songs, drinking songs, love songs, wedding songs, children's songs, lullabies, and contemporary Rungus pop songs and sacred melodies for some ritual chants and Christian songs. From 1959 to 2010, George and Laura Appell recorded and documented the main genres of Rungus oral literature and vocal music (Appell, 2010). Appell's catalogue of recordings and transcriptions of Rungus oral literature included singing and music (Appell 2011). His catalogue includes *longoi do Tumoron* (singing at Tumoron) 12 songs, *dolow do rinait do Rungus* (tunes by which ritual chants are performed) 25 songs, *dolow sid sundatang* (tunes played on the long-necked double-stringed lute or *sundatang*) 27 songs, *mongindolongoi* (singing) 21 songs, and *miagung* (drum and gong ensemble music). However, only one *longoi tanganak* was catalogued under *mongindolongoi* in his collection.

The following sections discuss the selected six examples of *longoi tanganak* (children's songs) and *longoi pogondoi* (lullabies). Suggested activities to accompany each song when sung in the classroom are also provided.

Longoi Tanganak (Children's songs)

Longoi Pongizap (Counting Songs)

Blacking (1967) stated that counting songs are amongst the first songs in a child's musical repertoire, as they are easy to remember. The action of counting with fingers usually accompanies such songs (p. 52). For the Rungus, the children's counting songs are generally known as *longoi pongizap*. In the past, Rungus parents taught *longoi pongizap* to their little children to develop their counting abilities from numbers one to ten—*iso, duvo, tolu, apat, limo, onom, turu, valu, sizam, hopod*— and to enrich their vocabulary (P. Porodong, personal communication, October 2, 2021).

According to Madam Inowoling binti Montuku from Kampung Tinangol, Kudat (Figure 3), the singer of the song in Figure 4, this counting song is a particular kind of *longoi pongizap* known as *pongizap dot rogon* meaning counting *rogon* (devils) or *kiraan hantu* in Malay. According to P. Porodong (personal communication, October 2, 2021), the words for the numbers in this example traditionally functioned as secret number codes that were sometimes used by Rungus adults when discussing quantities or negotiation of prices in front of non-Rungus listeners. The code words are the names for types of *rogon*. These words tend to rhyme with or contain the sounds of number names, and would be unintelligible to non-Rungus speakers. Prior to the coming of Christianity among the Rungus in the early 1950s, children were not permitted to play *pongizap dot rogon*, although they often played *longoi pongizap* using the usual names for Rungus numbers. When most of the Rungus became Christians and the fear of *rogon* diminished, children also used these *rogon* terms as number codes to play *pongizap dot rogon*.

Madam Inowoling explained that in the past, the Rungus children sang this song as a game, without stopping for a breath while they counted from one to ten. To win in the game, the child would sing as fast as they could, which is why these songs have variations in speed. This kind of counting game song was popular and sung by the children as their entertainment in the yard of the longhouse.

The *longoi pongizap* transcribed in Figure 4, which is a *pongizap dot rogon*, was articulated as a rhythmic recitation by Madam Inowoling, who learned the song as a child. The translation of the song text from Rungus to English and the musical characteristics is shown in the following sections:

Rungus Text:
(Secret code terms for numbers)

*Korondiso,
 Koronduo,
 Kotolunggai,
 Parapat,
 Timbou,
 Badjil,
 Ponipu,
 Buntarang,
 Sarapung nga,
 Pungguk.*

English Translation:

One,
 Two,
 Three,
 Four,
 Five,
 Six,
 Seven,
 Eight,
 Nine and,
 Ten.



Figure 3. Inowoling binti Montuku, around 64 years, from Kampung Tinangol, Kudat.

$\text{♩} = 75$

2/4

Ko - ron - di - so, ko - ron - du - o, Ko - to - lung - gai, Pa - ra - pat,

3

Tim - bou, Bad - jil, Po - ni - pu, Bun - ta - rang, Sa - ra - pung nga, Pung - guk.

