

EVOLUTION OF SAPE: FROM LONGHOUSE TO THE INTERNATIONAL STAGE

Connie Lim Keh Nie*

Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak
Kot Samarahan, Malaysia

Mohd. Fadzil Abdul Rahman

Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak
Kot Samarahan, Malaysia

*Corresponding author

E-mail: lknconnie@unimas.my

ABSTRACT

Sape, a boat lute shape, plucked stringed musical instrument played among the Kayan and Kenyah people in Central Borneo and the Dayak in Kalimantan Indonesia. This musical instrument is often used as the symbol in promoting Malaysia in the areas of arts, culture and tourism. It is also the symbol of the state of Sarawak. In Sarawak, sape is the traditional instrument of the Kenyah, Kayan, Kelabit, Penan and other ethnic tribes of Orang Ulu community living in Kapit, Bintulu, Miri, Limbang district. Over the past 40 years, the instrument is brought to travel and perform in different parts of the world by different sape players. This shows that the sape music which is traditionally played to accompany dances during festivals and as a form of entertainment in the longhouses and villages is now performing at musical festivals such as the arts, cultural and tourism promotions in various countries. Hence, this paper aims to trace the development of sape in terms of its physical structure and the evolution of sape from the perspective of its performance practice and repertoire.

Keywords: Sape, Musical Instrument, Evolution, Performance Practice

INTRODUCTION

Once the name of the musical instrument 'sape' is uttered, what came across the majority's mind is the image of a guitar like instrument played by plucking the strings. Due to this resemblance, sape is also known as the guitar of Borneo. Today, the sape music is not only popular among the local music lovers, but has received an overwhelming response from the traditional music lovers from all around the world.

A Brief History of Sape

The sape seems to have evolved from a two-stringed instrument. In 1896, Roth said that Sir Spencer St. John had spoken of a

“two-stringed instrument, resemble a rough guitar: the body was shaped like a decked Malay trading prahu, with a small hole an inch in diameter in the center; the strings were fine threads of rattan twisted and drawn up tightly by means of tuning-keys; however, the sound produced was not very different from that of a tightly-drawn string.” Roth (1896:262).

In 1904, Shelford wrote about the sape as follows:

“Two-stringed guitar strummed with fingers. A large heavy instrument cut out of a block of 'tapang' wood. The resonator has been hollowed out at the back to a depth of from

seven centimeters to ten centimeter; the cavity is not closed by a diaphragm. The face of the resonator is somewhat convex; it is decorated with seven white discs formed of ground 'Trochus' shells and at the base with an incised geometrical design typically Kayan in character arranged on either side of a pointed ridge. The stem is straight, thickening to the head which is carved to represent the head of a dragon ('asu'); a shell disc is let into the top of the dragon's head. There are two tuning pegs, one end of these is roughly shaped, and the other is split to receive the strings which pass through holes in the stem and so into the split ends of the pegs. The strings are of rattan, at their lower ends they pass through holes in the face of the resonator and are knotted to prevent slipping through." Shelford (1904:10-11).

Whereby Myres (1914:296) described sape as a *"two-stringed guitar, the body shaped like a shovel"*. The tune of sape as described by Malcolm Macdonald, a Western Traveler, in year 1956 : *"The music was sweet and tuneful. It had a pervading air of gentleless, shyness and restraint. Kayan and Kenyah were fierce and often brutal warriors, and it was significant of more likeable and civilized traits in their nature that, in leisure hours between hunting and fighting, they loved to sit and listen to soft, sentimental sighting of a sapit...."* Based on the observation by Malcolm Macdonald, it can be concluded that he was fascinated by the sweet and tuneful melody of the sape. He also tried to puzzle out the contradiction of the fierce looking warring tribes of the Kayan and Kenyah people to the soft and sentimental tune of the sape.

Sape is usually made in pairs, ideally carved from the same tree trunk (Kedit, 1976:39-47). Based on our observation, the body is a meter or more long, in a narrow rectangular shape (about 25 centimeters wide, tapering some 10 centimeters to the based end), with a hollow, open backside and a short homogeneous neck. Usually three or four wire strings, attached near the base on the body, run over small bridges and moveable frets to lateral pegs at the top of the neck. The lower-most string, using the greater number of frets, plays the melody, and the other strings play a dronelike ostinato.

