

# The Restoration of Iban ‘*IUR*’ Motive into Iban Pop Song

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**Abstract:-** The Iban music industry has been growing since the year 1950 to 2015. Iban pop song has been led by numerous Iban artists such as Embat Lala, Nai Dinamik, Micheal Jemat, Stevenson and many more. The evolution of Iban pop song has been increasing from the year 2000, as there had been events held every year to highlight and to give acknowledgement to the Iban artists and music producers such as the *Anugerah Carta Sapa Juara (ACSJ)* and *Anugerah Muzik Dayak (DAMA)*. The objective of this paper is to analyse a type of ornamentation, “*iur*” that found in Iban pop song from the late 60’s until now. “*iur*” found in Iban poems forms the main material where the researcher applies its original motive ornamentation into the composition. Data collect was based on qualitative and quantitative methods. The population of Iban pop songs from the late 60’s until now is being determined by conducting a purposive non-random sampling. In the process of analysing 35 Iban poems, there are 4 different kinds of “*iur*” motive found. After the analysing process is completed, this four “*iur*” is used by the researcher in applying it to the new composition. The compositions that the researcher applied “*iur*” motive are: “*Madah Ke Aku*”(iur 1 and 2), “*Nganti*”(iur 1, 2 and 4), “*Cherita Tua*”(iur 1,3 and 4), “*Anak Dara Tuai*”(iur 1,2, and 3) and “*Twist Enggau Ambai*” (iur 1 and 2).

**Keyword:-** Identity, Ornamentation, Iban Poem, Motive *IUR*, Iban Pop Song.

## I. INTRODUCTION

Iban Pop Song began in the early 60’s in Sibul, Sarawak (Postil, 2008). According to Jimbun Anak Tawai (Informant: 2016), the Iban community was the majority of Dayak’s population in Sarawak and thus, this become the reason why Iban music industries produces more albums compared to other Dayak’s communities in Sarawak. Thus, the Iban artists consist of the singer, composer and producer were given appreciation through various types of awards such as the *Anugerah Carta Sapa Juara (ACSJ)* which was organized by the local radio station of *Wai FM*. Isa Lee (Informant: 2017), mentions that all the Iban songs that won the charts in the radio station qualified them to be one of the nominees for the Dayak Music Award (DAMA).

However, nowadays the Iban pop song are gradually changing and the compositions and singing style are almost quite similar to the western style making it hard to identify the original Iban singing style (Lee, 2012). According to

Nini (2010), the melodic strains of a Iban song is very important because it defines the difference of Iban community melodic strains to other communities.

The original Iban song ornamentation is found in Iban poem. Each and every single poem has its own melody structures and strains depending on the theme of the poem. According to Nyong Anak Aji (Informant, 2016), the Iban melody strains is called “*iur*” in the Iban language. “*iur*” is referring to the melodic strains of the Iban poem. This “*iur*” means ornamentation in western music theory. Ornamentation is a musical notation that functions as tone accessories in a music piece (Mudjilah, 2010:86).

## II. BACKGROUND

The objective of this study is conducted to re-apply the motive “*iur*” into new Iban pop songs in order to preserve it. The idea for this research came about after watching the *Anugerah Carta Sapa Juara (ACSJ)* 2015 at Betong, Sarawak. Researcher found that the song listed on the final stage sung by the singers that night were just mere Iban songs in a language of Iban but it doesn’t reflects the true identity of the Iban song. From this experience, the researcher met Iban poets to ask for the true meaning of Iban singing song style. The researcher met with Mrs Nyong Anak Aji and Burai Anak Sebau on May 10<sup>th</sup>, 2016 in Kapit, Sarawak. The result of that meeting with the Iban poets turns out good as the researcher found the meaning of “*iur*”.

## III. LITERATURE REVIEW

According to Lee (2012), Iban pop song in the 60’s until the 90’s is being referred to as Iban Classical song, he added that Iban classical song is a song that has been recorded a long time ago and is being preserved till this day so that the younger generation of the Iban community nowadays could still heard the music.

Other than that, he said that the Iban community has uplift Iban music to another matured level and has defined its own history. Lee also added that the Iban music industry melody, arrangements, and its lyrics are advancing especially from the quality aspect. In addition, the Iban song nowadays is able to compete with either Malay or English song. However, the problem is that listener that listens to the song. They aren’t being able to tell whether it’s Iban, Malay or English song as the Iban motive has no longer being adapt to nowadays Iban song. This matter is near to

the researcher problem statement where Iban nowadays pop song has less of its identity.