(duration= 9 seconds)

Figure 4. Longoi pongizap, a counting song by Inowoling from Tinangol Village, Kudat District

Musical Features:

Tone set: None
 Scale/ mode: None
 Extractable melodic patterns: None

Rhythmic patterns:



Meter: 2/4

Extractable rhythmic patterns: None

Suggested activities:

The teacher can introduce children to counting numbers from one to ten in the daily Rungus language, such as *iso* (one), *duvo* (two), *tolu* (three), *apat* (four), *limo* (five), *onom* (six), *туру* (seven), *valu* (eight), *sizam* (nine) and *hopod* (ten). Next, the teacher can introduce the song *Longoi Pongizap* to the children, explaining that there is another poetic way to count the numbers from one to ten among the Rungus from Kudat using code words for numbers. This song also can also be used to practice the  syncopated rhythm (measure 3 and measure 5).

***Naru Tinduk di Asat* (Sasat's Beak is Very Long)**

Naru Tinduk di Asat is sung in a call-and-response style between two people, Madam Jelny binti Borukot and Jomihot bin Sasam from Kampung Tinangol, Kudat, each taking alternate lines (Figure. 5). This song presents a narrated conversation between a *sasat* or hummingbird with a long beak, and a small grey *kokou* bird. The *sasat* bird teases the *kokou*, saying its nest is loose, and the two birds begin arguing. Finally, the *sasat* bird loses the argument and cries. This interesting song tells a story, and the lyrics refer to playful and teasing between the two birds.

Rungus Text:

S: *Ranggang rumun di okou,*
 K: *Aranggang nga simbanan,*
 S: *Simbanan nga apagon,*
 K: *Apagon nga ombo no,*
 K: *Naru tinduk di asat,*
 S: *Anaru nga pampadan,*
 K: *Pampadan nga oruol,*
 S: *Oruol nga osinan,*
 K: *Osinan nga opodi,*
 S: *Opodi nga vugan,*
 K: *Vugan nga osogit,*
 S: *Osogit nga sumalau,*
 K: *Sumalau nga olisun,*
 S: ... (mogihad)

English Translation:

S: Kokou's nest is very loose,
 K: Although it is loose but it can be altered,
 S: Actually, it is hard to alter,
 K: It's okay even it is hard,
 K: Sasat's beak is very long,
 S: If too long, just cut it away,
 K: Cutting it hurts,
 S: If it hurts, put some salt on it,
 K: Putting salt is painful also,
 S: If it's painful, wash it,
 K: It is cold when washed,
 S: If it's cold, warm yourself by the fire,
 K: If warming beside the fire, the smoke hurts the eyes,
 S: (crying)

17 Burung kokou: Burung sasat:
O - si - nan nga o - po - di, O - po - di nga vu - gan,

21 Burung kokou: Burung sasat:
Vu - gan nga o - so - git, O - so - git nga su - ma - lau,

25 Burung kokou: Burung sasat:
Su - ma - lau nga o - li - sun. (mogihad)

(duration= 51 seconds)

Figure 6. *Naru Tinduk di Asat* by Jelny binti Borukot and Jomihot bin Sasam from Kampung Tinangol, Kudat

Musical features:

Tone set: d r m s

Scale/ mode: Tetratonic

Extractable melodic patterns:

d d d d s m
m m m d m r d
s m m d m r d

Rhythmic patterns:

Meter: 2/4

Extractable rhythmic patterns:

Suggested activities:

The teacher can sing the whole song with finger puppets representing the *sasat* bird and the *kokou* bird. The teacher can then divide the class into two groups--one group pretending to be the *sasat* bird, and the other group pretending to be the *kokou* bird. The teacher should teach the song phrase by phrase and use the finger puppets to cue the children to the phrases sung by each bird.

Next, the teacher can ask children to echo clap the rhythmic pattern: *sasat, kokou* (titi titi in Kodály rhythm syllables), “*sasat’s* beak” (titi ta in Kodály rhythm syllables), “very long” (titi ta in Kodály rhythm syllables). Then, the teacher can sing the first measure, while the children practice the rhythm with Kodály rhythm syllables (ti-ti ta) by clapping the rhythmic patterns of the song. For example, the teacher could sing “*Ranggang rumun diokou*” (titi titi ta ta).

The Rungus do not normally give general names for particular rhythms in their songs, although they do have rhythmic names for the parts played by gongs in their *ongkob tuntungan* ensemble. Nevertheless, the Kodály rhythm syllables can be used and understood by children of all ethnic groups, including Rungus children.

Ongkul Paara (The monkey is bouncing around)

This song, sung by Mr. Azlan aka Raymond Majumah and Mr. Ranjamal Montuduk (Figure 7) from Kampung Matunggong, Kudat describes a monkey bouncing around happily when seeing a maize plant with cobs of corn, (symbolising a child singing for joy). Suddenly, its eye is stung by a bee and thereafter the poor little monkey cannot see the maize anymore. This is an interesting song to tell story about a monkey stung by a bee (see Figure 8). In the past, Rungus children sang this song with actions for entertainment.

