

ดนตรีกลุ่มชาติพันธุ์ ในชาวราก ประเทศไทยเชีย
Music of ethnic groups in Sarawak, Malaysia

จีรพรพjie ศรีเพชรเจริญ¹
Jeerapronpajee Sripetcharoun⁵
รศ.ดร.สุพรรนี เหลืองบุญชู²
Supunnee Leuaboonsho²

บทคัดย่อ

การวิจัยเรื่อง “ดนตรีกลุ่มชาติพันธุ์ในรัฐชาравัก ประเทศไทยเชีย” ผู้วิจัยได้ทำการศึกษาข้อมูลในลักษณะเป็นการวิจัยเชิงคุณภาพ มีความมุ่งหมายของการวิจัยอยู่ 2 ประการคือ 1) ศึกษาดนตรีกลุ่มชาติพันธุ์ในรัฐชาравัก ประเทศไทยเชีย 2) ศึกษาการสืบ传 ทอดและพัฒนาการดนตรีของกลุ่มชาติพันธุ์ในรัฐชาравัก ประเทศไทยเชีย

ผลของการวิจัยพบว่า ดนตรีกลุ่มชาติพันธุ์ในรัฐชาравัก ประเทศไทยเชีย เครื่องดนตรีกลุ่มชาติพันธุ์ในรัฐชาравัก ประเทศไทยเชีย กลุ่มชาติพันธุ์ในชาวราก ทั้ง 3 กลุ่มชาติพันธุ์ ได้แก่ อิบัน บิดาหยู ออรังอูลู มีลักษณะดนตรีที่เกี่ยวข้องกัน แบ่งได้ตามหลักมานุษยศิริยางค์วิทยาเป็น 4 ตระกูล ได้แก่ ประเภทเครื่องกระหบ (Idiophon) ชั้ง (Agung) และดาวก (Tawak) ประเภทเครื่องหนัง (Membraophone) ได้แก่ กลองกีต้าบอง (Ketebung) ซึ่งเป็นกลองที่มีหลายขนาด ประเภทเครื่องสาย (Chordophone) ได้แก่ ชาเป (Sape) เป็นเครื่องสายที่มีรูปร่างคล้ายกีตาร์ในดนตรีตะวันตก แต่มีขนาดรูปร่างของกล่องเสียงและ (Chordophone) ได้แก่ ชาเป ลำตัวยาว กว่า และประเภทเครื่องลม (Aerophone) ได้แก่ บิลชิ (Branchi), โคโรโต (Kroto) และ นชิyo (Nchiyo) ของ Bidayuh มีสามประเภทที่มาจากไม้ไผ่เป็นเครื่องดนตรีของกลุ่มชาติพันธุ์ ในรัฐชาравัก ประเทศไทยเชีย นอกจากนี้ดนตรีที่ประกอบการแสดงยังได้กล่าวถึง

¹ นิติศิริณญาอก (ปร.ค.) ศูนย์วิชาการศิลป์ วิทยาลัยศิริยางคศิลป์ มหาวิทยาลัยมหาสารคาม

