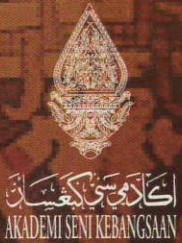
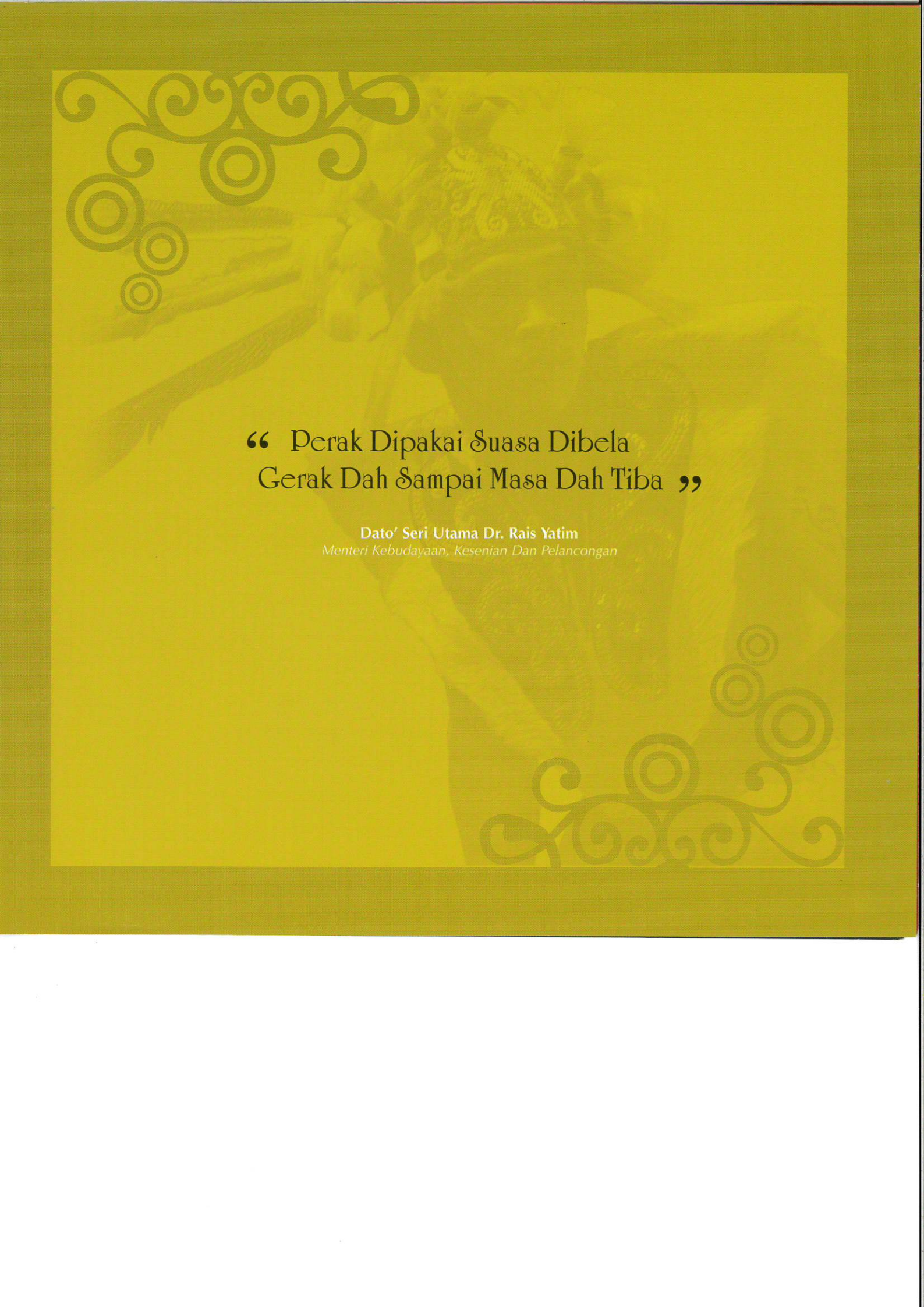


Melangkah ke hadapan bersama tradisi...
Moving forward with tradition...

2006 tapesty tarian Sabah & Sarawak



tarikh : 19 -21 mei 2006
tempat : Panggung Eksperimen
Akademi Seni Kebangsaan
464, Jalan Tun Ismail
50480 Kuala Lumpur, Malaysia
tiket : RM 10 & RM 5 (pelajar)



“ Perak Dipakai Suasa Dibela
Gerak Dah Sampai Masa Dah Tiba ”