According to Lee (2012), the Iban community has its own identity in terms of melody and its different from Chinese song, Malay, or from other ethnic groups. He is hoping that the Iban song can preserved its originality and its identity. That way, people will not comparing Iban music with other ethnic group music. He also added that he never restricted any Iban singer to copy others ethnic group music, but they must remember to always preserve the identity of their community which is Iban.

As what Lee has mentioned above, it is clearly stated that his wished the identity on the Iban song can be preserved and retained in any Iban song nowadays especially the Iban pop song. His statement is very much related to the research which is to identify the *iur* contains in Iban poems and later all the *iur* will be applied to researcher new composition of Iban pop song.

**IV. METHODOLOGY**

The method used in conducting this research is qualitative. Qualitative data is gathered from interview to determine the compatibility and effectiveness of the “*iur*” motive after it is applied in the compositions.

In this research, the researcher interviewed a few Iban composers and Iban poets. Interviews allow the researcher


to gain first-hand primary data. The sampling in this research is purposive sampling. The researcher also set the criteria of choosing composers and Iban poets that is part of the researcher panel. The criteria listed are those who are active in the Iban music industries, composers and poets who are experienced, have various excellent achievement.

To ensure the validity of research going on a right path, the researcher has conducted interview with three composers and two Iban poets. They have been chosen to provide feedback on the newly composed Iban pop songs.

In 2015, before the start of this research, the researcher was observing Iban song award ceremony, *Anugerah Carta Sapa Juara (ACSJ)* in Betong. After the ACSJ event, researcher found that Iban pop songs since 2015 is far from the original Iban songs and are now written or composed and performed more to western style. Because of this, the researcher decided to conduct an analysis of the Iban pop songs from 2000 until 2015 to determine the exact Iban pop songs that still uses the “*iur*” motive

**V. RESULTS AND FINDING**

Researchers have analysed and identified the motive “*iur*” of the melodic part sung by the Iban poets. There are four types of our motive has been identified by the researcher in the four types of Iban poems. Thus, here is an example findings data of the motive *iur*” on Iban poems;

No.	Types of <i>iur</i> in Iban poems	Total
1.	 <p>“<i>iur</i>” Motive 1</p>	25/35 71%
2.	 <p>“<i>iur</i>” Motive 2</p>	27/35 77%
3.	 <p>“<i>iur</i>” Motive 3</p>	24/35 69%

4.	 <p>“iur” Motive 4</p>	10/35 29%
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Table 1:- Overall Total Of 4 “iur” Motive in percentage

In the table of analysis motive “iur” conducted by the researcher, it can be seen that the highest percentage of 77% is motive “iur” 2 sung in Iban poems. The second highest motive “iur” that usually sung in Iban poem is the motive “iur” 1 with 71% and follow by 69% is motive “iur” 3. While the motive “iur” 3 only shown 29%. These four motive “iur” will be used in the creation of 5 new songs for the Iban pop songs of researcher.

The researcher has collected samples of Iban pop songs from years 1960 to 2015. The selection of these samples was conducted by purposive sampling, the


researchers made a whole analysis of samples of Iban pop songs obtained by researchers from Radio Television Malaysia station (RTM) Kuching, Sarawak.

For Iban pop song samples from 2010 to 2015, the researchers selected Iban pop songs listed in the 10 best Iban charts in the *Anugerah Muzik Dayak* (AMD) and the *Anugerah Carta Sapa Juara* (ACSJ). Researchers have done an analysis to identify whether Iban pop songs from 1960 to 2015 still have a motive or not. Here is one of the examples of Iban pop songs that have the motive feature:

**MIMPI AKU – EDDIE JEMAT (VERSE 1)**

♩ = 130

VOICE



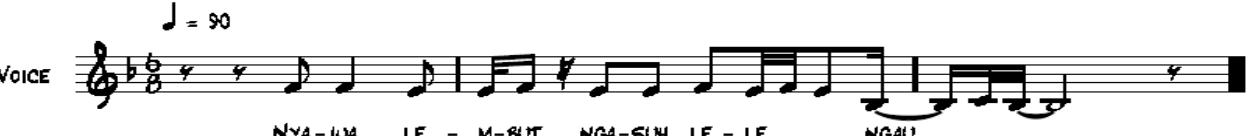
SA - PA NA - MA IN - DUK TI BA - JIK NYA\_\_\_\_\_

