

GAMELBATI: HYBRID ELEMENTS IN CONTEMPORARY WORK

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Abstract. This paper is focusing on a work called Gamelbati–Mediasi Ukiran III for gamelan and chamber orchestra by Tazul Tajuddin, one of the Malaysian leading composer and pioneer in Malaysian art-music, combining local Malaysian elements and Western contemporary classical ideals. His work is one of the examples of hybridity in contemporary music in Malaysia. The analysis of the work is concentrating on the introduction, the first and second sections only out of seven sections within the analytical framework of tempo, instrumentation, time signatures, textures, pulses, center (internal drone), ornamental notes and extended techniques on the strings. This work is among the early compositions by the composer combining elements of East and West among 80 works composed by 2022. This work is the winner of the New Millennium Composition Commission Award UK in 2005 awarded by Birmingham Conservatoire. It is composed in 2005-06 and was performed by Birmingham Conservatoire Gamelan Players and Thallein Ensemble, conducted by Edwin Roxburgh at the Royal Birmingham Conservatoire (formerly known as Birmingham Conservatoire) in the UK.

Keywords: *art music, classical contemporary music, Malaysia composer, gamelan and chamber orchestra, hybrid music elements*

Introduction

In Western countries, art music has been appreciated long ago (Bao et al., 2016; Carlson, 2005). However, in Malaysia, art music is still new and needs to be encouraged and preserved to develop. The study is intended to explore the composition techniques used in this piece so that we can learn new materials that student composers can utilize. This can be a guideline for them to write their music. This study also could encourage other composers to develop their method of composition by drawing inspiration from extra-musical ideas/concepts, as in this work. ‘Gamelan’ and western instruments belong to different worlds. Preparing the study of how the combination of these instruments works in ‘gamelbati’ can help us understand how we can create new sound worlds by combining eastern and western instruments. This study can also be a reference for music students interested in combining music from the east and west. To preserve the authenticity and identity of Malaysian, young Malaysian composers must write more contemporary music inspired by Malaysian cultures. By referring to this composition as a reference, we can develop more ideas to help Malaysian contemporary art music develop at the same level as Western contemporary art music.

Finally, we should appreciate works done by composers such as Tazul Tajuddin as one of the well-known Malaysian composers we should be proud of (Tajuddin et al., 2021). Furthermore, it is also essential to conduct research on a work by a Southeast Asian composer whose work was awarded many prestigious international prizes. In other words, we hope this research will encourage more students and young composers to write contemporary music based on Asian cultures. This study explores the composition techniques in Gamelbati-Mediasi Ukiran III for Gamelan Ensemble and 23 Musicians by the Malaysian composer, Tazul Tajuddin. All elements in this

composition are integrated to become one sound fabric or texture. The composition process will be analyzed. It explores how the concept of sound fabric has been transformed into a musical element in the Gamelbati-Mediasi Ukiran III. The analysis is only for sections 1 and sections 2.

Malaysia is a multi-ethnic and multicultural country in which people of different religions, countries of origin and races live in a peaceful and harmonious society that has influenced its art and culture (Tajuddin and Ismail, 2022). However, when we talk about art music in Malaysia, it can be said that it is still unexplored (Ang, 2002). There has been a lack of research into music composed by Malaysian contemporary composers, especially those trained in the Western classical tradition. Nevertheless, contemporary music festivals are organized by the Society of Malaysian Contemporary Composers (SMCC). In Malaysia, contemporary art is still growing because some composers went to Europe to study Western tradition in the early 1990s. Then, they came back to Malaysia to develop new art music. However, the Malaysian music phenomenon has its root in the 1980s with pioneer composers like Valerie Ross. Due to the internet phenomenon, the genre gained attention and visibility among Malaysian viewers. Therefore, contemporary art music is music composed in a classical tradition that uses the full notation and contrasts with the famous folk music that occurred in the same period.