Dato' Seri Utama Dr. Rais Yatim
Menteri Kebudayaan, Kesenian Dan Pelancongan



Tarian Sabah & Sarawak Tapestry 2006

TAPESTRY 2006 bertujuan untuk mengenalkan rakyat Malaysia terutamanya, dengan keindahan dan kepelbagaian kesenian tarian tradisional di Negara kita ini. Produksi tarian tradisional pertama untuk 2006 memberi tumpuan kepada tarian daripada negeri-negeri Sabah dan Sarawak. Tarian tradisional tidak mempunyai banyak bahan rujukan dan tarian itu sendiri berubah dari satu guru dengan guru yang lain. Ini adalah antara cabaran yang dihadapi dalam menyediakan persembahan berbentuk tradisional. Persembahan **TAPESTRY** adalah cara Jabatan Tari ASK menghargai sumbangan daripada pakar dan usaha karyawan negeri-negeri seperti *Pak Tusau, Haji Sherkawi Haji Amit, Haji Nawī, Ramli Ali, Nurjajadi Jasan, Jamil Magayat, Cikgu Nasradi Abdullah, Guntik Sabili* dalam mengembangkan repertoire tarian tradisional dan membentuk satu generasi penari yang baru. Ini adalah amat penting untuk menghidupkan dan menyemarakkan kesenian tradisional.

Semoga anda berbangga dengan kekayaan tarian tradisional Malaysia...**TAPESTRY 2006**.



The Dance Department of Akademi Seni Kebangsaan announces its last production this year, back after a wonderful run in 2005! This year, ASK has chosen to showcase the dance repertoire of the states of Sabah and Sarawak. One of the most important principles of education at ASK is to ensure the preservation of traditions, this production has been timed to coincide with the most important festivals in the East Malaysian calendar which are the harvest festivals of Gawai (in Sarawak) and Keamatan (in Sabah). **TAPESTRY 2006** continues to pay

tribute to the work of the choreographers in Malaysia who are less known outside their respective states but have had a tremendous impact and are hugely respected. Among these are *Pak Tusau, Haji Sherkawi Haji Amit, Haji Nawī, Nurjajadi Jasan, Ramli Ali, Jamil Magayat, Cikgu Nasradi Abdullah, Guntuik Sabili* to name a few. These gentlemen taught a generation of dancers and their legacy is continued here at ASK. Dance studies in the curriculum of ASK allows us to be truly known as the 'National Arts Academy'.



Pengenalan

Akademi Seni Kebangsaan (ASK) adalah sebuah institusi pengajian tinggi yang ditubuhkan pada tahun 1994 di bawah naungan Kementerian Kebudayaan, Kesenian dan Pelancongan, Malaysia. Ia menawarkan kursus sepenuh masa dan separuh masa bagi peringkat diploma dan sijil dalam bidang pengajian Muzik, Tari, Teater, Penulisan dan Sinematografi. Objektifnya adalah untuk memastikan kekayaan khazanah seni Malaysia dapat disebarkan kepada generasi muda. Selain daripada komitmen ASK kepada kesenian tradisional, ASK juga berhasrat menghasilkan golongan karyawan muda yang kreatif, inovatif serta berani menceburi dunia seni yang penuh cabaran pada masa kini. Di samping harapan dan hasrat berkenaan, ASK cuba melahirkan golongan muda yang mampu mencipta nama sebagai karyawan yang berdisiplin, tekun, berwibawa dan berjiwa Malaysia. Dengan adanya sistem pendidikan yang unggul ini, ASK bakal menjadi sumber rujukan kesenian Malaysia di rantau ini dan menjadi pusat persembahan kontemporari yang setanding dengan sebarang institusi di dunia.

Introduction

The National Arts Academy is an institution of higher learning established in 1994 by the Ministry of Culture, Arts and Tourism. It offers full-time and part-time training programs leading to a Diploma in Performing Arts in Writing, Music, Theatre, Dance and Cinematography and Certificates for short-term courses. The objective is to nurture artistic talent and produce professional performers with a sound knowledge of traditional performing arts. This will hopefully ensure the continuity of Malaysia's rich cultural heritage. Besides its commitment to preservation of the arts, the ASK encourages new and innovative direction in performing arts by exploring contemporary themes and techniques. The objective of the Akademi Seni Kebangsaan is to provide an opportunity for Malaysians to obtain formal training in the arts and to serve as a center for research and creative work in the country. To ensure the quality of education, ASK provides the students the best lecturers and teaching faculty that are available in the country. To maintain a global perspective, ASK organizes seminars, workshops and collaborative projects with recognized international personalities and institutions of higher education. ASK aspires to create a new generation of artists who are disciplined, industrious, and intelligent with a strong Malaysian spirit and identity.

For further information regarding the various programs available, please contact:

Admissions and Records Department
Akademi Seni Kebangsaan
464, Jalan Tun Ismail
50480 Kuala Lumpur, Malaysia

Tel : 03-2697 1777 Fax : 03-2697 5513
email : info@dancemalaysia.com.my
url : www.ask.edu.my ; www.dancemalaysia.com

Objektif ASK

Menyediakan peluang dan ruang kepada penggiat seni untuk mengikuti latihan secara formal dalam bidang seni ke arah melahirkan karyawan dan seniman yang mantap berilmu dan professional.

Matlamat ASK

Melahirkan golongan karyawan dan artis yang berilmu dan professional.

Menambahkan bilangan penggiat seni yang mampu menjadi pemimpin dan penggerak yang berkesan dalam usaha membangunkan industri kesenian negara.