Fig 1:- *Mimpi Aku* by Eddie Jemat

**EASTER BAYANG – SERA NYAWA (CHORUS)**

♩ = 90

VOICE



NYA - WA LE - M - BUT NGA - SUH LE - LE NGAU\_\_\_\_\_

Fig 2:- *Sera Nyawa* by Easter Bayang

However, there are also examples of Iban pop songs that do not reflect the “iur” motive especially in years of 2010 until 2015 (Figure 3). This has led to the melodic structure of the Iban pop songs at present with western songs.

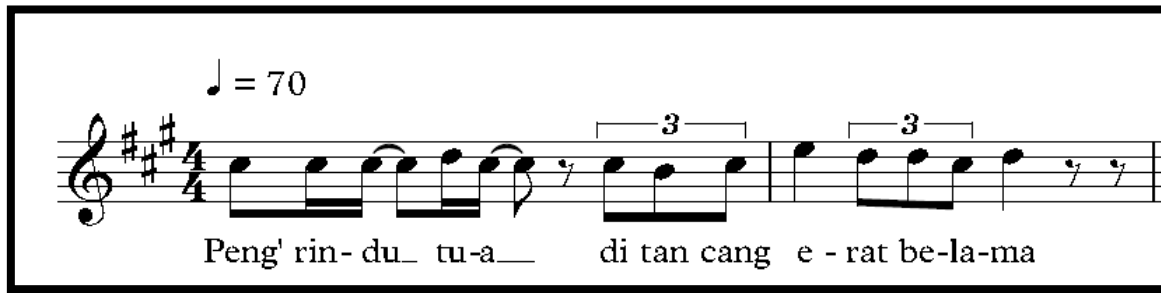


Fig 3:- *Pengerindu Tua* by Melissa Francis

In this analysis process, the researcher have included all the Iban pop songs based on the year to identify all those samples whether it consist of “*iur*” motive or not. All of these song samples were carefully analysed and included in the schedule according to the year.

In this research work, researchers have created five new Iban pop songs by applied the “*iur*” motive in different

type of genre (Table 2). The songs created by the researchers are themed based on the everyday life of the Iban community and the love life of young generations. The five songs were: *Cherita Tua* (About Us), *Nganti* (Waiting), *Madah Ke Aku* (Tell Me), *Anak Dara Tuai* (The Old Virgin Lady) and *Twist Enggau Ambai* (Twist with Lover).

Bil.	Song Title	Genre	Type Of Motive “ <i>iur</i> ”
1.	<i>Madah Ke Aku</i>	<i>Slow Rock</i>	<i>Iur</i> 1,2 and 3
2.	<i>Nganti</i>	Ballad	<i>Iur</i> 1, 2, 3 and 4
3.	<i>Cherita Tua</i>	Rock Ballad	<i>Iur</i> 1, 2, and 3
4.	<i>Anak Dara Tuai</i>	<i>Dangdut</i>	<i>Iur</i> 1 and 3
5.	<i>Twist Enggau Ambai</i>	<i>Twist</i>	<i>Iur</i> 1 and 3

Table 2:- Types of “*iur*” motive applies in the newly composed song of the researcher

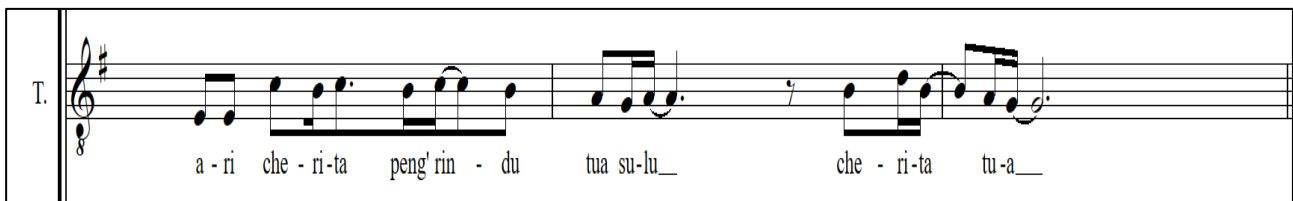


Fig 4:- The Use of “*Iur*” Motive 1

Figure 4 shows an example of “*iur*” motive 1 has been use in section B of *Cherita Tua* song. The researcher also

has combined the “*iur*” motive 1 in the main melody structure chorus in this song.