Malaysian composers have won numerous awards abroad. The cutting edge of the avant-garde is Tazul Tajuddin and Chong Kee Yong. They have received many awards in Europe, Asia, and the USA. Unlike Tazul Izan Tajuddin and Chong Kee Yong, Ahmad Muriz Che Rose and Yazid Zakaria work with a more populist approach to Malay traditional instruments (Tajuddin et al., 2021). The local premieres of new work by Malaysian composers also have led to increasing the awareness of the local art community. Now, there is a society called the Society of Malaysian Contemporary Composers (SMCC), which is the centre of gathering Malaysian composers to discuss and exchange ideas about art music in Malaysia. It could be said that art music in Malaysia is still in the developing stage and need more public exposure to appreciate the composer's work. There is so much more to discover and learn. Even though Malaysian music differs from western music, Malaysian art music must be appreciated by society.

The distinguished French composer Henri Dutilleux said that Tazul Tajuddin was a very finely gifted composer with an original temperament encompassing both rigour and new ways of thinking. Born in Banting in 1969, he grew up in Kuala Lumpur, Malaysia and obtained his early education at St. John's Institution, Kuala Lumpur, Malaysia. He started music by heart at the age of 7 and played the guitar at the age of 15. He studied music at Universiti Teknologi MARA (Malaysia), where he studied Western classical and Malaysian Traditional Music. Between the years 1991 to 1993, he played professionally in the traditional ensemble as a performer, accompanying dancers and participating in Folk Arts Festivals in Malaysia, Indonesia, and France. After graduating from UiTM, he was active as a Malay folk arranger and assistant conductor for the National Choir of Malaysia, which then later he was invited as guest conductor in 1997 and again in 2003. He began composing music seriously at the age of 24 after he received a special music scholarship award initiated by the Malaysian Prime Minister to study composition further. He spent three years in Pittsburgh and studied composition with Leonardo Balada and Reza Vali at Carnegie Mellon University, USA, graduating with a Master's in Music Composition in 1996. In 2002, Tazul Tajuddin gained another scholarship and received his PhD in composition with 'The Study of Arabesque' from

the University of Sussex, United Kingdom. He has been a British resident since 1997 when he spent 12 years in London.

His music has always been inspired by Asian cultures, especially Malaysian and Indonesian, its 'gamelan' music, decorative and visual arts, and Islamic geometrical patterns combined with contemporary multicultural ideas. He considers himself self-taught though later, he received valuable guidance from teachers Juan Pablo Izquierdo, Jonathan Harvey, Leonardo Balada, Michael Finnissy, Martin Butler, Franco Donatoni (Manuel de Falla Festival 1996, Spain), and Consultations with Brian Ferneyhough (IRCAM Academie d'ete 2001, France), meeting Iannis Xenakis in Pittsburgh and New York. Tazul Tajuddin is the first Malaysian composer as Fulbright Visiting Scholar at Harvard University. He was voted Top 10 Legendary Malaysian Composers by the Top 10 Magazine in 2019. He is a recipient of the highest Malaysian award in the arts Anugerah Akademik Negara 2017 (National Academic Award 2017) and Anugerah Akademik UiTM (2017). He won the prestigious Toru Takemitsu Composition Award (2003), Lutoslawski Award (2005), Japan Society of Contemporary Composer Award (2004), the New Millennium Award UK (2005) and Malaysian Book of Records (1997). Other prizes include first prize in the 8th Tokyo International Competition for Chamber Music Composition 2003, Japan, and first prize in the 2nd Molinari Quartet Composition Competition 2004, Canada. He is the first Malaysian composer to be shortlisted with the Society for Promotion of New Music UK three times in 2001, 2004 and 2007. His work *Tenunan* was selected by the Asian Composer's League-Asian Music Festival, Tokyo, in 2003. In 2006, the International Society of Contemporary Music (ISCM) Britain selected *Tenunan II* for the ISCM World Music Days 2007 Hong Kong, representing both UK and Malaysia (Gan, 2014). Other works have been a finalist in the 4th Seoul International Competition for Composers, South Korea 2007, AIRPLAY Donald Aird International Composition Competition 2006, San Francisco, USA, Derek Shiel Composition Competition 2000, London, UK, Edvard Grieg International Composition Competition 1999, Oslo, Norway, Carnegie Mellon Student Composition Competition 1996, Pittsburgh, USA.

