



DEVELOPMENT OF THE CONTENT STANDARDS OF MONGIGOL-SUMUNDAI MUSIC ENSEMBLES IN MUSIC SUBJECT FOR LOWER SECONDARY SCHOOL IN MALAYSIA

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Abstract: *Mongigol-Sumundai* music ensemble is ethnic music which accompanies *Mongigol-Sumundai* dance that belongs to the tribe of Rungus who lives in the northern part of Sabah. This ensemble is usually performed during festivities such as the Harvest Festival (Kaamatan), *Magahau* Festival, weddings and cultural events. However, the absence of formal reference and documentation inhibits the music ensemble from being taught at schools. Therefore, this research was conducted to develop a content standard of *Mongigol-Sumundai* music ensemble so that it can be taught formally in national secondary schools of Malaysia. This research adopted a qualitative design that leads to the design and development research (DDR) which involved exploratory research. This research involved three sequential research instruments which were documents analysis, observations and interviews. There were three phases in this research—first, the process of collecting and analysing data; second, the process of writing and developing the content standard and third, the process of validation of the content standards by the experts. The findings have produced the content standard and learning standard for teaching *Mongigol-Sumundai* music ensemble in the classroom, which has been manifested into three levels (Form One, Form Two and Form Three). Other than that, this research uplifts the *Mongigol-Sumundai* music ensemble as one of the most valuable cultural heritage that needs to be preserved throughout the centuries.

Index Terms - Malaysian Ethnic Music, Music Education, Music Curriculum, *Mongigol-Sumundai*.

I. BACKGROUND

The implementation of Malaysia's National Education Blueprint 2013 to 2025 (PPPM) has affected the reform of curriculum in Malaysia. The Malaysia Integrated Curriculum for Secondary School (KBSM) which was introduced in 1989 was rebranded to the Secondary School Standard Curriculum (KSSM) of Music Education in 2017 by stages. (Form One Music Education Standards Document for Curriculum and Assessment (DSKP) 2015). This is to fulfil the new requirements of Malaysia's National Education Blueprint (PPPM) 2013 to 2025 so that Malaysia's curriculum standard is on par with abroad schools. This curriculum consists of content standard, learning standard and achievement standard. (Form Two Music Education Standards Document for Curriculum and Assessment, (DSKP) 2016). The Standards Document for Curriculum and Assessment (DSKP) has been designed by focusing on six cores which enclose the aspects of communication, spirituality, attitudes and values, humanity, self-skills, physical and aesthetic development, and science and technology. (Form One Music Education Standards Document for Curriculum and Assessment (DSKP) 2015). Singing ensemble, music ensemble, music creation, music appreciation and writing and reading music notation are the five major areas outlined in the Form One Music Education Standards Document for Curriculum and Assessment (DSKP) (2015), Form Two Music Education Standards Document for Curriculum and Assessment (DSKP) (2016) and Form Three Music Education Standards Document for Curriculum and Assessment (DSKP) (2017).

Besides, this research contributes to the additional suggestion for music ensemble area, as stated in Form One, Form Two and Form Three Music Education Standards Document for Curriculum and Assessment. The *Mongigol-Sumundai* music ensemble was the main focus of this research. This music ensemble also accompanies the *Mongigol-Sumundai* traditional dance performed by the tribe of Rungus in the state of Sabah. (Rosnah Nining Sidek, Ronald Yusri Batahong and Mohd Hafizuddin Hanafiah, 2018). The National Department for Culture and Arts (2017) has stated that *Mongigol-Sumundai* dance is the dance of Rungus people who live in the district of Kudat and Pitas. A few musical instruments used include *sandangau*, *somponukul*, *soludon*, *pompo*, *tontog* (single-headed cylindrical drum) and *tawag-tawag*.

II. PROBLEM STATEMENT

According to Form One Music Education Standards Document for Curriculum and Assessment (2015), teachers could select any suitable music ensemble based on their expertise, school and students' environment. The early review found that a content standard of *Mongigol-Sumundai* music ensemble has never been developed in national secondary schools, specifically in the district of Kudat. Besides, the absence of materials and documents for teaching and facilitating purposes at school became as one of the reasons why this music ensemble has never been taught in schools. The introduction of this content standard can be used as a guideline for teachers planning the lesson in the classroom. In this research, Kudat has been selected as the research location since the *Mongigol-Sumundai* ensemble has mainly been performed by the Rungus people who live in that area. This is supported by Raymond Majumah (2015) who has pointed out that the Rungus people are living in the district of Kudat, Matunggong, Kota Marudu, Pitas, Pulau Banggi and a half part of Sandakan, East Malaysia.

