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THE LEARNING METHODS OF *KULINTANGAN*
AMONG ORANG SUNGAI COMMUNITY IN SABAH

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AUTHOR'S DECLARATION

I declare that the work in this research project was carried out in accordance with the regulations of Universiti Teknologi MARA (UiTM). It is original and the results of my own work, unless otherwise indicated or acknowledged as referenced work. This research project has not been submitted to any academic institution or non-academic institution for any degree or qualification. I hereby, acknowledge that I have been supplied with Academic Rules and Regulations for undergraduate of Universiti Teknologi MARA which allows me to conduct this study and research.

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ABSTRACT

THE LEARNING METHODS OF *KULINTANGAN* AMONG *ORANG SUNGAI* COMMUNITY IN SABAH

The purpose of this study is to investigate the learning methods used for *Kulintangan* among *Orang Sungai* Community in Sabah. This study is focusing on two elements which are to find types of learning methods and playing techniques on *Kulintangan*. Qualitative method was used in conducting this research through interviews which were done on 10 selected musicians who have played *Kulintangan* in Sabah. This research is hope to provide different approaches which can be used and suited for younger generation in playing the *Kulintangan*.

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CHAPTER 1

INTRODUCTION

Background of the Study

“Preserving the musical heritage of the *Orang Sungai* (river people) in Kinabatangan is as important as the demand for development threatens the survival of this cultural heritage” (Stephen, 2009). The Music of *Orang Sungai* is closely related to the way of their life, culture and traditions of this people itself. Their music is also likely to represent and symbolize the diversity of ethnic groups in Sabah. Studies on the *Kulintangan* among *Orang Sungai* community in Sabah have focused mainly on their culture and tradition.

Kulintangan is a kind of traditional music instrument for most of the people in Sabah which combines the music with gongs. The *Kulintangan* or small gongs are usually arranged in eight to twelve in a row in a trough and played by a person holding two strikes made of wood. Basically, the *Kulintangan* player will seat at the front while the rest of the player will seat at the back. There will be four players in this ensemble. The selected repertoires comprises of different mood with slow and fast tempo and this depends on type of occasion that they have. For example, wedding, welcoming tourisms, funeral, and ritual.