His more than 80 works have been performed and broadcasted in 24 countries and critically acclaimed reviews worldwide. His music, such as the *Arabesque*, *Tenunan*, *Medias Ukiran*, *Gamelbati*, *Pantun* and *Topography* cycles, have been inspired by Malay-Asian cultures, Islamic geometrical patterns and Western European art combined with diverse contemporary cultural ideals. *Opera Puteri Saadong* is his first opera, and the Ministry of Culture and Arts funded the first in the Malay language, and JKKN premiered in Malaysia, Japan and UK. He is published by Babelscores.com, Alexander Street Press (online), Dynamic Publication and recorded by ATMA Classique (Canada), FMR Records (UK), Iberonic (Spain), and FM Records (Malaysia). He is currently a Professor of Composition at the Conservatory of Music, College of Creative Arts, UiTM and artistic director of the Malaysian Composers Concert Series since 2010. He is also President of the Society of Malaysian Contemporary Composers (SMCC), Vice President of Fulbright Alumni Association Malaysia (FAAM), Board member of Chopin Society Malaysia and member of Performing Rights Society UK. Some views from experts towards Tazul's work are as follows:

'...attractive...' *The Guardian UK*

'...refine and subtle musical work...' *Le Devoir, Montreal Canada*

'...modernist gamelan...' *The Daily Telegraph UK*

'...Großartig!' *Emsdettener Volkszeitung (Germany)*
'...sheer beauty of its sound...' *Prof. Em. Robert Orledge, composer, musicologist (UK)*
'...visionaries.... Innovative...' *Tunku Abidin Mukhriz, The Malay Mail*
'...original temperament...' *Henri Dutilleux (France)*

Materials and Methods

Gamelbati-Mediasi Ukiran III for Gamelan Ensemble and 23 musicians

Program note

"Tazul Tajuddin's prizewinning Gamelbati-Mediasi Ukiran III, basically a concerto for Indonesian gamelan and a slightly unusually constituted western chamber orchestra, is a piece whose substantial lengths fly by. A typically oriental patience and long-sightedness informs its structure, recurring columns of gamelan-coloured serenity punctuating anxious skirls from woodwind, later by strings, before a gradual acceleration brings the piece to its well-achieved conclusion. Edwin Roxburgh directed an assured account from a remarkable bunch of [Birmingham Conservatoire] students in gamelan and Thallein ensembles."

Christopher Morley, the Birmingham Post, 3rd April 2006 (United Kingdom).

The title of this composition, 'Gamelbati' was derived from an Indonesian word 'Gamelan' and 'bati'. 'Gamel' means 'to hammer'. In this context, 'gamel' means 'to play' or 'to strike' (Shah and Poheng, 2021). The word 'bati' is a Malay Indonesian word which means unite which in a complex situation it could be used to describe an integration of elements which becomes one component or texture: 'sebati'; 'menjadi sebati'. 'Bati' is a short form from Malaysian/Indonesian words 'barat' and 'timur' which mean West and East. Tazul Tajuddin uses 'gamelan' as an instrument to produce sound alongside the Western instruments. It is a generic 'gamelan' rather than specifically in the Javanese style, even though the template of the work is based on traditional Javanese 'gamelan' composition. The phrases, tempo, structure, cycle, time, and the organization of the notes did not follow the tradition, but it followed other strict rules; the composer's own compositional method.

