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THE TEACHING APPROACHES OF RUNGUS GONG MUSIC
AMONG RUNGUS COMMUNITY IN KUDAT, SABAH

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AUTHOR'S DECLARATION

I declare that the work in this research was carried out in accordance with the regulations of Universiti Teknologi MARA. It is original and is the results of my own work, unless otherwise indicated or acknowledged as referenced work. This topic has not been submitted to any other academic institution or non-academic institution for any degree or qualification. In the event that my research be found to violate the conditions mentioned above, I voluntarily waive the right of conferment of my degree and agree be subjected to the disciplinary rules and regulations of Universiti Teknologi MARA.

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ABSTRACT

Kampung Sumangkap is located in Kudat region, which is known as the tip of Borneo and this is in the northeast part of Sabah. The community who lives in this village is mostly the *Rungus* people and they are well-known with gong-makers. They refer themselves as *Momogun* and among the traditional the music that they play uses the gong music to accompany various occasions such as engagement, marriage, birth and even death (Ongkili, J.P. 1969). The purpose of this research is to explore the teaching approaches used by the gong instructors in teaching gong music ensemble and the challenges faced in their teaching. This research was conducted through interviews and observations.

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CHAPTER 1

INTRODUCTION

Background of the Study

The study on teaching approaches of gong music among *Rungus* community is important to identify the method they used in teaching gong music. In order to pass down the *Rungus* gong music to the younger generation, the teaching of gong music must be developed because the gong music plays very important role among the *Rungus* community. *Rungus* community is one of the communities in Sabah which possess a lot of unique traditions and culture. *Rungus* community is well-known with unique and sacred rituals such as *mogorunduk* and *monogit*. (Kitingan, Hussin & Baptist, 2011)

Gong-making and metal crafting were activities carried out by the *Rungus* community in Kudat, Sabah. The items were traded into other communities in Sabah. That includes the *Iranun*, *Dusun* community, *Lotud* and *Kadazandusun* as well as many others. In Kudat, gong-making was a man's activity. This shows how important is the gong music to most of the communities in Sabah, specifically the *Rungus* community. (Pugh- Kitingan, 2011)

The ceremony such as wedding, engagement, birth and even death are usually accompanied by the gong music (Ongkili, J.P. 1969). All the ceremonies are usually accompanied by gong music except of funeral. The gong music accompaniment is upon the person's request whether to play the gong during his or her funeral. It shows the importance of the gong music in their tradition.

For certain districts in Sabah such as Kota Belud, can be seen that gong-making and metal crafting were activities carried out by high-class *Datu* families of the *Iranun* of *Tempasuk*. (Pugh- Kitingan, 2011)