Rungus Text:

*Ongkul-ongkul paara,
Kimot indai dalai.
Anobo imot,
Nosingot timbalabou.
Anobo imot,
It indai do dalai.*

English Translation:

The monkey is bouncing,
After seeing a maize tree.
It couldn't see,
after stung by a bee.
It couldn't see,
the maize plant.

(duration= 14 seconds)



Figure 7. Azlan @ Raymond Majumah (left, around 53 years) and Ranjamal Montuduk (right, around 64 years) from Kampung Matunggong, Kudat

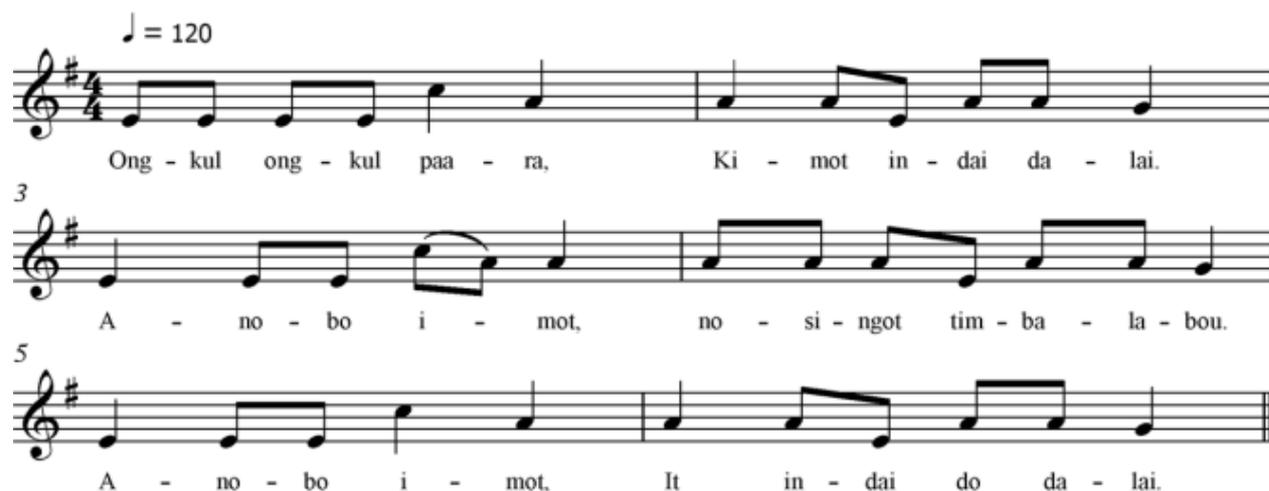


Figure 8. *Ongkul paara* by Azlan @ Raymond Majumah and Ranjamal Montuduk from Kampung Matunggong, Kudat

Musical features:

Tone set: m sl d'

Scale/ mode: Tetratonic

Extractable melodic patterns:



Rhythmic patterns: ♪♪ . ♪

Meter: 4/4

Extractable rhythmic patterns:



Suggested activities:

The teacher introduces the children to the song that is related to nature around them, such as animals, trees and insects. The teacher may sing the whole song with movements. Singing with movement enables children to remember the words easily and for a longer period. The teacher can teach the song with the suggested movements according to the text as follows:

Line	Movement
Line 1	Gentle bouncing indicating that the <i>paara</i> (monkey) is happy.
Line 2	Both hands near the eyes indicating finding <i>dalai</i> (maize)
Line 3	Hands close eyes
Line 4	One hand covers one eye indicating being stung by a bee
Line 5/6	Hands close eyes

The teacher can ask the children to create motions reflecting the words. For example, *paara* (monkey), *imot* (to find), *dalai* (maize).