Performance history

Gamelbati-Mediasi Ukiran III (The Meditation of Ornament III) has won 1st prize in the prestigious New Millennium Composition Award Commission 2005 in United Kingdom. The piece was performed by Birmingham Conservatoire Gamelan Players and Thallein Ensemble, conducted by Edwin Roxburgh. Tajuddin worked for one year on this piece. Then after the piece was completed, he worked with the gamelan players until the performance's day, that's how the piece was created and performed. He used the concept of Gamelbati in his other pieces as well which was the 'Arabesque', 'Tenunan', 'Mediasi Ukiran', and 'Gamelbati'. The cycles are inspired by the concept of woven sound, resulting in texture-based compositions or 'sound fabric'. Tazul Tajuddin's music has been influenced by Asian cultures, especially Malaysian and Indonesian. His music is very decorative and visual arts, also gamelan music and Islamic geometrical patterns combine with multi-cultural contemporary ideals.

‘Gamelbati’ uses a combination of Western instruments and ‘gamelan’ while predominantly identifying itself as an experimental sound-based composition inspired by the modernist current of western art music. It is very hard to find someone from Southeast Asia who has the interest in writing music combining the ‘gamelan’ with Western instrument.

In Malaysia, contemporary art music is still in development. Majority of the listeners in Malaysia are still not familiar with art music which has concept beyond tonality. Thus, to gain and to develop Malaysian contemporary music, we need to analyze ‘Gamelbati’ to understand more about ornamental structure and the music itself. There is an ornamental structure that is yet to be discovered beyond the surface of ‘Gamelbati’ which has the inner beauty within.

Results and Discussion

Analysis of Gamelbati-Mediasi Ukiran III

The analysis consists of: (1) tempo used in the first section of Gamelbati-Mediasi Ukiran III; (2) instrumentation; (3) time signatures; (4) textures; (5) pulse; (6) center internal drones which function as connecting notes; (7) ornamental notes; and (8) the extended techniques on the strings section.

Analysis of the introduction and the first section

Tempo


For the introduction section, the tempo is kept constant to crochet $q = 56$ and should be always meditative, freely with the sense of rubato and with some improvised decorations. Differ from the intro section; there are changes in tempo that occur on every pattern in the first section as shown in *Table 1*. The analysis was done as shown in *Figure 1* until *Figure 7*. In the first bar of the first section, the composer indicated that tempo should be $h = 70$ and should be played delicately, gently, flowingly, decoratively, texturally, and intense meditation. However, based on the performance remarks prepared by the composer, he stated that the metronome marking is only an approximation, so that it is possible to allow slowing down or play slower at some fast passages.

Table 1. Changes in tempo.

Pattern	Tempo
I	Crochet $q = 70$
II	Crochet $q = 80$
III	Crochet $q = 90$
IV	Crochet $q = 100$
V	Crochet $q = 110$
VI	Crochet $q = 120$

'Gamelbati' - Mediasi Ukiran III [The for Gamelan Ensemble and 2 Based on Agul-agul/Gulagul, Gendh

1
(i) Intro
(♩ = 56) always meditatively, freely with the sense of rubato and with some improvised decorations



Saron Pekin 1
2

Figure 1. The intro section of Gamelbati (bars 1-3) is only applied to this section.

1
(ii)
(♩ = 70) delicately, gently, flowingly, decoratively, texturally and intense meditation

'Gamelbati'-Mediasi Ukiran III (The Mediation of Orna)
(for Gamelan Ensemble and 23 Musicians)
Based on Agul-agul/ Gulagul, Gendhing, pelog lima



Piccolo/Flute 1

Figure 2. The intro section of Gamelbati (bars 1-3) is only applied to the first pattern.