Menyediakan bakal pengkaji dan pendidik dalam bidang kesenian

Menjadi sumber rujukan dan pusat etnologi seni.

Menjadi pusat kajian penyelidikan dan eksperimentasi seni.

The Objective of ASK

To provide formal training in the arts that will produce artists who are mature, knowledgeable and professional in the arts.

The Mission of ASK

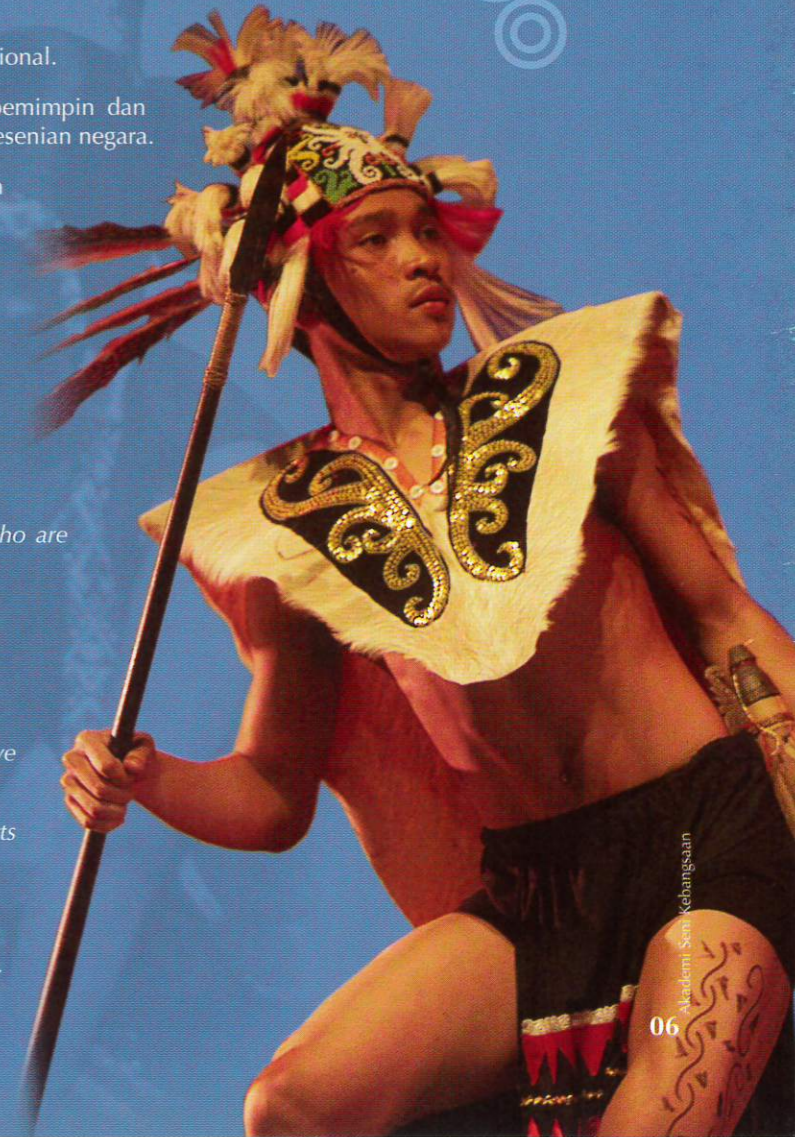
To produce artists who are knowledgeable and professional.

To produce dynamic artists and effective leaders who are innovative that will develop and steer the nation's arts industry.

To equip potential researchers and educators in the field of the arts with the necessary knowledge and skills.

To become a reference center and center for arts ethnology.

To become the center for research and experimentation in the arts.



Jabatan Tari

Jabatan Tari, Akademi Seni Kebangsaan (ASK) memberi latihan secara sepenuh masa dan separuh masa peringkat diploma dan pensijilan. Program Tari menawarkan pengajian yang menyeluruh di dalam teknik-teknik tari dari pelbagai genre tarian Malaysia, Asia dan Barat. Fokus utama Jabatan Tari ialah untuk melahirkan penari profesional yang berkualiti tinggi dengan pengetahuan yang mendalam mengenai kesenian dan teknik tari tradisional dan kontemporari. Di samping itu matlamat ASK adalah untuk melahirkan graduan yang berkemampuan menghasilkan karya kreatif serta mengendalikan penyelidikan dalam bidang tari. Pendekatan menjadikan ASK sebuah institusi pengajian seni persembahan dan pusat kesenian yang unggul di Malaysia.

Berteraskan tarian tradisional Malaysia, Jabatan Tari menerokai bidang tari secara global melalui kegiatan studio, kuliah dan produksi dengan pendekatan pembelajaran bersifat perguruan dengan tokoh, rujukan pembacaan, bengkel-bengkel tari dengan penggiat seni tanah air dan pelaksanaan pementasan yang dianjurkan oleh pihak ASK serta organisasi luar. Pengisian menyeluruh ini membekalkan kemahiran, pengalaman serta semangat perjuangan supaya graduan tari mampu menyumbang kepada pembangunan industri seni tari Malaysia.