Other than that, this research also has been carried out to preserve *Mongigol-Sumundai* music ensemble. As part of the music preservation, the music ensemble can be widely performed and inherited to the next generation in line with the modernisation era. The Malaysian National Department for Culture and Arts has stated that restoration, preservation and cultural development were done towards strengthening the foundation - the foundation of a national culture through joint research, development, education, development and cultural relations. Based on these recommendations, this research is expected to fulfil the requirements established by the National Culture Policy (Dasar Kebudayaan Kebangsaan) 1971.

III. RESEARCH OBJECTIVES

Based on the statement of the above problem, three objectives were identified. In general, this research aimed to develop a content standard of *Mongigol-Sumundai* music ensembles for Music subject to Form One, Form Two and Form Three. The objectives of this research are;

- To identify a suitable content standard of *Mongigol-Sumundai* music ensembles for Music subject for Form One, Form Two and Form Three.
- To develop the content standard of *Mongigol-Sumundai* music ensembles for Music subject for Form One, Form Two and Form Three.
- To validate the content standard of *Mongigol-Sumundai* music ensembles for Music subject for Form One, Form Two and Form Three.

IV. LITERATURE REVIEW

The inavailability of the content standard of *Mongigol-Sumundai* music ensembles for Music subject, Form One, Form Two and Form Three in school became the main reason why this research has been conducted. **The music ensemble area** is one of the five major regions, as stated in the Music Education Standards Document for Curriculum and Assessment (DSKP) for Form One, Form Two and Form Three. The music ensemble also has the highest percentage of distributions (30%) compared to the other areas. Table 1 shows the list of five major regions for three levels named Form One, Form Two, and Form Three.

Table 1: Five Major Regions

CURRICULUM CONTENTS	FORM		
	ONE	TWO	THREE
Singing Ensemble	25%	25%	25%
Music Ensemble	30%	30%	30%
Music Creation	20%	20%	20%
Music Appreciation	10%	10%	10%
Reading and Writing Music Notation	15%	15%	15%

Source: Form One Music Education Standards Document for Curriculum and Assessment (DSKP) 2015.

Mongigol-Sumundai music ensemble refers to a group of musical instruments that become a music backline to *Mongigol-Sumundai* dance which is danced by the tribe of Rungus in the district of Kudat and Pitas. (The National Department for Culture and Arts of Sabah, 2017). Mongintal (2019) has stated that this music ensemble consists of a few knobbed gongs such as *koritikon*, *sandangau*, *soludon om pompo*, *tavag* (three gongs tied together) and a single-headed cylindrical drum called *tontog*. (Interview: Mongintal, 11th of November 2019).



Figure 1: The musicians of *Mongigol-Sumundai* music ensemble set up the musical instruments. (Photo: Chonnel George, 2019)



Figure 2: *Mongigol-Sumundai* dancers consist of one male dancer (Mongigol) and a few female dancers (Sumundai). (Photo: Chonnel George, 2019)

Content Standard is a detailed statement that the students have to learn in a particular period. The Form One Music Education Standards Document for Curriculum and Assessment (2015) stated that the content standard is a specific statement the students should know, and enable them to do it in a certain period of time, including knowledge, skills and values. Therefore, based on this statement, teachers will be able to teach the music ensemble in school by following the guidelines provided.

Learning Standard is an establishment of criteria, or learning quality and achievement indicator that can be measured for each content standard. (The Form One Music Education Standards Document for Curriculum and Assessment, 2015).

V. METHODOLOGY

This research employed a qualitative approach that focuses on the design and development research (DDR). DDR is a structured study of design, development and assessment process (Günaydin, S., & Karamete, A., 2016) and (Richey, R. C., & Klein, J. D., 2013). Snowball sampling was used in this research to obtain data and information from the informants. This research consists of three phases. First, collecting and analysing the data which involved document analysis, observations and interviews. Second, transcription works of data and information from interviews. Third, the validation process which is done by the content and curriculum experts.