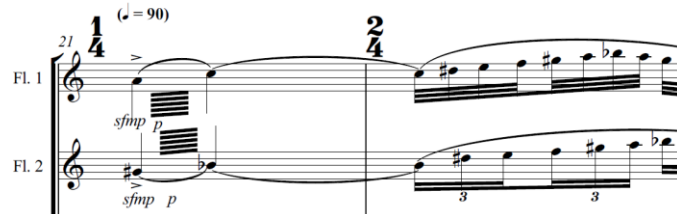
(♩ = 80)
(iii)



Fl. 1
Fl. 2

Figure 3. The second pattern of the first section of Gamelbati (bars 11-12).


(iv)
(♩ = 90)



Fl. 1
Fl. 2

Figure 4. The third pattern of the first section of Gamelbati (bars 21-22).

(v)
(♩ = 100)



Fl. 1
Fl. 2

Figure 5. The fourth patterns of the first section of Gamelbati (bars 31-32).

Figure 6. The fifth pattern of the first section of Gamelbati (bars 41-42).

Figure 7. The sixth pattern of the first section of Gamelbati (bars 51-52).

Instrumentation

Gamelbati is written for gamelan, and 23 musicians. It consists of: (1) Wind section: Piccolo/Flute 1, Piccolo/Flute 2, Oboe, Bass Clarinet, Contrabassoon; (2) Brass section: Horn in F 1, Horn in F 2, Bass Trombone, Bass Tuba; (3) Percussion section: Percussion 1 (Glockenspiel), Percussion 2 (Bass Drum, Cymbals), Percussion 3 (Cymbals, Wood Block); (4) Piano; (5) Strings section: Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Violoncello 1, Violoncello 2, Double bass 1, Double bass 2; and (6) Gamelan ensemble: Saron Peking 1, Saron Peking 2, Saron Barung, Saron Demung, Gender Panerus, Gender Barung, Slenthem, Kendang, Kempyong, Kethuk, Kenong, Kempul, Suwukan, Gong Ageng.

In the introduction, the instrumentation was only for the gamelan section. Later in the first section all the instrumentation as listed above is used. According to the composer, the reason why he applied only the gamelan ensemble on the introduction is because he wanted to introduce the uniqueness of gamelan ensemble first. Then, the orchestra will continue together with the gamelan. The composer also mentioned the main role of the flute and piccolo is about register. There is a transposition in the piece that the piece is divided into sections and each section the notes are transposed. When it transposed the register changed. So, some parts the register is higher so the piccolo will take the line, if not, the flute will take it. The register plays a role, high, low, middle, or something like that.

Time signatures

The time signatures in Gamelbati played an important role in making the concept of woven transformed into musical element. The introduction section and the first section did not have major differences in the time signatures except at the last part of the introduction section where the composer extended the phrase by adding two more bars (Table 2). In the first section, they are changing constantly according to the pattern. Every section of Gamelbati has its own pattern of time signatures. In every pattern,

there are 10 bars consisting of changes of 7 times of time signature (*Figure 8 and Figure 9*).

Table 2. The pattern of time signatures of each set in the first section of Gamelbati.

The first section of Gamelbati						
1	2	3	4	2+3	3+3	4+3
4	4	4	4	4	4	4



Figure 8. Time signatures indicated in the intro section of Gamelbati (bars 1-13).



Figure 9. Times signatures indicated in the first section of Gamelbati (bars 1-8).

In the first section of Gamelbati, there are 6 patterns with the same time signature. Every time the time signature reaches 7 (4+3) (*Figure 10*), it will end with a double bar and start over to 1. It is like a countdown. This is a constant pattern in the first section. Conceptually, the piece is conceived as weaving which happens in the notation, in the process of composing and sound organization of one sound to another (*Figure 11 to Figure 14*). These small patterns are woven and connected to each other like broken tiles being placed together, however, the sound should be continuous and in constant flux. At the end of the first section, the composer puts a breath mark. It directs the performer of the music passage to take a breath or to make a slight pause. This will affect the duration of the preceding note but not the tempo (*Figure 15*).