⁵ Student, Music, College of music, Mahasarakham University

² รองศาสตราจารย์ ศูนย์วิชาการศิลป์ วิทยาลัยศิริยางคศิลป์ มหาวิทยาลัยมหาสารคาม

² Associate Professor, Music, College of music, Mahasarakham University

วิถีชีวิตของกลุ่มชาติพันธุ์แต่ละกลุ่มชาติพันธุ์ในรัฐชาราวก เช่น การทำมาหากิน การล่าสัตว์ ธรรมชาติ เรื่องหนุ่มสาว เป็นต้น การแสดงประกอบดุณตรีที่ได้เดินที่นิยม เล่นในกุฏิการเก็บเกี่ยวของกลุ่มชาติพันธุ์อีบัน ได้แก่ การแสดงเชือ งากัต (Nagut) ยูลีนุ กัน (ULE NUGAN) คือการฟ้อนรำซึ่งเป็นการแสดงที่นำเสนอกีวยกับอาชีพเพาะปลูก ของชาวผ่าอโวัง อูลู โดยที่นักแสดงผู้ชายจะถือไม้ถีโอมี ดีบbling (dibbling) ซึ่งเป็น เครื่องมือใช้สำหรับในการเพาะปลูกของชาวปาได (Padi) ชนผ่าอยอีกกลุ่มนึงของ ออรัง อูลู เครื่องมือที่ใช้เป็นล่างบอกเหตุซึ่งมีบกบาทและใช้คูณในชีวิตของพากเขา ทำจากแผ่นไม้ไผ่ซึ่ง กีร์โบบูโล (kerebo Bulo) เป็นเครื่องของทางที่สมอ่อนหนึ่ง ใช้เป็นเครื่อง ดนตรี ใช้เพื่อหลักเลี้ยงการเชิญหนักกับร้ายต่าง ๆ เครื่องของน้ำสามารถสร้างเสียงเคาะ ที่เหมือนกับเงือกร้องได้ การแสดงและดนตรีประกอบของผ่าบิดายุน การเต้นรำ จะเกิดขึ้นเพื่อพิธีกรรมทางศาสนา มีความเป็นเอกลักษณ์ของจิตวิญญาณ เชื่อในจิตวิญญาณความดีและความชั่ว เชื่อว่าการเคลื่อนไหวร่างกายเป็นจังหวะและ ในขณะที่อยู่ในภังค์จะสามารถสื่อสารกับจิตวิญญาณ (Ieng) ได้

การสืบทอดและพัฒนาการดนตรีของกลุ่มชาติพันธุ์ในรัฐชาราวก ประเทศ มาเลเซียจากการที่นโยบายการบริหารจัดการดนตรีของประเทศไทยมาเลเซีย ให้ความสำคัญกับดนตรีทั่วประเทศ โดยส่งเสริมให้สร้างหมู่บ้านวัฒนธรรมขึ้นในพื้นที่ ต่าง ๆ ที่มีความเจริญทางวัฒนธรรม รัฐชาราวกเป็นอีกพื้นที่หนึ่งที่ได้รับการส่งเสริมและ สนับสนุนในการดำเนินการตามนโยบายนั้น กระทำการเปลี่ยนแปลงของสังคมภายนอก วัฒนธรรมในรัฐชาราวกเปลี่ยนแปลงไปอย่างรวดเร็วส่งผลให้เกิดการเปลี่ยนแปลง ด้านนักดนตรี คนหนุ่มสาวให้ความสนใจในการเรียนรู้ดนตรีในรัฐชาราวกและพัฒนา ดนตรีประจำกลุ่มชาติพันธุ์ของตนมากขึ้นในขณะเดียวกันความสนใจในดนตรีกลุ่มชาติ พันธุ์เป็นไปในทางการท้ามากกว่าความสนใจจากเจตคติที่แท้จริงซึ่งมีผลต่อ การเปลี่ยนแปลงพฤติกรรมในการสืบทอดและถ่ายทอดความรู้ในบางส่วน จากการที่ถ่ายทอดความรู้จากครูสู่ครูสู่ศิษย์ได้เกิดกระบวนการเรียนรู้ด้วยตนเองเริ่มเกิดขึ้น โดยศึกษาจากสื่อเทคโนโลยีที่ทันสมัยประเภทต่าง ๆ และจากการที่รัฐบาลมาเลเซีย

เข้ามาเป็นแรงผลักดันให้คนตระในรัฐชาравกตื่นตัวขึ้นเป็นปัจจัยที่สำคัญที่ทำให้เกิดการเปลี่ยนแปลงทางดินตระในรัฐชาравกประเทศาแลเชีย

คำสำคัญ : ดนตรี, ดนตรีศึกษา, มนุษย์ดิจิยองค์วิทยา

Abstract

This research is a qualitative research. Using the survey data and qualitative research by collecting information from documents and field data, the survey, observation and interview. The objectives of the research are 2 reasons 1) to study ethnic groups in Sarawak, Malaysia music 2) to study the inheritance and development of ethnic groups in Sarawak, the music Malaysia.