Sape tune are played for general entertainment, but more frequently they accompany dancing. Line dances, such as the ngajat lasan (a solo dance of war performed by a dancer of either sex), the musuh (a battle dance, by two male dancers with shields and swords), and the datum julud (a collective female line dance) all require sape music accompaniment. The melody of a sape is usually sectionalized, with variations and specific ornaments featured in successive repetition (Gorlinski, 1988). An integral part of sape pieces is melodic and rhythmic dron or ostinato, played every four beats throughout a piece by the player of the melody or a second player. Traits of sape pieces include an abundance of ornaments, the shifting of melodic phrases to and from the high register of the instrument, strict duple meter, and a continuous ostinato.

Over the past forty years, the sape is appreciated across the globe. Its calming melody has earned sape recognitions at the national and international levels. Since the 1970s, this traditional sape music of Orang Ulu is played in tourism promotional tours and state official functions. For example, Sarawak promotional tours in Hong Kong, Italy, Germany, France, Australia, Japan, China, England, United States of America and Canada is a showcase for sape music by the Sarawak Tourism Board. In addition, two Kenyah Lepo Tau sape players; Irang Lahang and Jalong Tanyit from Long Mengkaba performed and demonstrated the art of sape playing in Tokyo, Japan during the Asian Traditional Performing Arts (ATPA) Week in 1976. In 1986, the Sarawak cultural performance had showcased the sape music played by the late Tusau Padan in Datun Julut dance in Darwin, Australia in conjunction with Cultural Exchange Programme between Malaysia and Australia. In the same year also, Tusau Padan and a group of Orang Ulu traditional dancers accompanied Malaysia Airline in its promotional tours to Los Angeles, California and Tokyo, performing the sape music and Datun Julud dance. However, the most significant event took place during Queen Elizabeth official visit to Sarawak where the legendary sape player, Tusau Padan performed the sape music.

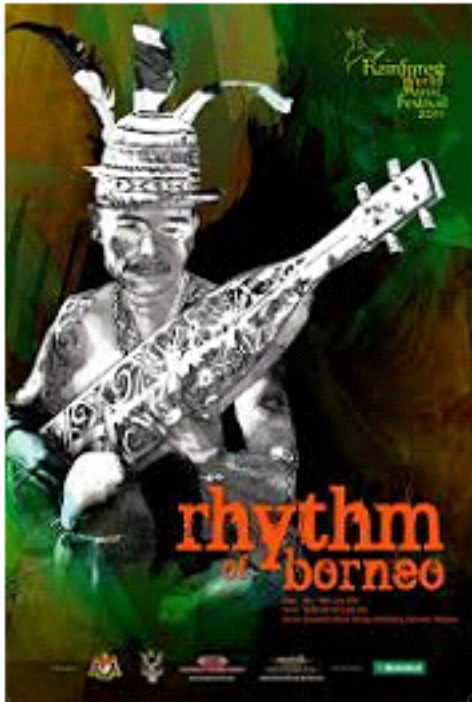


Figure 1: Mathew Ngau Jau, a Kenyah from Long Semiyang, Baram being feature as a sape player in Rainforest World Music Festival Poster (Source: Sarawak Tourism Board)

Besides Tusau Padan from Kenyah ethnic group, other renowned sape players in Sarawak are Mathew Ngau Jau, Uchau Bilong, Dungau Tegong, Ukong Mering, Henry Anyie Ajeng from the Orang Ulu community. Today, the name Mathew Ngau Jau is known among the Sarawakian as the Sape Master also the face of famous Rainforest Music Festival who keeps the sape music alive and vibrant nationally and also internationally (Refer Figure 1). In recognition to his work, Mathew is the only person from East Malaysia who recently named as one of the 'Malaysia's Living Tradition' (*Tokoh Orang Hidup*) by the Department of National Heritage, Malaysia. It is seen that the popularity of traditional sape music is not only enjoyed among the Orang Ulu community but also treasured by music lovers worldwide. This has resulted in the traditional sape music be adapted to meet the evolving needs of the global preference. The contemporary and popular music are incorporated in its repertoire. The impact not only vary the repertoire of this traditional sape music but influenced the designs as well. Today, musicians and craftsmen across various ethnicities in Sarawak have explored the art of sape playing and sape making.