Figure 10. Double bar on the first pattern for the first section of Gamelbati (End of bar 10) The double bar indicates that every time the bar reaches 4/4 + 3/4 or 7/4, the piece will start a new (1/4) time signature and so forth.



Figure 11. Double bar on the second pattern for the first section of Gamelbati (end of bar 20).



Figure 12. Double bar on the third pattern for the first section of Gamelbati (end of bar 30).

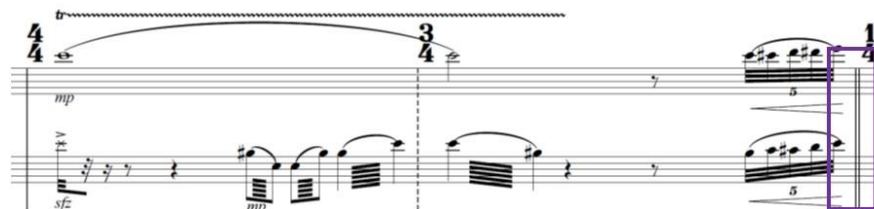


Figure 13. Double bar on the fourth pattern for the first section of Gamelbati (end of bar 40).

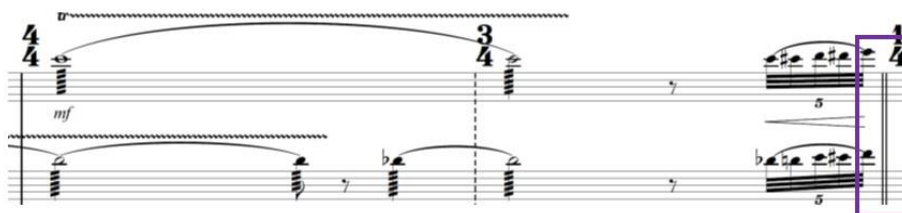


Figure 14. Double bar on the fifth pattern for the first section of Gamelbati (end of bar 50).

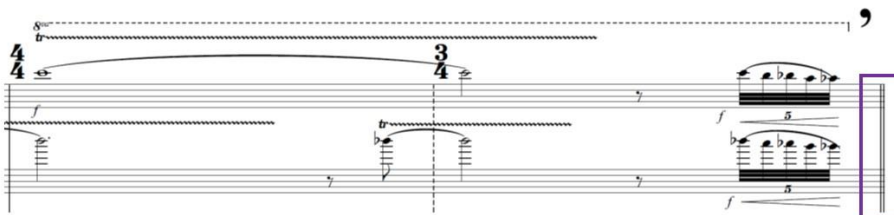


Figure 15. Double bar and the comma on the sixth pattern which is the end of the first section of Gamelbati (end of bar 60).

Textures

In the first section of Gamelbati the texture of the piece becomes bigger and thicker pattern by pattern. The thickness of the texture can be clearly identified from what instruments are playing between the lowest to the highest register. The table shows the instrument turns by turn playing the long notes from pattern I to pattern VI (Table 3 to Table 6).

Table 3. Pattern I.

Bar/Instrument	1	2	3	4	5	6	7	8	9	10
Contrabassoon	D		DD#							
Horn 2							Bb			
Horn 1									C	
Bass trombone				G#						
Bass tuba					A					
Piano (b)	D#,E,F	E,F	F,G	G#,A#	A,B	A,B	Bb,C	Bb,C	C,D	C,D
Violoncello 2				G#						
Violoncello 1		E								
Double bass 2			F							
Double bass	D#									

Table 4. Pattern II.

Bar/Instrument	11	12	13	14	15	16	17	18	19	20
Piano (b)	D#,E,F,A	E,F	F,G	G#,A	A,B	A,B	A#,B	A#,B	C,D	C,D
Violin 2									C	
Violin 3							Bb			
Violin 4					A					
Viola 1				G#						
Viola 2			F							
Violoncello 1		E								
Violoncello 2	D#									

Table 5. Pattern III.