The research shows that the music of ethnic groups in Sarawak, Malaysia. Instrument ethnic group in Sarawak, Malaysia. Sarawak has 3 ethnic groups of music including Iban, Bidayuh, Orungeuru. The music divided according to the principle of ethnomusicology is 4 tribes including types of percussion instruments (Idiophone), Agung, Tawak, types of leather (Membraophone), including Ketebung drum which is a drum with many sizes and string instruments (Chordophone). The Sape is shaped like a guitar string in western music but the size and shape of the larynx and body length and type of wind machines (Aerophone), including Branchi, Kroto and Nchiyo of Bidayuh there are three types is made from bamboo. As an instrument of ethnic groups in Sarawak, Malaysia. Also includes music show also discusses the life of ethnic groups in Sarawak, such as making a living, hunting nature about young. The music show featured popular in the harvest season of ethnic groups Iban such as Nagut show, Ule nugan dance, which is presented about the career of tribe of auto nutrients. Uluru by actor man will hold the wood to hold the wood on the system the dibbling which is a tool used for cultivation of the throwing Padi sub tribe of another group of all nutrients. The Uluru instrument was a sign that the role and use in their life, made from bamboo sheet name Geely Bo Boulou (Kerebo Bulo) is a virtual one is used as a musical

instrument. Use to avoid confrontation with the evil. This charm can create sounds like a bird singing knocked at the mermaid. Acting and music of Bidayuh The dance will occur to a religious ritual. The uniqueness of the spirit, believe in the spirit of good and evil. They believe that the body movement rhythm and while in a trance will be able to communicate with the spirit (Leng).

Inheritance and development of ethnic groups in Sarawak, Malaysia. The importance of music across the country. By encouraging built the village culture in the various areas of cultural prosperity Sarawak is one area that is encouraged and support in policies that current social changes outside the culture in Sarawak is changing rapidly, resulting in changes of the musician. Young people interested in learning music in Sarawak, and the development of music in their ethnic groups is more at the same time, interest in music in trade more attention from the real attitude, which affects the behavior change in succession, and knowledge transfer in some parts. The knowledge from teacher to student's self-learning processes started by studying different types of modern media technology, and from the Malaysian government to force the music in Sarawak, awakened as important factors that cause a change in music in Sarawak, Malaysia.

Keywords : Music, Music Education, Ethnomusicology

Introduction

The music of Malaysia has been built up a wide variety of formats. In the Malaysian music reflects the ethnic group of Malaysia consists of Malay, Chinese, Indian, Thai and other groups. General music of Malaysia may be divided into classical music. The traditional popular music and music of contemporary art. Classical music and folk music happened in the time before the colonial period. In the form of singing, dance and music drama, such as Nobat, Inang, Dikir Barat, Ulek , Menora and music Syncretic evolving during the period after the 16 and elements from the song both in domestic and abroad. As of Arab, Persian, Indian, Chinese, Malaysia music and art music received

from western music as the core. Used in conjunction with other elements in the folk in 1950, P. Ramlee, the musician used Western Asia song and music created folk song music and dance in the traditional music of Malaysia which appeared in Terengganu Kelantan. The cultural links to people from South China Sea area which is very different from the west side of the Malaya. The martial arts of Silat in the Malay Peninsula to develop Malay since the beginning of the Common Era. Also popular in Malaysia is essentially important. While still a form of self-defense, as well as Taichi. Origin independent and this is mixed, the art of fighting, dance and music. In Melaka, Ronggeng is a distinctive folk music which will play the violin, drums, accordion and Kong. Another format is Dondang is mixed influences from China, India, Arabia, and Portugal with elements of traditional Malay music

Tribes in Sarawak

Sarawak is composed of tribes not least that 40 nation, each group has a dialect, culture, and life different. In the urban area population is Chinese, Malay and Nus. Iban and Bidayuh migrated to work in urban areas. Sarawak is different from other states with very little Indian. The important tribes such as Iban, China, Lanao, Bidayuh, Uluru, Kayan and Ge La bhi.

The tribe Iban

An ethnic resident in both in Malaysia and Indonesia, only in the state of Sarawak has population about 600,000 people. Most are Christian and belief of the tribe, spoken Konkani language. Dayak is the largest original ethnic in the state of Sarawak. But with the ethnic this is mainly Christian. The position of head of state Sarawak's is Melanau. Because the constitution of the state of Sarawak due to the ruler or governor is Muslim. Although the Iban is a Christian. But still have a ceremony, according to the beliefs of the tribe as well as some still respect.