Furthermore, in this 21st century, sape is not only played as solo or duet as in the traditional repertoire, but is added as a member of Malaysia Traditional Orchestra or known as *Orkestra Tradisional Malaysia* (OTM). In OTM, sape not only plays the melody but provide a perfect accompaniment to the orchestra. Hence, many experiments were done by Malaysian, Singaporean and Chinese music arrangers combining sape into various type of music ensemble. Therefore, this paper intends to further discuss the various innovations done by contemporary sape makers in their craftsmanship. In addition, this paper will also highlight the achievements of contemporary sape players, the application of various techniques in sape playing and the merger of sape music with various traditional instruments of Malaysia in *Orkestra Tradisional Malaysia* (OTM), and its merger with Western instruments and Chinese traditional instruments.

Innovation in Sape Making

The evolution of sape making started in the early 21st century. In is seen that in the aspect of anatomy, sape as a musical instrument had developed from a traditional sape to a contemporary sape with added installation of pick-up, volume knob, monojack socket, earth-grounding and tuning peg. The notes range of a traditional sape is very limited because it only consists of two-stringed and three adjustable frets. Now, sape comes in four-stringed, five-stringed and six-stringed and is able to produce a three octave of note range. According to

Jerry Kamit, a contemporary sape player, a six-stringed sape has opened an opportunity for a sape player to play melody with chordal accompaniment simultaneously. The tuning of a sape could also be altered based on the scale of the piece. The contemporary sape with six strings played by Jerry Kamit is tuned to the key of F. The first string is tuned to F key note, the second string is also tuned to the same F note, followed by the third string which is tuned in A which is major third above. The fourth string is tune to C, which is perfect fifth above from the key note F. The fifth string is tuned to B flat which is perfect fourth above from the key note F and the sixth string is tuned to G which is major second above from the key note F.

The scale of the sape is determined by the placement of fret. The fret of the sape is made by small pieces of rattan or bamboo. It is placed beneath the first string and on the body of the sape so as to able it to play a specific scale in a more accurate pitch. Usually, the placement of the fret is based on pentatonic scale. Not like the guitar, the tune of the melody is played only on the first string of the sape. The additional frets will be placed beneath the first string on a specific place in order to produce a diatonic scale sape. Frets will also be added accordingly to the range of the repertoire.

The innovation of traditional sape to contemporary sape or also known as electric guitar has attracted the young generation to play the instrument. Apart from the traditional sape repertoire such as '*Datun Julud*', '*Leleng*', '*Sape Anyi Selong*', '*Chut Tuyang*', '*Sape Leto*', '*Londok*', '*Titiek Titiek Kenai Ujan*', '*Det Diet*', the contemporary sape is now able to play local popular tunes and Western popular songs. With the instrument undergoing rapid innovation, many people became attracted to the timbre of the instrument and some had taken the initiative to learn more about Sarawak traditional music. It is proven that this musical instrument is now hitting the global market as its simple and easy way of playing has enable whoever wished to learn the art of sape playing, regardless of race and nationality mastering it in no time.

Traditionally, the sape is produced based on the size of a tree log and there is no standardized measurement nor standard tuning when producing the instrument. However, the tuning aspect is now taken into serious consideration. A tuner is used to check the accuracy of the tuning of the open strings and to make sure that it is tuned based on A=440 even though the instrument is crafted from logs of different sizes, width and length. This has resulted in the possibility of the sape being able to be played together with the orchestra, band, guitar and various ensemble groups.

Another aspect taken into consideration is for the stage performance and professional sape recordings to produce a very loud and dynamic sound. This is achieved through installing a quality and branded guitar pick-up as a substitute. An amplifier is also used to amplify and increase the volume during the performances. This innovation has opened an opportunity for a solo sape player to have solo performances on stage for a bigger crowd of audience.