Dance Department

The Dance Department offers part-time and full-time training and specialization in dance techniques from Malaysia, Asia and the West. The primary focus of the course is to produce dancers of high calibre with a sound knowledge of both traditional and contemporary styles. Our aspiration is that this will eventually lead to the development of new movement vocabulary and philosophy that translates into exciting choreography and staging. The Academy realizes the need to produce graduates who are able to think and work creatively, and subsequently embark on cutting edge choreography while providing opportunities for research projects. This holistic approach to dance training is truly pioneering in this country as it takes into consideration the ability and aptitude of each individual, encompassing a broad understanding of dance education. This is gradually establishing AKADEMI SENI KEBANGSAAN as the premier arts education center in Malaysia.

While steeped in tradition, the Dance Department emphasizes a global perspective in its training through collaborative projects that support studio learning. Innumerable opportunities through performance and workshops have provided much needed exposure and experience to students and graduates, some of whom have gone on to create a space for themselves within the arts industry of Malaysia.



ASK Dance Co.

Pada tahun 1994, ASK DANCE Co. telah ditubuhkan untuk membantu mempromosikan persembahan tarian tempatan serta merupakan satu lagi cara untuk mempamerkan kebolehan pelajar-pelajar. Antara pengasas ASK DANCE Co ialah pensyarah Suhaimi Magi, Aida Redza, Lena Ang, Joseph Gonzales dan pelajar-pelajar pengambilan pertama AKADEMI SENI KEBANGSAAN. Reputasi kumpulan ini mula dikenali di peringkat antarabangsa melalui karya-karya Festival Kesenian Indonesiake-3 di Jakarta, KIDE '95 di Seoul, Korea, Festival TARI di Kuala Lumpur, DANCE ON '97 di Hong Kong, Festival Vitoria-Gasteiz di Sepanyol, karya AWAS! di seluruh Malaysia, Istana Budaya, Rainbow Dance Festival di Thailand dan Jepun serta Festival Seni Asia ke-6 di Beijing, Songyuan, Changchun dan Haerbin di Cina dalam tahun 2004. Kumpulan ini telah terlibat dalam pelancaran penerbangan MAS ke destinasi baru seperti Stockholm, Sweden dan Xian, Cina dalam tahun 2005.

In 1994, the ASK DANCE Co. was established to further promote local performances and strives to create a Malaysian identity in traditional and contemporary dance. The company's founding members included its pioneer staff Suhaimi Magi, Aida Redza, Lena Ang, Joseph Gonzales and its outstanding students. The reputation of the dance company has grown internationally and it provides another avenue to publicise the mission of the Akademi and its curriculum. The major performances include the 3rd Indonesia Arts Festival in Jakarta, KIDE '95 in Seoul, Korea, Festival TARI in Kuala Lumpur, DANCE ON '97 in Hong Kong, Vitoria-Gasteiz Festival in Spain, AWAS! National Tour, Istana Budaya, Rainbow Dance Festival in Thailand and Japan and the 6th Asia Arts Festival in Beijing, Songyuan, Changchun and Haerbin in China in 2004. Members of the company performed at the launch of new MAS destinations to Stockholm, Sweden and Xian, China in 2005.

For further information regarding the various programs available, please contact:

*Head of Dance
Akademi Seni Kebangsaan
464, Jalan Tun Ismail,
50480 Kuala Lumpur, Malaysia*

*Tel: 03-26971777 ; Fax: 03-26975513
email : gonzales@ask.edu.my url: www.ask.edu.my*

“ Dance at ASK...
Nurturing Malaysian Artists of the Future ”

Joseph Gonzales
Head of Dances

Kaedah Pengajaran Dan Pembelajaran

Sebagai sebuah institusi pengajian tinggi dibawah naungan Kementerian Kebudayaan Kesenian dan Warisan, ASK dipertanggungjawabkan mengukuhkan dan mengatur suatu sistem pengajian yang berteraskan tarian tradisi Malaysia. Jabatan Tari mengambil pendekatan melalui sistem modular yang merangkumi:

- **Kesenian Tradisional** - Modul wajib dalam Jabatan Tari yang merangkumi Tarian Klasik Melayu, Tari Rakyat, Tarian Sarawak dan Sabah serta Tai Chi dan Silat, Tari Cina dan Tari India.
- **Kesenian Kontemporari** – Modul kedua memberi pendedahan kepada bentuk dan teknik tarian seperti Ballet, Kontemporari, Jazz dan Tap.
- **Koreografi** – Modul ini mendalami kaedah menghasilkan karya kreatif melalui kursus Improvisasi, Komposisi dan Koreografi. Muzik Untuk Tari dan Senireka Untuk Pentas menyempurnakan modul ini.
- **Teori dan Sejarah** – Modul yang berteraskan kursus teori seperti Pengenalan Teori Persembahan, Sejarah Tari, Anatomi dan Pencegahan Kecelakaan, Estetika dan Apresiasi Tari serta Pengenalan Labanotasi. Kaedah penyelidikan serta etnologi tari diperkenalkan melalui projek kajian tarian tradisional selama sebulan.