The belief of the Iban

The Iban have faith from their ancestors. By these beliefs are logged onto the sheet called Papan Turai who save these beliefs is Raban bansa or Chief Paramount part of such beliefs as the guiding of the tribal leaders in the past, such as in the building must have inspection area to build. "Petanda" event is believed or observe the noise of animals. This of these things is what will indicate the safety built their home. Because of the Malaysian race differences, religion and culture (Yang Minkang, 2002 : 386). The researcher is interested to study and research the nation's Iban music relationship need to find ways to collect data in music of each nation. Succession and development to continue to be useful for generations, community, society, and includes musicians. Thus, the researcher is interested in research on "music of ethnic groups in Sarawak, Malaysia" by expect result to make knowledge of music group of the and how to inherit and development, which will be helpful to enhance value. The music still exists as a local culture social partner forever (Estlund, Amber L, 2008 : 62).

Materials and Methods

1. Study music of ethnic groups in Sarawak, Malaysia
2. Study inheritance and development of music of ethnic groups in Sarawak, Malaysia

Results

The scope of the research

1. The scope of the content

1.1 Study the history of music composition in the show, traditional popular music performance show and consists of ethnic groups in Sarawak, Malaysia.

1.2 Musical elements in traditional popular performance show and music for shows ethnic groups in Sarawak, Malaysia.

1.3 Guideline development and inherit the music for shows and ethnic groups in Sarawak, Malaysia.

2. The research period

April 2012 - June 2014.

3. Research methods.

In this research, using qualitative methods (Qualitative Research) by collecting information from documents collected from the field (Field Study) by means of surveys, observations, interviews, and data analysis.

4. Areas studied

In the study area is the area in Sarawak, Malaysia used to select specific areas (Purposive Sampling).

The method of the research

Research methods in qualitative research by collecting the related documents and research. The data field collected by way of surveying. How to observe without involved and participate. Informal interview method and questionnaire, and the official records and the data were analyzed in various issues.

Population and sample

1. Population

The populations were ethnic music which consists of the leader, musician and related parties including academics, executive buyer personnel office culture, provincial and district and village community leaders, the people and the audience, who lives in the community. This is a village or community where musicians live includes the population distribution in the community.

2. Samples

The researcher defines the way studying music of ethnic groups in sampling method to choose specific (Purposive Sampling) ethnic groups in Sarawak, Malaysia.

2.1 Samples in Sarawak, Malaysia

The researcher defines the way studying music of ethnic groups with how to choose a specific (Purposive Sampling) samples in collecting information about music in various fields. In order to know the history, physical changes affecting music groups, including conservation and development, this will lead to the promotion. Including elevated values of ethnic music which divided as follows.

2.1.1 Group enlightened (Key Informants) group who provides information about the ethnic music. In the state of Sarawak, Malaysia which consists of executive culture of the state or scholars. Head office supplies the music or acting. The village or community leaders. Director or teacher in the village school. The wise native who has knowledge of the community.

2.1.2 Group of miners (Casual Informants) group party main data and more about "ethnic music" data were collected with the method. In-depth interview sample in providing information about the ethnic music in various aspects from the past to the present. To remain or changed according to the changes of social and economic. To get information about the history of ethnic music. Oral history related ethnic music, musician, musical composition performance tradition popular in the show, how to show the process of music pedagogy. The concept about the beauty of musical performance. As well as the guidelines for the conservation and development of Arts and culture will lead to raise the value of music this consists of heads of musicians.

2.1.3 General group (General Informants) who provides information about the "musical ethnic groups." data were collected with the method. Random (Purposive Sampling) sample in providing information about the ethnic music in

different aspects, including the concept about the beauty of the music. The motivation to see the concert for display. For the model to improve with the conservation and development of music and music for shows. To contribute to the promotion and raise the value of music.

3. Research.

Data were collected in this study. The researcher used the concept of Mingkhwan Chonpairoj (2009 : 383 - 397) to guide the creation of tools include.