Traditional sape is usually constructed in pairs which means two instruments are made from one tree log. A pair of instruments from one log is considered to be 'brothers' and both are in the same tuning. The body of the instrument is hollow, and the back is left open. This has inspired Narawi Rashidi, Head of Music Department at the Sarawak Cultural Village to conduct an experiment on creating acoustic sape. Using the Do-It-Yourself concept in guitar making, this contemporary sape is produced by joining pieces of hard wood together to produce the boat lute sape shape. However, it does not contain any sound cavity at the back but fully closed like an acoustic guitar. Hence, Narawi constructed a small round opening at the upper sound board as a sound hole to project the sound more efficiently and to allow the sounding board to vibrate more freely. This will allow some of the vibrations set in motion inside the instrument to travel out. Upon completion, Narawi uses air brush technique and stickers with Sarawak motives to decorate the sape (Refer Figure 2).



Figure 2: An acoustic sape produced by Narawi Rashidi.

Besides Narawi Rashidi, there are other prominent contemporary sape craftsmen in Sarawak. Among them are Rojali Anak Yusin, a Bisaya originated from Limbang, Dines Ngau Wan, a Kayan from Uma Bawang, Baram, and Francis Kujen and Tomi Bulen, both are Bidayuh from the Kuching district. Each of them has their own strength in crafting the instrument. For example, Dines Ngau Wan has his personal preference in designing and producing sape. He has the sape made into different sizes. The uniqueness of Dines's sape is, it is made with a handle for easy handling. On the other hand, Francis Kujen has taken the comfort and ease of playing into account. His sape therefore is more rounded in shape and is more comfortable to hold by the players. The difference in sape design by these craftsmen have showed extensive creativity. Besides the physical adaptation they also incorporated motives of flora and fauna from other tribes in painting the body of the sape. In addition, the size and design motives can also be tailor-made upon request from the customer. (Refer to Appendix for pictures of handcrafted sape by contemporary sape makers)

Contemporary Sape Players

Sarawak has produced many contemporary sape players such as Leslie Eli and Jerry Kamit from the Iban community, Tuyang Tangan and Hesekeh Asim had placed Sarawak sape in the music world map.

Leslie Anak Eli, an Iban originated from Kampung Siol Kandis, Petra Jaya, Kuching, Sarawak started its sape lesson at the age of 12 with Henry Anyie Ajang in Dayak Cultural Foundation. Leslie Eli is currently a permanent sape musician in Malaysia Traditional Orchestra and a sape player in the Asean Traditional Orchestra based in Korea. Together with Malaysia Traditional Orchestra, Leslie Eli often performed in the country as well as overseas such as at Malaysian Weeks in London in 2012, Prime Minister Official Visits to the Washington DC in 2010, Malaysia tourism promotion in Chiang Mai, Thailand in 2009, Visit Malaysia Year Promotion in Nagoya, Japan in 2003. The sape played by Leslie Eli is tailor-made so as to enable him to play in chromatic scale and many repertoire styles together with the Malaysia Traditional Orchestra.

Besides being a sape player, Jerry Kamit is also a senior musician at Sarawak Culture Village and a member of *Tuku Kame*² group. Jerry Kamit, known as the 'Jimmy Hendrix of the Sape' is one of Tuku Kame's virtuoso members who had received the highest recognition and achievement at the 12th World Championship of Performing Arts in 2009. By maintaining the ornamentation of sape, Jerry Kamit plays ranges of repertoire from Western popular music, Malay song by the late Tan Sri P Ramlee and tunes from the Orang Ulu community. Two tunes from Sarawak Orang Ulu community which was popularized by Jerry Kamit are the 'Leleng'

2 "Tuku Kame", literally means our rhythm in the local Malay dialect

and 'Lan e' played by his six-stringed sape.

A Chinese yoga teacher cum sape player, Tuyang Tangan, has made himself an eight-stringed sape. With an eight-stringed sape, the range of notes is definitely wider and this has opened up the possibility of him playing tunes notes from a lower range to higher range. From only playing a melody with drone, a six-stringed sape and eight-stringed sape can now enable the sape player to play melody with chords.