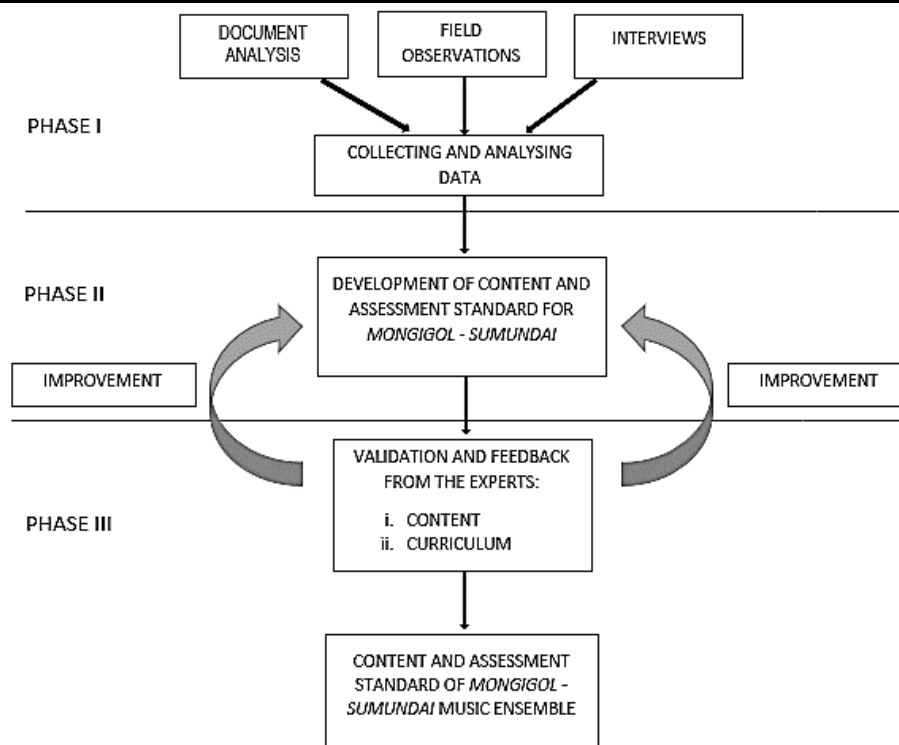


Figure 3: Research Design

VI. RESEARCH FINDINGS

i. Finding for Research Objective 1

To achieve the research objective 1, three research instruments have been used. They were document analysis, observations and interviews. Seven main themes were identified from the data collected as stated in table 2:

Table 2: Six Main Themes

NO.	THEME
1	History and Development
2	Musical Instruments
3	Skills and Playing Technique
4	Repertoire
5	Learning and Inheritance
6	Evaluation and Criteria

All the data and information were analysed to identify the suitability of the content standard of *Mongigol-Sumundai* music ensembles for Music subject, specifically Form One, Form Two and Form Three. All interpreted data and information have been developed into thematic coding.

ii. Finding for Research Objective 2

In addressing the research objective 2, the thematic coding that developed was structured into the Content Standards of *Mongigol-Sumundai* Music Ensembles for Lower-Form Music Subject, which consisted of a content standard and learning standard. Then, the content standards and learning standards for lower-forms were arranged into three levels based on the Form One, Form Two and Form Three Music Education Standards Document for Curriculum and Assessment, respectively.

The development of the content standard and learning standard are also based on the teaching hour suggested for Music Education subject in school. It is also highlighting the ability of students to master the content standards of *Mongigol-Sumundai* music ensemble based on their level named Form One, Form Two and Form Three. Table 3, Table 4 and Table 5 show the content standards for Music education subject for Form One, Form Two and Form Three:

Table 3: Form One Music Education Content Standards

CONTENT STANDARDS	LEARNING STANDARDS
History and Development	<p>Students are able to;</p> <ul style="list-style-type: none"> • Explain the meaning of the <i>Mongigol-Sumundai</i> • Explain how the combinations of rhythmic patterns of <i>Mongigol-Sumundai</i> are formed • Clarify the function of <i>Mongigol-Sumundai</i> in the past • Clarify when does this music ensemble is usually performed • Clarify the dos and don'ts on the <i>Mongigol-Sumundai</i> music ensemble (taboos)
Musical Instruments	<p>Students are able to;</p> <ul style="list-style-type: none"> • Explain the names of each of the musical instruments in <i>Mongigol-Sumundai</i> music ensemble such as <i>koritikon</i>, <i>sandangau</i>, <i>soludon om pompo</i>, <i>tontog</i>, <i>tavag</i> • Explain the arrangement (sitting position) of the musical instruments during performance • Explain the function and role of each musical instruments such as <i>koritikon</i>, <i>sandangau</i>, <i>soludon om pompo</i>, <i>tontog</i>, <i>tavag</i> • Explain the standard size of the musical instruments • Explain the standard size of the beaters (ponuntung)
Ethics of Handling and Maintenance for Musical Instruments	<p>Students are able to;</p> <ul style="list-style-type: none"> • Explain how to tune the musical instrument • Explain the ethics in caring and handling the musical instruments before, during and after playing the instruments
Repertoire, Training and Technical	<p>Students are able to;</p> <ul style="list-style-type: none"> • Explain the expression and tempo of the <i>Mongigol-Sumundai</i> music ensemble • Explain the duration of performance for <i>Mongigol-Sumundai</i> music ensemble • Clarify the posture to hold the beaters (ponuntung) for; <i>koritikon</i>, <i>sandangau</i>, <i>soludon om pompo</i>, <i>tontog</i> and <i>tavag</i> • Clarify the music notation of the <i>Mongigol-Sumundai</i> music ensemble for; <i>koritikon</i>, <i>sandangau</i>, <i>soludon om pompo</i>

Table 4: Form Two Music Education Content Standards

CONTENT STANDARDS	LEARNING STANDARDS
Playing Musical Instruments by Applying the Correct Techniques	<p>Students are able to;</p> <ul style="list-style-type: none"> • Clarify rhythmic pattern for <i>koritikon</i> by applying the correct techniques based on music notation • Clarify rhythmic pattern for <i>sandangau</i> by applying the correct techniques based on music notation • Clarify rhythmic pattern for <i>soludon om pompo</i> by applying the correct techniques based on music notation • Clarify rhythmic pattern for <i>tontog</i> (single-headed cylindrical drum) by applying the correct techniques based on music notation • Clarify rhythmic pattern called <i>mitundung</i> for <i>tavag</i> by applying the correct techniques based on music notation • Play music in an ensemble by applying proper playing techniques based on music notation
Playing Musical Instruments with an Accurate Tone	<p>Students are able to;</p> <ul style="list-style-type: none"> • Clarify rhythmic pattern for <i>koritikon</i> by applying an accurate tone based on music notation • Clarify rhythmic pattern for <i>sandangau</i> by applying an accurate tone based on music notation • Clarify rhythmic pattern for <i>soludon om pompo</i> by applying an accurate tone based on music notation • Clarify rhythmic pattern for <i>tontog</i> (single-headed cylindrical drum) by applying an accurate tone on music notation • Play music in an ensemble by applying an accurate tone based on music notation
Practising Ethical Performance	<p>Students are able to;</p> <ul style="list-style-type: none"> • Practice ethical performance and values in playing musical instruments; <ul style="list-style-type: none"> (i) before, during and after practice (ii) before, during and after a performance

Table 5: Form Three Music Education Content Standards

CONTENT STANDARDS	LEARNING STANDARDS
Playing Musical Instruments in an Ensemble	<p>Students are able to;</p> <ul style="list-style-type: none"> • Play <i>Mongigol-Sumundai</i> musical instruments in an ensemble based on the music notation by applying; <ul style="list-style-type: none"> ➤ correct playing technique ➤ accurate tone ➤ accurate rhythm ➤ accurate tempo • Play musical instruments by emphasising; <ul style="list-style-type: none"> ➤ uniformity of rhythmic patterns and compatibility between musicians (<i>enumpak</i>) ➤ harmonisation of the sound produced (<i>ongontod</i>)
Learning Types of Beating for <i>Tavag</i>	<p>Students are able to;</p> <ul style="list-style-type: none"> • Clarify the <i>tavag</i>'s beating called <i>mitundung</i> by using an accurate tone based on the music notation • Clarify the <i>tavag</i>'s beating called <i>mangandu-andu</i> by using an accurate tone based on the music notation • Clarify the <i>tavag</i>'s beating called <i>mongolimbambang</i> by using an accurate tone based on the music notation • Play musical instruments in an ensemble by applying a proper playing technique and an accurate tone
Practising Ethical Performance	<p>Students are able to;</p> <ul style="list-style-type: none"> • Practice ethical performance and values; <ul style="list-style-type: none"> (i) before, during and after practice (ii) before, during and after performance