Bagi memastikan kejayaan penubuhannya, AKADEMI SENI KEBANGSAAN telah melantik tenaga pengajar yang profesional dan berkaliber bagi melaksanakan pengajian Jabatan Tari. Antaranya:-

- Suhaimi Magi
- Lee Tang Kok
- Anuar Abdul Wahab
- Umesh Shetty
- Saidah Rastam
- Mew Chang Tsing
- Choo Tee Kuang
- Loke Soh Kim
- Marion D'Cruz
- Gan Chih Pei
- Joseph Gonzales
- Zhou Gui Xin
- Radha Shetty
- Vatsala Sivadass
- Wong Kit Yaw
- Pensyarah jempunan

Jabatan Tari turut menganjurkan bengkel-bengkel, demonstrasi dan ceramah oleh tetamu dalam dan luar negara dengan kerjasama kedutaan antarabangsa serta organisasi lain di Malaysia. Pensyarah ASK telah menghadiri bengkel dibawah tajaan International Foundation for Arts and Culture, Australia dan Asian Cultural Council, Amerika Syarikat. Program-program seperti ini diwujudkan untuk meningkatkan lagi profil serta prestasi Akademi Seni Kebangsaan. Antara program tahunan yang dianjurkan oleh Jabatan Tari adalah persembahan tradisional TAPESTRY iaitu sebuah persembahan tarian tradisional, JAMU yang memaparkan karya pensyarah terkini dan GELOMBANG BARU atau STEPPING OUT!, khas untuk golongan karyawan generasi muda. Di samping persembahan-persembahan ini, siri bengkel koreografi tahunan SANGGAR KOREOGRAFI adalah untuk koreografer negeri serta penggiat dari seluruh negara. Festival kontemporari TARI, acara dwi tahunan (1994-2002), yang menjemput kumpulan tarian dari dalam dan luar negara. TARI 2005 telah menjemput seramai 200 penari daripada 15 institusi pengajian tinggi di Asia Pasifik



Teaching Structure And Methods

As an institution under the auspices of the Ministry of Culture Arts and Heritage, ASK is responsible to the creation and standardization of a structure and syllabus for the teaching of traditional Malaysian dance. ASK implements a modular structure of education:

- **Traditional Arts** – Compulsory module for all dance majors include Classical Malay Dance, Malaysian Folk dances, dances from Sarawak and Sabah, Tai Chi and Silat, Chinese and Indian dances.
- **Contemporary and Allied Techniques** – The second module incorporates the study of Ballet, Contemporary, Jazz and Tap dance techniques.
- **Choreography** – Methods of movement discovery, arrangement, composition and developing creativity are emphasized through Improvisation, Composition and Choreography. Music For Dance, Design for Choreography completes this module.
- **Theory and History** – Compulsory courses include Introduction to Performance Theory, History of Dance, Anatomy and Injury Prevention, Aesthetics and Appreciation and Introduction to Labanotation. These essential theory courses enhance the ability to analyze, debate while developing critical thinking and presentation skills. Dance majors are required to complete a month-long research project in traditional dance that introduces the fundamentals of ethnology and research methodology.

In view of our goals, AKADEMI SENI KEBANGSAAN has assembled an impressive array of talent that includes all the luminaries of Malaysian Dance. Among the lecturers are:-

- Suhaimi Magi
- Lee Tang Kok
- Anuar Abdul Wahab

- Umesh Shetty
- Saidah Rastam
- Mew Chang Tsing
- Choo Tee Kuang
- Loke Soh Kim
- Marion D'Cruz
- Gan Chih Pei
- Joseph Gonzales
- Radha Shetty
- Zhou Gui Xin
- Vatsala Sivadass
- Wong Kit Yaw
- Guest lecturers

The Dance Department also conducts numerous workshops and lecture demonstrations on a regular basis with international guest artists with the collaboration with local embassies and high commissions. These exchange programs help the development of artists and promotes a greater appreciation of Malaysian dance. Lecturers from the department, all of whom work independently on private projects, have an international profile and have attended workshops, seminars and festivals through generous grants from the International Foundation for Arts and Culture, Australia and the Asian Cultural Council, USA. Among the annual projects organized by the Dance Department are TAPESTRY, featuring purely traditional dance, JAMU where the lecturers are continuously encouraged to explore, GELOMBANG BARU or STEPPING OUT! specifically for the young choreographer and SANGGAR KOREOGRAFI for development of choreographic skills at a national level.

A bi-annual dance festival series TARI is held inviting international groups and companies to participate. TARI 2005 had approximately 200 participants from 15 institutions of higher learning from the Asia Pacific region.