3.1 Preliminary survey (Basic Survey) to the basic information about the area of research. Available in the National Association, the Sarawak, Malaysia nowadays. By document research from educational institutions, public and private, government type books, meeting minutes, research thesis, study and research of video and the Internet by collecting and sorting by content.

3.2 Structured interview (Structured Interview) study about ethnic music this time. The concepts of culture, aesthetics theory, theory of structural functionalism. Theory of cultural assimilation. And the cultural diffusion theory, theory of sign relations. Ideas about the cultural strategy and the development of such theories. To understand the real situation of ethnic music. To find out about the history and the present of ethnic music.

4. Data collection.

The purposes of this study to collected data were consistent with the objectives of the research. Can answer the questions of research, as defined. The method of data collection as follows.

4.1 Data were collected from the document. Data is collected from documents, research, or who have studied the in the issues about ethnic music, including. The history, the elements of the show. Show knowledge about traditional culture. The knowledge involved at all. The concept and theory of aesthetics, the sociology, anthropology and culture, including the content of the study area. By

document research from educational institutions, public and private, government type books, meeting minutes, research thesis, study and research of video and the Internet by collecting and sorting them.

4.2 Data from the field is collected from the area of research by interviewing solo informal Interview and interview data. (Formal Interview) in-depth interviews (In-depth Interview) non-participant observation (Non -Participant Observation) observation, contribute to (Participant Observation).

5. Scrutinizing data.

In the treatment of data the researcher analyzed the documents and data from field treatment of the following

5.1 data collected from documents to study the system and category according to the research plan.

5.2 data collected from field survey, preliminary observation, interview, and in which record tapes to paraphrase. Separate type classification and summary on the issues of research.

5.3 data that collected from documents and field data collected from survey introduction observation, interview, and check complete accuracy. To check the accuracy of the information which was used to check the reliability of Reliability method of the data by observing the behavior of individuals or groups. That is consistent with the information received. Including data collection system and back to the information verified ask or ask the information again. In order to match the reality used to check and data triangulation (Methodological Triangulation).

Conclusion

Section 1 music and culture related to music of ethnic groups in Sarawak, Malaysia.

1. Culture of dress culture and other areas.

Ethnic groups Iban men have to dress a warrior, turnout, women use different colors of beads decorated dress, interleave with the influence of the Chinese culture. In addition to the dress, ethnic groups, Iban The ethnic groups are keeping their culture of language to communicate both in Sarawak Brunei and in the area of West Kalimantan, Indonesia And the Iban most religious Christian, which can still be seen rituals, with a Christian and traditional of the Iban. Especially in the wedding ceremony or the important festivals, including the festival of harvest (Gawai Dayak), which is the main festival for the Iban .Bird Festival (Gawai Burong) festival of ancestor worship (Gawai Antu Gawai Dayak) and festivals celebrate the day 1 June every year. Held at the end of the harvest season to worship God (Sempulang Gana) today the Iban are joined together to celebrate the often visit each other. Bird Festival (Gawai Burong) will be held in honor of the war of the ancestors.

2. Culture in music.

The important instrument of ethnic groups in Sarawak, Malaysia, are various such as Sape, which is exactly as instruments of the auto nutrients. Uluru, the most popular of Sarawak find general in the state, this instrument can also be found in the state of Galilee maltan (Kalimantan). Indonesia on Borneo, a chordophone made from hardwood carving beside in the larynx, similar to the band as a country. But how to play this kind of method is used, similar to guitar pick. The shape of the Sape is similar to the boat. Sape can range from 2 to sound exactly 3 audio range (Octaves) and may have two lines, three or four lines, but would be appreciated. Scale is 5 sound. Or pentatonic Sape hemibagrus wyckii-musical instruments Sape two are made from the same beam, a player 2 Sape, one will play the melody.

The musical composition of ethnic groups in Sarawak, Malaysia, the lighting of the music for the show is the display format at the lifestyle of the ethnic groups, each ethnic group in Sarawak as the livelihood of hunting nature. Iban ethnic group with cultural performances of music, a style, but not the same performance class.

