

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 10th, 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