Sinopsis Tarian

Tarian-tarian ini mempunyai kualiti gerak yang tersendiri dan berbeza sekali daripada tarian daripada Semenanjung Malaysia. Tarian ini diklasifikasikan sebagai tarian Etnik atau Tari Rakyat Sabah dan Sarawak. Tarian ini banyak diilhamkan oleh kehidupan harian kaum lelaki seperti memburu serta alam semulajadi terutamanya hutan dan laut. Tarian suku kaum Sabah dan Sarawak juga banyak berkait dengan pemujaan dewa-dewa atau roh kerana pada asalnya kepercayaan mereka adalah animisma. Semangat nenek moyang dan legenda atau mitos juga mempengaruhi tarian-tarian daripada negeri-negeri ini. Tarian kaum Orang Ulu, Bidayuh dan Iban adalah yang paling terkenal dari Sarawak yang banyak dipersembahkan pada musim dan perayaan menuai, Gawai. Manakala tarian kaum Kadazan, Dusun, Bajau, Suluk dan Murut merupakan tarian yang lebih terkenal daripada Sabah. Ini banyak dipersembahkan sewaktu perayaan menuai, Keamatan. Alat muzik untuk tarian Sarawak adalah sape, enkerowong and kulintangan. Tarian-tarian Sabah pula banyak menggunakan iringan alat gong, kulintangan atau gendang. Ritma dan rentak adalah 'interlocking'.

NGAJAT IBAN

Suku kaum adalah yang terbesar di Sarawak dan ngajat atau ajat bermaksud tarian. Dengan kostum dan pergerakan yang tersendiri, keindahan tarian ini terletak kepada ketenangan serta liuk badan kaum wanita dan kegagahan kaum lelaki. Terdapat banyak bentuk tarian Ngajat dan namanya kadang-kadang diambil daripada props yang digunakan seperti lesung. Inspirasi alam terutamanya burung kelihatan daripada ayunan tangan dan pusingan badan rendah atau tinggi.

KANJET NGELEPUT

Tarian ini dari suku kaum Orang Ulu di Sarawak yang ditarikan oleh kaum lelaki. Pergerakan penari lelaki adalah di improvisasi berdasarkan aktiviti memburu dan menunjukkan kegagahan seorang wira. Cara menapak dalam teknik tersebut adalah menarik dimana tapakan adalah bermula dari tumit dan bahagian luar kaki. Pergerakan tangan walaupun agak lurus masih mempunyai alunan yang mengalir.

DATUN JULUD

Tarian wanita kaum Orang Ulu yang mengambil inspirasi daripada pergerakan burung Kenyalang. Tarian ini adalah amat lemah lembut serta mengalir. Iringan lagu sape menambahkan rasa dan kualiti tarian ini.

REJANG BE'UH

Tarian kaum Bidayuh ini adalah daripada daerah Kampung Semeba dekat Kuching namun gerak asasnya daripada pelbagai kawasan adalah sama. Gerakan kedua-dua lelaki dan wanita adalah menarik tetapi kaum lelaki adalah lebih bertenaga serta mempunyai aspek usik mengusik antara mereka. Secara umumnya ritma tarian ini agak cepat dan juga diambil daripada gerakan harian

BOLAK-BOLAK

Sebuah tarian yang dicipta oleh pahlawan-pahlawan kaum Suluk di Negeri Sabah. Alat yang digunakan dalam tarian ini diperbuat daripada kayu belian yang dipanggil 'bolak-bolak'. Tarian ini ditarikan di majlis-majlis keramaian seperti majlis perkahwinan, menyambut tetamu dan sebagainya.

IGAL-IGAL

Sebuah tarian suku kaum Suluk dari daerah Tawau, Sabah. Tarian ini mempunyai gerakan yang unik di tapak tangannya dan ditarikan oleh kedua-dua lelaki dan wanita. Gayanya seperti seekor burung yang sedang terbang dengan menggerakkan jari-jemari dengan penuh lemah gemalai dan menggunakan 'janggai' iaitu kuku palsu panjang.

LIMBAI

Tarian ini adalah tarian suku kaum Bajau yang menetap di persisiran pantai barat Sabah khususnya daerah Kota Belud. Ia biasanya ditarikan ketika menyambut kedatangan pengantin lelaki ke rumah pengantin perempuan. Gerak tarian yang mudah tetapi mempunyai pergerakan yang unik pada pergelangan tangan. Pergerakan ini melambangkan aktiviti menjahit untuk kaum wanita.

MAGUNATIP

Magunatip diertikan sebagai 'Atip' yang bermaksud 'sepit'. Dalam tarian ini, batang alu lesung (pada asalnya) atau buluh (pada masa kini) digunakan untuk dilagakan antara satu sama lain bertujuan menguji ketangkasan dan kecekapan penari. Ia ditarikan oleh masyarakat suku kaum Murut yang tinggal di daerah Keningau dan Temon.



SAZAU

Tarian suku kaum Kadazan/Dusun yang mempunyai gaya persembahan yang bersaja. Gendang merupakan alat muzik yang mengiringi tarian yang terdapat di daerah Papar. Tarian Sazau berasal dari upacara ritual yang dikenali sebagai 'Madsuwau' bertujuan untuk memuja semangat 'Dapu' atau Tajau (tempayan).