Hezekiah Asim, a sape player from the Kelabit community has explored the range of notes from a four-stringed sape by adding more frets to make his sape play a diatonic scale. By applying the ornamentation of traditional sape tune, Hezekiah Asim plays and performs Christian Hymns such as "How Great Thou Art", "This is My Father's World" and "Amazing Grace". In his own music arrangement of Christian Praise and Worship tune, Hezekiah Azim has blended both Sabah traditional rhythms with instrumentation and style showcasing sape as solo instrument in the song "For I'm Building A People of Power".

Sape and Malaysia Traditional Orchestra

The development of traditional music in our country has led to the formation of Malaysian Traditional Orchestra. Malaysian Traditional Orchestra carries the identity of the multiracial society of the country, both culturally and musically as its core, while maintaining the functionality and identity of indigenous music and heritage. It highlights the selection of genres and musical composition from various ethnic groups in Malaysia and performs Malaysia popular music in various rhythm and style in an ensemble where traditional instruments from different ethnic groups in Malaysia are used. The establishment of Malaysian Traditional Orchestra is in line with the Ministry of Information Communication and Culture to unite Malaysians of different races through the art of music. The establishment of Malaysian Traditional Orchestra is an ongoing effort by the Ministry of Information Communication and Culture through Istana Budaya, to restructure the traditional musicians of various racial and ethnic backgrounds and to raise the diversified Malaysian traditional musical instruments to international and professional standard, on par with symphony orchestras in the west. This effort supports the 1Malaysia Concept conceived by the Prime Minister of Malaysia, Dato' Sri Mohd. Najib bin Tun Haji Abdul Razak, which is to foster racial harmony through various activities. Malaysia Traditional Orchestra also collaborates with notable musicians from the Professional Cultural Center (PCC) and the Temple of Fine Arts (TOFA). This collaboration expresses the spirit of unity and fellowship among the different races.

Malaysian Traditional Orchestra is seen as a catalyst for Malaysian music revolution of the 21st century. In its core are the Malay, Chinese, Indian, Orang Asli, Sabah and Sarawak indigenous and ethnic music. The combination of these different types of music serves as a platform for a new musical concept for the unified Malaysians in the future. Malaysia Traditional Orchestra was officially launched by Dato' Seri Utama Dr. Rais Yatim, Minister of Information Communication and Culture on February 6, 2010 at Panggung Sari, Istana Budaya. Under the baton of Mohd. Yazid Zakaria, the Malaysia Traditional Orchestra comprises of 60 members and the family of instruments involved are the bow stringed instruments (*rebab, erhu, zhong hu, gao hu*, cello and double bass), plucked strings instruments (*gambus, sape, zhong ruan, sitar, pipa* and *yangqin*), blowing instruments (*bamboo flute, dizi, serunai, bansuri* and *souna*), gong (*gamelan, caklempong, kulin-tangan*), percussion (*kompang, mawas*) and the rhythm section comprises of keyboard, drum, electric bass and acoustic guitar. As a member of Malaysia Traditional Orchestra, sape is portrayed as a solo instrument playing the solo melody as well as the accompaniment role playing the harmony, counter melody and melody filler during a performance. The local music composers and music arrangers had adopted the Western notation system fully in scoring the music. Most of the music genre played by the Malaysia Traditional Orchestra are in the style of pop, traditional, contemporary and jazz fusion.

Our local Malaysian composers and music arrangers applied the contemporary style, modern harmony, chromatic chords in their music arrangers. Among the Malaysian music arrangers who included sape in their performances are Hor For Ken in his arrangement 'Under the ASEAN Skies', Ahmad Muriz Che Rose and Isabella Pek's arrangement in 'Medley ASEAN', Zamzahardi Mohd Zambrin's music arrangement in 'Satu ASEAN', and. Shamsul Zin's music arrangement in 'Putri Santubong Medley' which showcased sape as a

solo instrument played by Leslie Eli 'Putri Santubong Medley' in pop style and in 'Sayang Kinabalu' accompanied by the Malaysia Traditional Orchestra which was performed during the launching of Panggung Sari Istana Budaya on February 6, 2010, in KL Fest in 2011 and the Magic of ASEAN concert held at Universiti Kebangsaan Malaysia and Universiti Malaysia Sarawak in 2014. The music arrangement of ASEAN medley 1 comprises of *Adai-Adai*, a folk song from Brunei, *Violin Sneha*, a Cambodian folk song, *Begawan Solo*, Indonesian folk song, *Hoa Dep Cham Pa*, Laos folk song and *Thingyan Moe*, Myanmar folk song. Whereas the ASEAN Medley 2 comprises of *Dahil Saiyo*, from the Philippines, *Tanjung Katong*, a folk song from Singapore, *Sabai-Sabai*, a folk song from Thailand, *Dap Vo Cay Dan*, a folk song from Vietnam and *Wau Bulan*, a folk song from Malaysia.