Bar/Instrument	21	22	23	24	25	26	27	28	29	30
Piano (b)	D#,E,F,A	E,F	F,G	G#,A	A,B	A,B	A#,B	A#,B	C,D	C,D
Violin 2									C	
Violin 3							Bb			
Violin 4					A					
Viola 1				G#						
Viola 2			F							
Violoncello 1		E								
Violoncello 2	D#									

Table 6. Pattern IV.

Bar/Instrument	31	32	33	34	35	36	37	38	39	40
Piano (b)	D#,E,F,A	E,F	F,G	G#,A	A,B	A,B	A#,B	A#,B	C,D	C,D
Violin 1							Bb			
Violin 2					A					
Violin 3				G#						
Violin 4			F							
Viola 1		E								
Viola 2	D#									

In the fifth pattern, the only instrument played constantly is the piano. To make the sound bigger, the composer added articulation and techniques such as trill, long notes or long diamond heads in the strings, and flutter tongue in the winds and brass (Table 7 and Table 8).

Table 7. Pattern V.

Bar/Instrument	41	42	43	44	45	46	47	48	49	50
Piccolo 1									C	
Piccolo 2							Bb			
Piano (b)	D#,E,F,A	E,F	F,G	G#,A#	A,B	A,B	Bb,C	Bb,C	C,D	C,D

Violin 1										
Violin 2										
Violin 3										
Violin 4										
Viola 1	D#	E	F	G#	A					

Table 8. Pattern VI.

Bar/Instrument	41	42	43	44	45	46	47	48	49	50
Piccolo 1										C
Piccolo 2										
Piano (b)	D#,E,F,A	E,F	F,G	G#,A#	A,B	A,B	Bb,C	Bb,C	C,D	C,D
Violin 1										
Violin 2										
Violin 3										
Violin 4										
Viola 1	D#									

If we look carefully at the table above, all the instruments specifically play one note except piano (b). Piano (the bass part) is playing the same chords from pattern to pattern, with only changing the register, from low to high (*Figure 16 to Figure 21*).



Figure 16. First pattern of the first section of Gamelbati (bars 1-5).



Figure 17. Second pattern of the first section of Gamelbati (bars 11-14).



Figure 18. Third pattern of the first section of Gamelbati (bars 21-24).

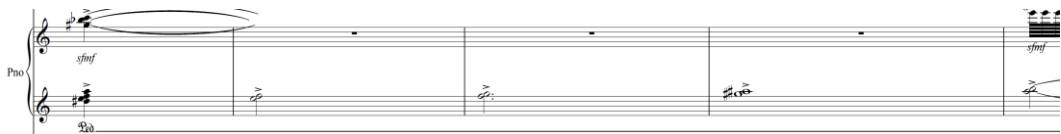


Figure 19. Fourth pattern of the first section of Gamelbati (bars 31-34).



Figure 20. Fifth pattern of the first section of Gamelbati (bars 41-44).

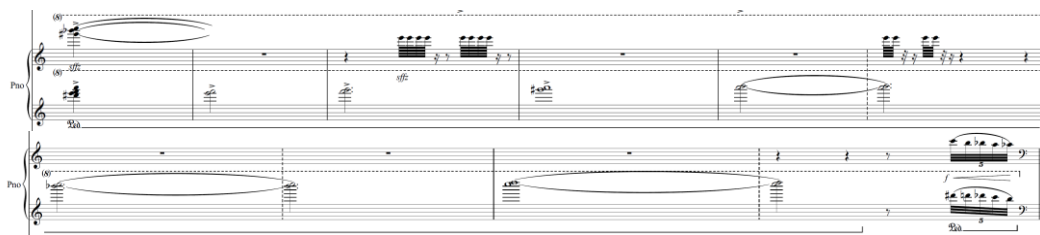


Figure 21. Sixth pattern of the first section of Gamelbati. The last four bars (bars 57-60) before entering the second section which means the notes are at their highest register.

