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BOOK REVIEW

FRANKIE BILLY TADIUS, *MARCHING THROUGH TIME THE POLICE BAND'S SARAWAK DEVELOPMENT AND EVOLUTION*: FRANKIE BILLY TADIUS, 2023.
PP. 392. \$53:71
ISBN: 979-8852026101

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In 2023, Inspector Frankie Billy Tadius, Music Director of the Sarawak Police Band, self-published "Marching Through Time: The Police Band's Sarawak Development and Evolution." This work explores in depth how the Sarawak Police Band of Malaysia has become an important bridge connecting different cultures. The author meticulously analyzes how the band integrates diverse cultural elements including Malay, Indian, Chinese, and indigenous influences through musical practice, establishing a unique identity in a multicultural social environment. Tadius presents a well-crafted chronological account that traces the band's development from colonial times through to the present day. His narrative illuminates the ways in which local rhythms merged with musical traditions from the colonial era, giving rise to a distinctive soundscape that mirrors Sarawak's rich cultural diversity. Through detailed portrayals of the band's involvement in festivals, ceremonial parades, and community events, the book shows how this musical ensemble has fostered intercultural dialogue and mutual understanding while maintaining the integrity of Malaysia's traditional musical heritage.

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In the field of musicological research, wind music studies are relatively marginalized. Research on Malaysian music history primarily focuses on West Malaysia, while studies on East Malaysia tend to lean toward ethnomusicology. Inspector Frankie Billy Tadius's book is the first monograph specifically about the Sarawak Police Band. It is not only Malaysia's first comprehensive book on the history of wind music but also

a rare publication within the Asian region. Therefore, this book holds significant value in supplementing both Malaysian music history and the broader music history of Asia. In the Note from the Author, the author clearly states that one of the purposes of writing this book is to trace the development and evolution of the Sarawak Police Band since its establishment from three perspectives: 1) The band's development and growth in Sarawak since 1888, 2) The evolution of its musical performances and genres, and 3) The education and development of its band members. Through interviews and document analysis, the book presents its historical narrative across 30 chapters, primarily developing two main themes: the band as a cultural bridge and as a vehicle for identity construction, and the social functions of the band.

The success of this book can be attributed to the research methods explained by the author in Chapter 30, "Reflecting on the Journey - Personal Stories and Testimonials." The author interviewed members, conductors, and music directors of the Sarawak Police Band, obtaining first-hand historical materials including valuable photographs and official documents, presenting the entire research to readers in a more convincing manner. The author's ability to complete this work largely benefited from his dual role as both the band's music director and a police inspector. Clearly, only through his connections and position within the Sarawak Police Band could he have accomplished this work. Without his experience in the Sarawak Police Band, it would have been impossible to collect such rich and valuable materials.

The main contribution of this book lies in systematically organizing the complete history of the Sarawak Police Band and its impact on society. As a monograph dedicated to the Sarawak Police Band, its references basically cover most materials on this topic, providing a good starting point for subsequent research. The book offers especially noteworthy coverage of the Sarawak Police Band's pre-war origins, enriched by uncommon photographs from that era. Tadius examines the connections between the band, founded in 1888, and musicians from Manila - a relationship that represents a crucial piece of historical documentation. Police bands, town bands, and volunteer corps bands in Hong Kong, Shanghai, Macau in East Asia, and Singapore, Selangor, and other places in Southeast Asia all had Filipino musicians participating. This reflects how even a relatively peripheral region like Sarawak responded to the musical trends of the time, while further proving that the influence of Filipino musicians on pre-war music throughout Asia requires deeper research.

Although the book makes important academic contributions, it also has certain limitations. This work functions more as a historical reference than a formal academic study. Certain chapters point toward research areas that merit fuller exploration. Chapter 27, for instance, centers on how the band maintains traditional Sarawakian musical practices, yet the author never addresses why a police band would assume this cultural