Issues and Challenges

Over the centuries, sape has developed from two-stringed to an eight-stringed. The traditional sape repertoire has also been rearranged and widely performed to reach wider audience. It is undeniable that the impact of globalization has changed the lifestyle of many people, the arts and culture as well as the politics and the socio-economy of a state and country. Globalization has brought advancement to the technology, information and communication causing unlimited mixture of traditional and contemporary elements in a piece of music. The result of the integration of all the elements has caused a synthesis and hybrid form of music to emerge bringing along with it a new identity of the Sarawak music. Can this new wave of change be considered as a recreation process of the traditional music? Nevertheless, besides showcasing sape as a solo instrument, groups exploiting the emergence of traditional and contemporary music elements such as Tuku' Kame', Nading Rhapsody, Sada Borneo and Didit Dinai are mushrooming in Sarawak.

Tuku' Kame' is a Sarawak Contemporary Music Band founded in 1998 at the Sarawak Cultural Village. The group is led by Narawi Rashidi, the Sarawak Culture Village music arranger and composer and it features renowned sape player Jerry Kamit. They merged traditional music from various ethnic groups in Sarawak to produce new and contemporary music. As an ambassador for Sarawak music, Tuku' Kame' and his group have travelled the world extensively with the mission to introduce the art and culture of Sarawak to the international scene. They have performed in Canada, the USA, Australia, various Middle Eastern countries, Singapore, Indonesia, Thailand, the Philippines, Brunei, Japan, Germany, Korea, and Monaco to name some.

On the contrary, Nading Rhapsody is a Borneo Ethnic Music band comprises of young musicians who play the bass guitar, acoustic guitar, sape, ethnic percussion instruments like *beduk* and *gendang melayu* and a vocalist. Nading Rhapsody has a unique approach of expressing their love to revive the old legacies in Sarawak. Their piece resembles the origins and cultural roots of each band member. They are often experimental, radical and provocative; both in their song arrangements and their image. Their music repertoire shows a unique cross-cultural and fusion folk songs, ritual chanting, lullabies, myths, stories of ethnic groups in Sarawak and contemporary music with a new and different arrangement. The band has also composed a few original songs with an injection of various ethnic elements.

Two other bands that use the combination of traditional music and other types of music such as the western music are the Sada Borneo and Didit Dinai. Sada Borneo literally means "The sound of Borneo" in the Iban language. This band consists of students from Universiti Sains Malaysia (USM). This band is unique because they use traditional musical instruments like *sape*, *bungkau* (jew's harp), *kompang* (hand drum from the Malay community), *seruling* (flute) with modern instruments like the keyboard, bass and guitar, while infusing the nature elements like rain and birds in music making. The band is exploring something new by combining modern western music and traditional Malaysian music to portray the Malaysian identity. Didit Dinai on the other hand is a band group from Sarawak. It showcases the traditional and folk songs of the multi ethnic groups in Sarawak in its music. Didit Dinai's repertoire often combine the harmony and rhythms of various ethnic groups in their music arrangement.

Over the decades, sape craftsmen have tried to improve the craftsmanship in sape making. Although the physical size of a sape varies among the instrument makers, most of the sape are tuned in the key of F

where chromatic tuner is used as the tool in tuning. In order to play chromatic scale on a sape, additional frets are added. Whereas, additional strings are added to a contemporary sape in order to play harmony. By adopting the concept of Do-It-Yourself (DIY) guitar kit, Narawi Rashidi had experimented in making the sape where he joined pieces of woods of various sizes to make the sape. Originally, the sape is made from the adau wood (*cephalomappa, spp*). However, today, different types of woods such as jetutong tree trunk, coconut tree trunk and cempedak tree trunk are used in sape making. Can these changes be accepted as an innovation process in sape making? By combining the concept of sape and ukulele, a new hybrid instrument called 'sape-lele' is produced by a Malaysian luthier name Yong Chin Hoe known by its brand name Jeffrey Yong Guitar. Could this hybrid instrument be accepted into the market? What if one day, sape is commercialized, will these efforts be taken into account as a promotional effort by the Sarawak state of its traditional musical instrument making industry to the world market?