The research on the music of ethnic groups in Sarawak, Malaysia. The study of data in the qualitative research with the data from documents, observation, in-depth interview Which was divided into the issues as music of the ethnic groups in Sarawak are Ethnic groups of Orang Ulu, Ethnic groups of Iban, Ethnic groups of Bidayuh.

Musical instruments of Orang Ulu identity of expression in music is a form of self. Therefore, since the former has invented instruments to satisfy the needs to use the music instrument and song of the people in the tribe. The results present that is unique to the instrument Orang Ulu is exactly. Sape is a musical instrument of Orang Ulu most popular in Sarawak find general in the state, musical instruments of this type. Can also be found in the state of Kalimantan on Borneo, Indonesia.



Figure 1. "Sape" is the musical instrument of Orang Ulu in Sarawak.

The song “Sai Ulai Alut Lai” is the music used singing in instrumental tune by native instruments of ethnic group. The contents about the lifestyle of young people's nest at home and the Orang Ulu paddle sedan parametric color with the girl. It is said the sequel in the affair of life. The creative way of singing performance by clap, stamp your feet for fun.

Sai Ulai Alut Lai
Song associated with sape melody
Transcribed by Naruntanaporn Phongnil

♩ = 100



Sai u hai a lut hai ee U yau A long nai u le ku li Tai le tonyat su gi Nyat -

7



Nyai pa bet go - sok gi gi

Figure 2. The music played by the Sape is exactly the petition of Orang Ulu in Sarawak.

The instruments of ethnic groups of Iban mainly percussion. The percussion instrument is the musical heritage of Iban consists of Agung several leaves hung a large organization. And Engkerumungsagungs, there are small Engkerumungsagungs arranged in a row and played like a xylophone. Ketebung is a golden yellow instrumental to separate the size of each separate melodious sound function and its role in playing.



Figure 3. “Engkerumungs” is the musical instrument of Iban in Sarawak.



Figure 4. “TawakTawak” is the musical instrument of Iban in Sarawak.



Figure 5. “ketebung” is the musical instrument of Iban in Sarawak.

Musical instruments of Bidayuh. Agung is a percussion instrument made from idiophone has a large organized hung in descending order according to size. Agang served as the media to sacred without the use of a pleasing voice.



Figure 6. “Agung” is the musical instrument of Bidayuh in Sarawak.

The show consists of music ethnic groups in Sarawak. The beliefs of the native animals living which influence the culture of Orang Ulu has uniqueness and can show to see out of the Sarawak markedly. That is respected and upheld the hornbill is the animal of the tribe. Varieties with hornbill which can be seen from various performances of all Orang Ulu. Commonly used to carry hornbill brought creative as part of the dress of show. The spectacular beauty as well as acting and dance posture is often story form associated with hornbill.



Figure 7. The national costume of Orang Ulu in Sarawak.



Figure 7. “Kanjet ngeleput” The national costume of Orang Ulu in Sarawak.



Figure 8. "Ngajat" is the famous show of Iban in Sarawak.



Figure 8. "Tara tara" is the famous show of Bidayuh in Sarawak.

The Sarawak musical instruments were discovered by the department of Ethnomusicology which were traditionally composed of 5 instruments are Idiophone, Membraophone, Chordophone, Aiophone and Idiochordic. I would like to grouping the Sarawak Ethnomusicology instruments by follow the Western Ethnomusicologist. They focuses predominantly on the material that is activated to sound and how the human produces that sound.

Instrument	Ethnomusicologist Classification
Agung	Idiophone
Tawakm	Idiophone
Ketebung	Membraopho
Sape	Chordophone
Piwit	Aiophone
SRUBAI	Aiophone
Slotong	Idiochordic

Table 1 Sarawak Ethnomusicology Classification Instruments.

Ethnic group usually support by Malaysian government. Sape is the most popular musician's instruments of Sarawak. The shape of Sape is similar to the guitar in western culture but is longer in size of the larynx and body. The integration of the culture of the musical instrument between the east and the western. Some of instruments made of bamboos which are earlier found in Sarawak. The bamboo has natural resonances which can be applied to invent as flute by local people. The technological and civilization cannot change the traditional inherited culture of the past but remains as it was. The music teachers still appreciate the music knowledge and transfer to their

students (Somsak Sisantisuk, 2001). The integration of culture was a procedure of the acceptance in different cultures which may decrease confliction. The integration of mixing musical instruments such as Mahoree band can create the new change in music styles (Korakot Wongsuwan, 2006).