Longoi Pogondoi (Lullabies)

Iyang- Iyang

The main function of a lullaby or *longoi pogondoi* is to lull a baby or toddler to sleep through soothing sounds and repeated melodic and rhythmic patterns. This song called *Iyang-Iyang* is sung by Madam Tinongkihik binti Sogintap from Kampung Ungkop in Pitas District (Figure 9). *Iyang* is onomatopoeic for the sound produced by little children who are wearing ankle bells and kicking their feet. In Rungus, the word *sonit* means tortoise. Hence, in this song *di onit* which rhymes with *sonit* refers to a cute baby. This lullaby is about the sound of an anklet that is thrown far away towards a fig tree in a fruit grove near the village, meaning that its sound becomes quieter as the baby goes to sleep. For safety reasons, Rungus parents in the past used to track the whereabouts of their toddlers by listening for the sounds produced by

the anklet rings worn by the children. Many parents still decorate the feet of their little children with anklets.

Rungus Text:

*Iyang- iyang,
Bongkol di onit,
Nitaam ku sid tuntu do gonunuk.*

English Translation:

Iyang- iyang,
Anklet of the tortoise (baby),
I throw it towards the shoot of a fig tree.



Figure 9. Madam Tinongkihik binti Sogintap (right, around 63 years), from Kampung Ungkop, Pitas District.

$\text{♩} = 100$

I - yang, I - yang, Bong - kol di o - nit,

Ni - ta - am ku sid tun - tu do go nu - nuk.

(duration= 13 seconds)

Figure 10. *Iyang-Iyang* by Tinongkihik binti Sogintap from Ungkop Village, Pitas District

9
Som - pu - nod ku - ku - yu - tan,

11
Kio - long bam - ba - ya - ngan,

13
Pan - dai min - si - ling - si - ling,

15
Ton - du do ko lum - pi - sau,

17
Tu - ru - nan - tu - ru - nan.

(duration= 42 seconds)

Figure 11. *Tung Tung* by Tinongkihik binti Sogintap from Kampung Ungkop, Pitas District

Musical features:

Tone set: **d¹rm sl d²**

Scale/ mode: Pentatonic

Extractable melodic patterns:

s s d' d' d' s m
 m s m r r m s m r
 l d' l s m r m s m r

Rhythmic patterns:

Meter: 4/4

Extractable rhythmic patterns:

Suggested activities:

The teacher can teach the song with movements according to the lines of text as follows:

Line	Movement
Line 1	Pretend to be listening (with hands near the ears)
Line 2	Squatting position (like frog squat)
Line 3	Index finger moving like a worm crawling
Line 4	Index finger under the hand (palm face up), like a cocoon under a leaf
Line 5	Both hands stretch up as in a tree pose
Line 6	Both hands flap at the sides and bodies move up and down imitating a bird flying.
Line 7	Swaying and dancing
Line 8	Hands on cheeks
Line 9	Open arms

Mondiga

In this lullaby by Madam Tinongkihik, the word *mondiga* is a nickname for a lady. The words *туру bandu* mean seven large metal containers. A *bandu* is a container used to measure padi grain by the Rungus. One *bandu* is equivalent to five *gantang* or five bushels, roughly 14 milk-tins of rice (Sokuroh, 2013). This song is about a mother who asked her child to wake up siblings and other family members in the morning, to go to work in the family’s rice swidden. This song illustrates the traditional Rungus rural lifestyle. Today, the Rungus continue to practice planting their traditional hill padi, and all family members are involved. Women have important roles in Rungus society, and the mother in a family keeps special rice grains that will be the first to be planted in a rice field.

Rungus Text:

*Mondiga, Mondiga,
Monsisi ka di ondig,
Ka di ondig tarading,
Kasok turu bandu,
Gopu-gopu di ondong.*

English Translation:

*Mondiga, Mondiga,
Wake up, said Mama,
Go to work, said Mama,
Planting hill rice until seven cans,
Small farm of my child.*

♩ = 100
Tempo rubato

Mon - di - ga, Mon - di - ga,
Mon - - si - - si ka dion -
dig, ka dion - - dig ta - ra - ding,
Ka - sok tu - ru ban - du,
Go - pu - go - pu di on - dong.

(duration = 12 seconds)

Figure 12. *Mondiga* by Tinongkihik binti Sogintap from Ungkop Village, Pitas District

Musical features:

Tone set: s, dr s d'
Scale/ mode: Tritonic
Extractable melodic patterns: None

Rhythmic patterns:
Meter: 2/4 and 3/4

Suggested activities:

The teacher can teach the song with movements according to the lines of text as follows:

Line	Movement
Line 1	Pretend to call someone
Line 2	Hitting a container (metal)
Line 3	Thumbs up back
Line 4	Bend-down body and pretending to plant hill padi
Line 5	Folding arms, in a natural and comfortable way of a self-hug

Teachers may present the music as it is sung by Rungus singers (for example, orally), and share ideas with children about Rungus culture and lifestyle.