Sape is now adopted by various groups of ensembles as one of their members to play solo and provide accompaniment. As seen in the music arrangement of Malaysia Traditional Orchestra, the art of sape playing is not highlighted in the newly arranged music. Many music composers are playing sape by treating sape like the guitar and most of the time sape is played in a single note melody or courter melody. In order to play this type of arrangement, the sape has been tailor-made to be able to play the range of musical notes and chromatic scale.

As a conclusion, it is beyond our intention to change the music or instruments from their original forms but rather to provide a more diversified music and versatile instruments whilst maintaining them in their original forms.

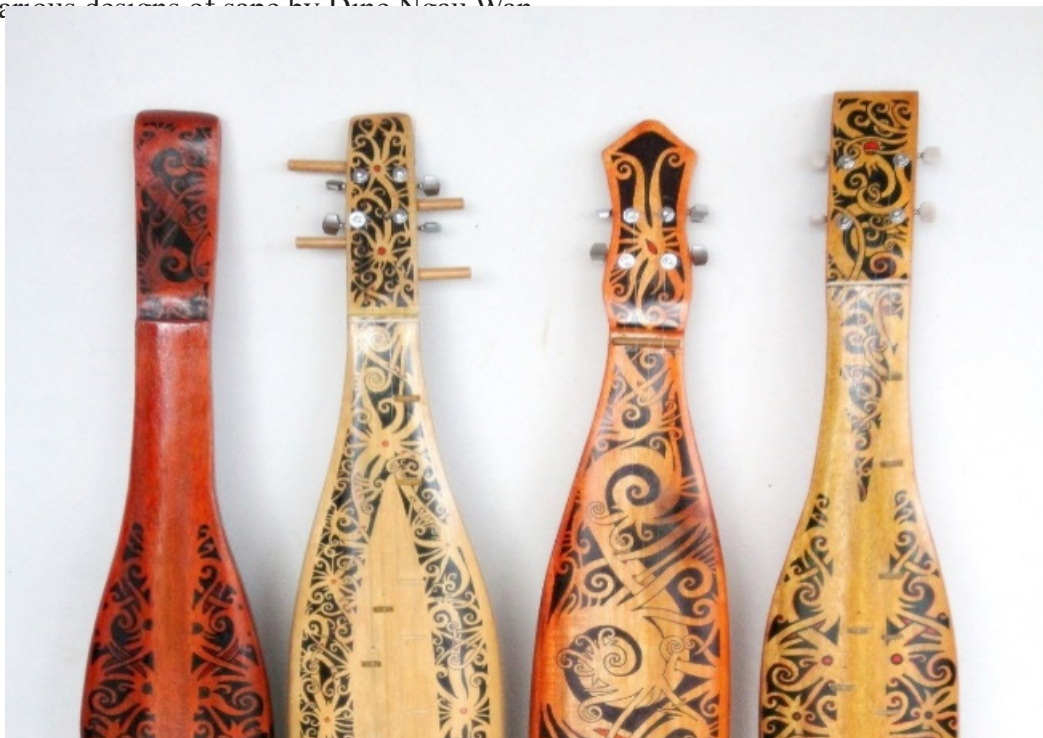
APPENDIX:



Handcrafted sape by Dines Ngau Wan



Various designs of sapes by Dina Nasy Wan



Handcrafted sape by Tomi Bulen



Handcrafted sapes by Francis Kusin



Handcrafted sape by Royali Anak Yussin

REFERENCES

- Chong, P. L. (1998). *Folk Songs of Sarawak: Song from the Kenyah Community*. Kuching: Dayak Cultural Foundation Sarawak.
- Gayoh, P. (2003). *Sape' dan Peranannya Dalam Masyarakat Kayan: Satu Kajian Tentang Peranan Sape' Dalam Masyarakat Kayan Dahulu dan Sekarang*. Unpublished Undergraduate thesis, Universiti Malaysia Sarawak.
- Gorlinski, V.K. (1989). Some Insights into the Arts of Sape Playing. *Sarawak Museum Journal*, 39(60): 77-104.
- Gorlinski, V.K. (1989). *The Sampeq of the Kenyah of East Kalimantan, Indonesia: A Case Study of the Recreational Music Tradition*. Unpublished M.A Thesis, University of Hawaii.
- Jalong, J. (2007). *Sape' seni muzik terbilang Orang Ulu Sarawak*. Kuching: Massa Kasturi Management.
- Kedit, P. M. (1976) *Sambe (Sape)*. In Kumio Koizumi (ed.), *Asian Musics in an Asian Perspective*. Heibonsha, Tokyo.
- Krohn, W.O. (1991)[1927]. *In Borneo jungles: among the Dayak headhunters*. Singapore: Oxford University Press.
- Langub, J. 1997. *Tusau Padan, 1933-1996. A Memorial*. *Borneo Research Bulletin* Vol. 28:15-18.
- Lim, C. K. N. & Abdul Rahman, M. F. (2011). Preventing Malaysia's Traditional Music from Disappearing. *SPAFA Journal*, The Publication of the SEAMEO Regional Centre for Archeology and Fine Arts. Vol. 21, No.2. 37-47. Bangkok, Thailand: SPAFA. ISSN: 0858-1975
- Lim, C.K.N. & Abdul Rahman, M. F. (2010). *Do We Care About the Originality of Traditional Music in the Context of Global Development?* Paper presented at the Colloquium for Music Research 2010, Universiti Putra Malaysia, Serdang, Selangor.
- Lim, C.K.N. & Abdul Rahman, F. (2005). *Popularizing Ethnic Music of Lun Bawang*. International Conference of Applied and Creative Arts, ICACA 2005, Unimas Petronas. 5-6 December, 2005. ISBN: 983-9257-81-1.
- Liew, R. (1962). *Music and Musical Instruments in Borneo*. *Journal of the Sabah College Borneo Society* 3(10):10-16.
- MacDonald, M. (1956). *Borneo People*. London: Jonathan Cape.
- Matusky, P. (1985). *An Introduction to the Major Instruments and Forms of Traditional Malay Music*. *Asian Music*, 16(2):121-182.
- Matusky, P. (1986). *Aspects of Musical Style among the Kajang, Kayan and Kenyah-Badang of the Upper Rejang River: A Preliminary Survey*. *Sarawak Museum Journal*, 36(57):185-149.
- Matusky, P. (1990). *Music Style among the Kayan, Kenyah-Badang and Malay Peoples of the Upper Rejang River (Sarawak): A Preliminary Survey*. *Sarawak Museum Journal*, 41(62):115-149.
- Matusky, P. (1991). *Musical Instruments of Sarawak*. In *Sarawak Cultural Legacy, a living tradition*. (Chin, L. & Mashman, V., ed.), pp. 217-230. Kuching: Society Atelier Sarawak.
- Myers, C. S. (1914). *A Study of Sarawak Music*. *Sammelbände der Internationalen Musikgesellschaft*. 15. Jahrg., H. 2. pp. 296-308
- Roth, H. L. (1896). *The Natives of Sarawak and British North Borneo*. 2 vols. London: Truslove and Hanson.
- Rutter, O. (1929). *The Pagans of North Borneo*. London: Hutchinson and Co.
- Seeler, J. D. (1969). *Some Notes on Traditional Dances of Sarawak*. *Sarawak Museum Journal*, 17(34/35):163-201.
- Seeler, J. D. (1975). *Kenyah dance, Sarawak, Malaysia: a description and analysis*. Unpublished MA Thesis, University of Hawaii.
- Shelford, R. (1904). *Music Instruments*. In *An Illustrated Catalogue of the Ethnological Collection of the Sarawak Museum*. *Journal of the Royal Asiatic Society, Straits Branch*, 40:1-59.
- Tillema, H. (1989)[1938], *A Journey among the Peoples of Central Borneo in Word and Picture*. Singapore: Oxford University Press.