KUDA PASU

Dipercayai bahawa tarian ini mempunyai unsur pergerakan seperti seorang menunggang kuda yang mana masyarakat suku kaum Bajau sangat terkenal dengan penunggang kuda yang cekap. Penari perempuan biasanya memakai 'Serempak' iaitu sejenis mahkota yang diperbuat daripada perak dan tembaga. Manakala, penari lelaki memakai 'podong' atau 'Sigar' untuk hiasan kepala.

MONGGIGOL (SUMUNDAI)

'Rungus' adalah pecahan daripada suku kaum Dusun yang mana menetap di daerah Kudat. Pada asalnya, ia ditarikan untuk menyatakan kesyukuran terhadap 'Bambarayon' yang menjaga semangat padi dan memberi hasil yang baik setiap tahun. Selain dari itu, ia bertujuan untuk upacara tolak bala, pindah rumah baru dan memeriahkan majlis perkahwinan. Beberapa buah gong dan gendang merupakan alat muzik mengiringi tarian Monggigol (sumundai) ini.

Synopsis Of The Dances

These dances have a unique quality that is distinct from the dance of West Malaysia. These dances are sometimes classified as Ethnic Dance or the Folk Dance of Sabah and Sarawak. They are largely inspired by nature and the daily activities of the tribesmen such as hunting, and the environment of the jungles and the sea. These dances have a strong link to the animistic beliefs of the forefathers and heavily influenced by ancestor and spirit worship. The dances of the Orang Ulu, Bidayuh and Iban are the most well known in Sarawak and performed during the harvest festival of Gawai. Meanwhile the dances of the Kadazan, Dusun, Bajau, Suluk and Murut are the more popular in Sabah seen most frequently during their harvest festival, Keamatan. The Sarawakian dances are generally accompanied by the sape, enkerowong and the kulintangan ensemble, dances from Sabah are accompanied by the gongs, gendangs (drums) and the kulintangan ensemble.

NGAJAT IBAN

The largest tribe in Sarawak and the word ngajat or ajat means dance. With the most resplendent costume and unique movement vocabulary, the beauty of this dance lies in its grace that belies its degree of difficulty. The gentle swaying, the delicate arm movements and the quiet transference of weight makes for a hypnotic dance performance. The male dancer portrays strength and a quiet confidence to care and protect his people

KANJET NGELEPUT

This dance is from the Orang Ulu tribe of Sarawak. The dance of male warrior is largely improvised deriving and depicting the activity of hunting. The manner of placing and transference of weight is particularly interesting beginning with the heel and through the outside of the foot while the arms maintain a gentle swaying quality but is fairly straight.

DATUN JULUD

This female dance of the Orang Ulu tribe of Sarawak is performed with typical grace and beauty with a distinct costume that include feathers that attached to the hands giving the impression of birds in flight. The movement vocabulary simply focuses on changing weight from one leg to the other in an almost pedestrian manner making it earthbound while the use of the arms gives it a lifted and light quality.

REJANG BE'UH

The form of this Bidayuh dance is taken from the village of Semeba near Kuching although the basic movements of the various districts are similar. This is one of the quicker tempo dances of Sarawak and there is a lively playful quality between the male and female dancers. Many of the movements are derived from daily activities as well as that of the birds in flight and possesses an interesting use of the feet in the transference of weight.

BOLAK-BOLAK

This dance was created by the warriors of the Suluk tribe in Sabah. The pieces of wood that is used similar to castanets are called the bolak-bolak. The dance is now performed at weddings and other important functions of the community.

IGAL-IGAL

This dance originates from the Suluk tribe of Tawau, Sabah. Danced by both male and female dancers, the uniqueness of this dance is seen in the movements of the hands. The dancers use false finger nails to further accentuate the movements of birds.

LIMBAI

The dance of the Sea Bajau tribe in the East Coast of Sabah in the district of Kota Belud is performed as a welcoming tribute to newly wedded groom into the home of the bride. The simple movements have an emphasis in the wrists which is said to represent the weaving or sewing activity for the female dancers.

MAGUNATIP

This dance is performed by the Murut people of Keningau and Tenom districts and originally performed as a ritual healing ceremony. However, now it is frequently performed at important occasions and gatherings. The characteristic is the beating of the bamboo poles from a slower to a quick tempo during which the male dances display their prowess and quick footwork.



SAZAU

A dance of the Kadazan Dusun tribe of Sabah in the Papar region that has an almost relaxed style of presentation. The dance is believed to have originated from the Madsuwau ritual that pays homage to the spirit of the Dapu or Tajau (urn). The community has a strong belief in ancestral worship and is believed that the spirits of the fore-fathers are preserved in the large urns which then become family heirlooms.

KUDA PASU

The Sea Bajau or bajau laut tribe of Sabah are the most famous horsemen of the country and this dance is a tribute to their skills as horsemen. As many tribal dances have a certain sense of simplicity so does the Kuda Pasu, however, the dance portrays horse riding movements while the dancers are dressed most elaborately with headgear called the serempak for the ladies and the sigar or podong for the gentlemen. Literally translated, the name of this dance is Porcelain Horse.