Conclusion

In a nation of many peoples and languages, such as Malaysia, multicultural education can provide children with knowledge of the different cultures across the country. It can enhance respect for traditions and heritage both within and between ethnic groups, and promote understanding, tolerance, and respect for peoples of diverse backgrounds. Roughly two thirds of the land area of Malaysia lies on Borneo Island. Sabah and Sarawak, the east Malaysian states, are blessed with many peoples of rich cultures and music. Yet surprisingly, very little indigenous Borneo music has been utilised in developing the *Kurikulum Standard Sekolah Rendah* (KSSR) music syllabus for primary school children. In fact, the syllabus is seriously lacking in indigenous music from Sabah.

This study was conducted to address this growing need for multicultural materials in primary school music classrooms of Malaysia. Using the Kodály approach that emphasises children's enjoyment of learning music through the use of authentic children's musical literature, authentic music of the child's culture and authentic folk music of other cultures, Rungus song genres were investigated with a view to developing local music for the Malaysian primary school music curriculum.

The Rungus are one of the main indigenous Dusunic groups in northern Sabah. They have a rich culture of living musical traditions. Rungus children's songs or *longoi tanganak* encompass many genres of traditional singing. It was found that the Rungus *longoi tanganak* and lullabies *longoi pogondoi* are highly suitable for adaptation to teaching music in the Malaysian primary school classroom. They are easy to sing and have relatively simple melodies and rhythms.

The eighty-seven children's songs and lullabies recorded in this study were chosen by the Rungus singers themselves and classified according to Rungus categories. In terms of performance style, some were recited in a form of heightened speech, especially the counting songs. Of the others that were sung clearly, the *do-re-mi-so* and *do-mi-so* tone sets appeared the most common. Most of the songs were in simple duple or quadruple metres, and the most common rhythmic motifs were based on the  and  patterns. The most common structural forms were the *a b*, *a b c* and *a* forms. Considering these characteristics and the traditional function of the songs for entertaining children, teaching them to sing and count or, in the case of lullabies, for calming little children, and also that the songs were selected by the Rungus singers themselves, it was decided to maintain the distinct characteristics of the songs rather than adjusting them to the standardised Kodály sequence as has been done for other songs by other music educationalists (Chong, 2012; Lim, 2019). This preservation of the unique characteristics of these Rungus children's songs, together with their texts, for teaching music in Malaysian primary schools is also in accordance with the philosophy of Multicultural Music Education.

Teachers can adapt the traditional songs for singing with movement to convey the meanings of song texts. This will not only develop children's physical coordination and musical abilities but will also teach children about Rungus traditional life. Through learning indigenous songs, children from all ethnic groups, including Rungus children, will come to appreciate our indigenous cultures as well as their artistic expressions in the cultural context. Teachers can use additional ideas to create their own activities for teaching the Rungus *longoi*, so that the young learners will enjoy singing them.

This study on Rungus *longoi tanganak* is but the beginning. It is hoped that many more Malaysian folk songs from other local cultures will be developed and used for teaching music in schools. Indigenous instrumental music can also be utilised. The Malaysian primary school music curriculum will

then be built on the most musically valuable and attractive materials that are authentic children's musical literature, authentic music of Sabahan children, and authentic folk music for all Malaysian children in line with the Kodály philosophy, for developing young minds to face the future.

Glossary

anaru- long
apagon- difficult
bobolizan- priestess of the traditional Rungus religion
bongkol- anklet
gopu- a second padi crop planted in a swidden in the same year
gopu-gopu- a small "play farm" for a child, that does not require a ritual to open the land
longoi- singing, song
longoi pogondoi- lullaby
longoi pongizap- counting song
longoi tanganak- children's song
koritikon- Rungus small brass hanging gong with a flat front surface around its boss
kolumpisau- swallow
mongigol- generic term for dance in Rungus
naru- long
nga- but
nunuk- fig tree
ongkul- bouncing
osogit- cool
oruol- pain or sick
paara- monkey
podtung- frog
rogon- demon
rumon- nest (of birds, rats)
sid- at
sonit- tortoise
tavag- large gong (Rungus)
tinduk- beak (of birds)
tontog- Rungus single-headed drum
turu- seven

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