Section 2 The musical inheritance and development of ethnic groups in Sarawak, Malaysia.

The management policy of cultural music Malaysia to focus on musical culture across the country. By encouraging built the village culture in different areas. With the prosperity of Iban culture in Sarawak which gets the promotion and support from the government policy. According to the current social changes outside the culture in Sarawak changed rapidly. Result in changes in the music band because of government policies Malaysia that mentioned above the village culture, more and more importance than before. (Talusam, M.I., 2004 : 184-186) Young people interested in learning music in Sarawak and intensity in the cultural development of their ethnic groups. At the same time interest in music ethnic groups is in commercial more attention from the real attitude which affects the behavior change in succession, and knowledge transfer in some parts. The knowledge from teachers to students. Born cream-colored began the study of media technology category.

The Malaysian government in accounting for the musical culture in Sarawak, more alive. And the modern is another cause that makes culture transmission in music has spread widely across ethnic groups and is in an ethnic don't only to play their instruments but can choose to study musical culture of the ethnic groups other freely. As a result, music of ethnic groups in Sarawak, Malaysia's turnover and modify the currently.

5. Suggestions

The research “music of ethnic groups in Sarawak, Malaysia” has suggested as follows.

1. The school both in basic and higher education are responsible for teaching music can bring the data used in the system development strategy in teaching music in further.

2. Private educational institutions or government such as the elementary school, Education College of dance can use the data application in music teaching curriculum management efficiency.

3. Agencies that supervise institutions in music such as the Ministry of education, the office of Higher Education University, The Ministry of culture should have policies in the development of curriculum instruction or music. And pay attention to the teaching and learning process. As well as clearly and continuous activities such as management, budget, the contest, acting both at the local level, national and international.

4. The school in various levels and the community should have policies in keeping traditions in each local community and be the center of the promotion and education in practice to communities. And can be used as a guideline in conservation. Promote the culture of local presence throughout the process including finding method in the cultivation of conscience of people in the community to love and to cherish, arts and culture local and causing the harmony. And the local culture is sustainability.

5. All of the state and private agencies related to the development of culture such as various administrative and cultural offices at various levels. The policy of the promotion and preservation of national culture in their practice is a better approach in conservation. Promote the culture of local presence. It can manage and cooperation to the times.

6. Should note song as a universal system in order to preserve their national music culture in the future.

Suggestions for the next research

1. Studying the music and culture of ethnic groups and other related music in Malaysia.

2. Study inheritance and development of ethnic music in Malaysia.

3. Study about music teaching process in other institutions of the state in education such as colleges and universities.

References

Estlund, Amber L. (2008). **Struck by Aesthetics: Recuperating Folk Drama.** Florida : Florida Atlantic University.

Iban. (2009, January). **Iban.** Retrieved January 2009, 30, from <http://www.nikrakib.blogspot.com>.

Mingkwan Chonpairot. (2008). **Conservation and Revitalization and Development of Cultural Identity and Traditions of the Kula Ethnic in Isan.** Doctoral Dissertation, Maha Sarakham: Mahasarakham University.

Talusan, M.I. (2004). **Cultural Localization and Transnational Flow: Music in Magindanaon Communities of the Philippines.** Doctoral Dissertation, University of California, Los Angeles. Available from: UMI ProQuest Digital Dissertation, (UMI Order no.3218677).

Yang, Minkang. (2002). **A Study If The Music Tradition and Its Contemporary Change of The Theravada Buddhist Festival Ritual Performance of Dai Ethnic Nationality in Yunnan.** Hong Kong: Chinese University of Hong Kong.

Korakot Wongsuwan. (2006). Diffussion of Thai Music by Indigenous Philosophers in Bansomdejchaopraya Rajabhat University. Dissertation, Bangkok: Silpakorn University.

Somsak Sisantisuk. (2001). Study of Society and Culture: Concept, Methodology and Theory. Faculty of Humanities and Social Sciences, Prince of Songkla University.