MONGGIGOL (SUMUNDAI)

This dance was originally danced as worship and thanksgiving to the Bambarayon – the rice spirit in gratitude for the bounty. In these dance, aside from the obvious entertainment value it is also performed when shifting home, weddings and other celebrations.

ASK-Tapestry 2006 ASK - Tapestry 2006

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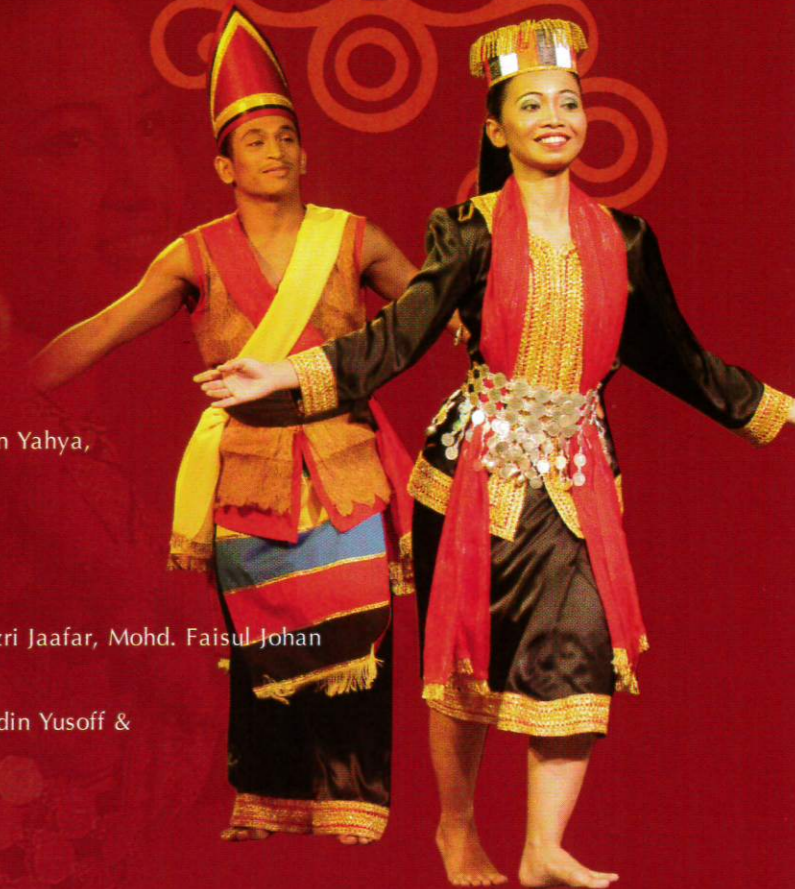
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Kan Chee Wai
Woo Yong Ying

Anugerah Seni Jabatan Tari Cameronian Arts Awards

Awaz! by Joseph Gonzales
Best Music 2002- Saidah Rastam

JAMU 2003

Choreographers : Suhaimi Magi , Choo Tee Kuang,
Loke Soh Kim, Mew Chang Tsing, Gan Chih Pei,
Joseph Gonzales, Marion D'cruz
Audience Choice - Best Dance Performance

JAMU 2004

Tandava 1 By Umesh Shetty
Best Group Performance
Best Costume

White In Red by Loke Soh Kim
Best Lighting Design

JAMU 2005

Butterfly Lovers by Choo Tee Kuang
Best Choreographer
Best Solo Performer – Amy Len
Best Group Performance

Ritual I&II by Wong Kit Yaw
Best Costume

Anugerah Pendidikan Lanjutan / Artistic And Educational Fellowships

*International Arts And Cultural Foundation
Awards, Australia*
Suhaimi Magi & Joseph Gonzales

Asian Cultural Council, USA
Loke Soh Kim, Mew Chang Tsing, Joseph Gonzales

Asia 2000, New Zealand
Joseph Gonzales

*CAM Fellowship 2006,
University Of California Los Angeles*
Umesh Shetty

*Asia Pasific Artist Exchange 2006,
University Of California, Los Angeles*
Joseph Gonzales

Pencapaian Cemerlang Jabatan Tari Outstanding Achievements Dance Department

Syed Mustapha Syed Yasin
Cameronian Arts Award 2003 - Best Choreographer

Suhaila Sulaiman / Yuni Nor Leity / Saliza Ali
Television Presenter / Actress

A. Aris A. Kadir
Appex Scholarship Award 2004, University Of California, USA
Indonesian Arts Award - Institute Kesenian Jogjakarta 2005
Cameronian Arts Awards 2003 – Best Group Performance CURFEW!

Azizi Sulaiman
Sansha Best Modern Dancer - National Ballet Competition 2004
ART MAJOR AWARD Scholarship, BA Dance Performance,
Korean National University Of Arts, 2005

Shafirul Azmi Suhaimi
Cameronian Arts Awards 2003 – Best Group Performance CURFEW!

Mohd. Firdaus Mustapha Kamal
Indonesian Arts Award - Institut Kesenian Bali 2005

Pelajar Tahun 3 2005/2006
National Chinese Cultural Dance Competition 2006 Champions



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