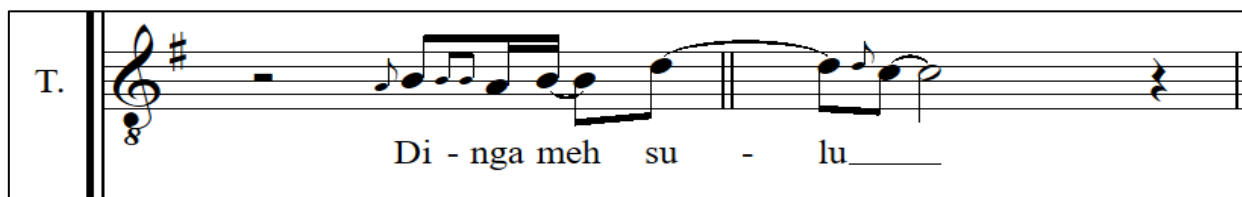


Fig 5:- The Use of “*Iur*” Motive 2

Figure 5 shows an example of “*iur*” motive 2 applied by the researcher on the melody in verse 1 or part A. Most of the “*iur*” motive 2 only can be used in verse section.

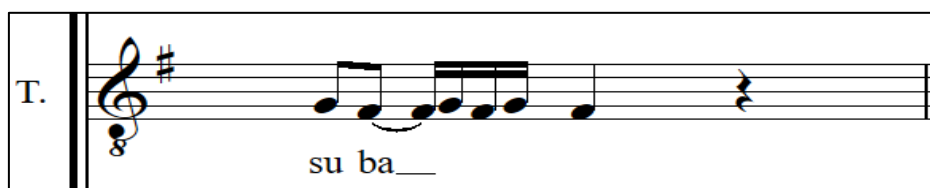


Fig 6:- The Use of “*Iur*” Motive 3

Figure 6 shows the use of “*iur*” motive 3 by the researcher on pre-chorus part. For an example, the use of

“*iur*” motive 3 can found in *Cherita Tua* song (Figure 6).

The image shows a musical staff for a solo part. The key signature has three sharps (F#, C#, G#) and the time signature is 8/8. The melody consists of quarter and eighth notes. The lyrics 'Ta-ja a - ku ngan - ti' are written below the staff, with horizontal lines under 'a - ku' and 'ngan - ti' indicating a longer note value.

Fig 7:- The Use of “*iur*” Motive 4

Figure 7 above have shown the use of “*iur*” motive 4 by the researcher in the chorus part of Nganti song. The researcher has used a lot of this motive as an accessory in the melody of the chorus section.

## VI. DISCUSSION AND CONCLUSION

The researcher has interviewed three panel consist of Mr. Isa Lee, Mr Edmund Nanggoi and Mr. Cami Tan. According to Mr. Isa Lee, he said that the entire arrangement of the researcher song was good and could be an example to Iban composers in Iban music industry. The application of “*iur*” motive that applied by the researcher is very effective even concise and easy to be sung by other listeners. He also suggested that the Iban songs created by researchers must be played at Iban radio stations so that the songwriters are known and indirectly open the minds of young composers to create more Iban pop songs with “*iur*” motive.

On the other hand, Mr Edmund agrees with the comment expressed by Mr. Isa Lee, because the researcher song is unique, and it is the first step on maintaining the motive “*iur*” so that it is not forgotten by the young generation. The arrangement of this composition is also very interesting because it is being accompanied by orchestra and choir, and indirectly it has increased the quality of Iban pop productivity with the idea that the researcher has done.

This statement was also supported by Mr Cami Tan, he was very interested in the method of the composition of the composer by taking the motive “*iur*” in the song. In addition, he also said that many of the young producers are unaware of “*iur*” motive as many of the composers produce more compositions that is based on western music. But what the researchers have done is extraordinary because it has never been done by anyone. He added that the composition produced by the researcher already has the “*iur*” motive and the song has reflected the identity of the Iban song.

As a conclusion, the piece that had been produced by researcher is being accepted by the *Dayak* music Industry and this piece will be one of the example to other *Iban* music producers on how to imply the “*iur*” motive inside the *Iban* pop song nowadays so that the original singing style of *Iban* can still be preserved for generations to come.

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