Sandangau

Music Transcription: Chonnel George

$\text{♩} = 76$

Sandangau

Sandangau

3

Fine

Figure 4. Some of the *Mongigol-Sumundai* music ensemble repertoire for *sandangau*

iii. Finding for Research Objective 3

In answering the research objective 3, Expert Validation Form has been constructed. Three experts who extensively experience in developing curriculum standard in the Department of Music and Music Education, Sultan Idris Education University were appointed to validate the content standards. Table 6 shows the comment and suggestion from the experts for improvement purpose.

Table 6: Comments and Suggestion from the Expert

SECTION	EXPERT	COMMENT AND SUGGESTION
Learning Standard	I	Learning standard must be stated in an explicit way and can be measured.
	II	The verb “knowing” suggested to be changed to “to explain.”
	III	Must be stated in an explicit way, such as; to explain, to produce, etc.
Achievement Standard	I	Kindly choose and state only the highest value of Bloom’s Taxonomy based on its hierarchy for each mastery level
	II	Suitable
	III	Suitable
Mastery Level	I	Suitable
	II	Suitable
	III	Kindly avoid using implicit words

Constructive comments and suggestions from the experts were considered for improvement purposes. The revised content standards were submitted for the second validation. No changes required, and it passed the validation.

VII. DISCUSSION, SUGGESTION AND CONCLUSION

The content standards of *Mongigol-Sumundai* music ensemble in music subject for lower secondary school enable teachers to prepare the lesson plan in the classroom. This content standard is developed by emphasising two main categories, practical and theoretical aspect. This is parallel with Zaharul Lailiddin Saidon and Shahanum Mohd Shah (2015) study that the practical and theoretical aspects of performance will be included in evaluating traditional Malay music. In the other hand, Razali Md Amin, Mohd Yuszaidy Mohd Yusoff and Ab. Samad Kechot (2019) stated that there are 12 themes of teaching contents which can be classified into practical and non-practical aspects.

The teaching of *Mongigol-Sumundai* music ensemble in school should begin with the understanding of the cultural context, then the practical aspects. This is in line with Zaharul Lailiddin Saidon and Shahanum Mohd Shah (2015) study that the teaching of traditional music must begin with emphasising the introduction of the cultural context, as well as the music genre background before proceeding with the practical components.

The content standards of the *Mongigol-Sumundai* music ensemble were developed by considering the ability of the students to master the content standards of *Mongigol-Sumundai* music ensemble based on their level named Form One, Form Two and Form Three. This is parallel with Razali Md Amin, Mohd Yuszaidy Mohd Yusoff and Ab. Samad Kechot (2019) in their study and evaluation on those topics, it suited the student ability specifically for lower secondary schools in Malaysia.

The content standard and learning standard were developed to address inavailability of the official document (content standard) to teach *Mongigol-Sumundai* music ensemble in the school. It is also can be used as a proper guideline for the teacher to prepare the lesson plan in the classroom. It is undeniable that there are some obstacles raised regarding no musical instruments for *Mongigol-Sumundai* music ensemble for teaching purposes in school. To address this issue, the Ministry of Education should play a significant role to provide a complete musical set of *Mongigol-Sumundai* music ensemble in school, especially in the District of Kudat.

The Ministry of Education plays a crucial role in figuring out teacher’s issue who are unable to teach *Mongigol-Sumundai* music ensemble due to inavailability of the official course offered to teach *Mongigol-Sumundai* music ensemble in any educational institution in Malaysia. They are learning *Mongigol-Sumundai* music ensemble informally. Thus, to address this issue, the Ministry of Education is urged to recruit more music education teacher specialise in music ensemble. In addition, music workshop can be held to teach *Mongigol-Sumundai* music ensemble, to train and prepare the teacher to teach the student in school.

The findings of this research are useful to many parties such as student, teacher, lecturer, school, university, researcher, and the Curriculum Development Division to be referred, based on their respective area.

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