Pulses

In Gamelbati, there is a pulse that occurs in every bar by following the changes of time signature. The idea of pulse in this piece is influenced from gamelan music, where in every new section; the gong agung will be played once as a pulse of new chapter or ending. There are two types of pulse in Gamelbati, which are 'big pulse' and 'small pulse' (Figure 22). For 'big pulse', it occurs at the beginning of every pattern and for 'small pulse', it only occurs at the first beat of every bar until the end of every section (Figure 23 to Figure 25).

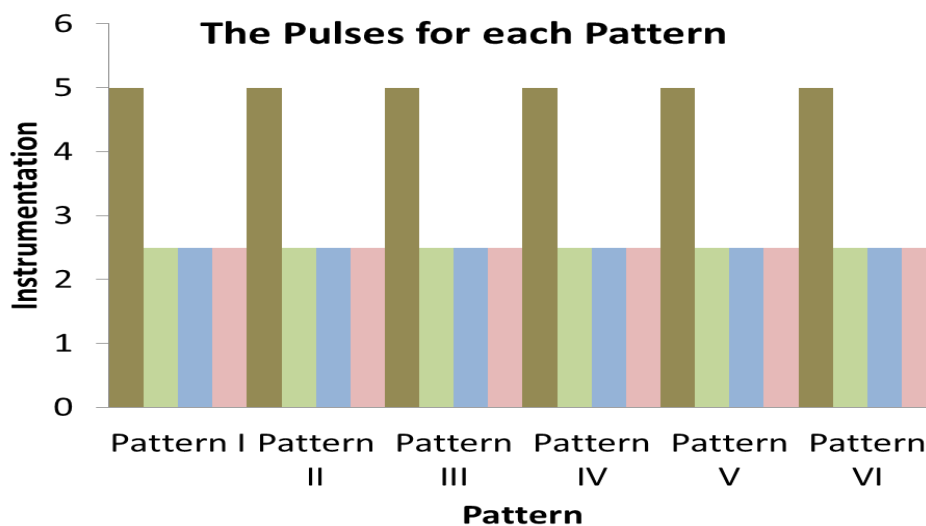


Figure 22. Big pulse and small pulse identified in the first section of Gamelbati-Mediasi Ukiran III.

The image shows a musical score with three measures. The first measure is in 2/4 time, the second in 3/4, and the third in 4/4. The score consists of five staves. The first staff has a melodic line with a slur over the first two measures. The second staff has a melodic line with triplets in the first measure and a gliss. in the second. The third staff has a melodic line with a slur over the first two measures. The fourth and fifth staves have accompaniment. Red boxes highlight the first note of the first measure in the first, second, and fourth staves. The notes are marked with accents and dynamic markings like sfz.

Figure 23. Small pulse occurs at every first beat of every bar (bars 22-24).

The image shows a musical score with two measures. The first measure is in 2/4 time and the second in 4/4. The score consists of five staves. The first staff has a melodic line with a slur over the first two measures. The second staff has a melodic line with a slur over the first two measures. The third staff has a melodic line with a slur over the first two measures. The fourth and fifth staves have accompaniment. Red boxes highlight the first note of the first measure in the first and second staves. The notes are marked with accents and dynamic markings like sfz and mf.

Figure 24. Small pulse occurs at every beat of every bar (bars 44-45).

The image displays a detailed musical score for a contemporary work. The score is organized into systems, with each system containing multiple staves for different instruments. The instruments listed on the left include Picc. 1, Picc. 2, Ob., Ch. Cl., Cbsn., Hn 1, Hn 2, B. Tbn., B. Tba., Glock., Perc. 2, 3, Pno., Vln 1, Vln 2, Vln 3, Vln 4, Vla 1, Vla 2, Vc. 1, Vc. 2, Db. 1, Db. 2, Sar. P. 1, 2, and Sar. B. The score begins with a tempo marking of $\text{♩} = 120$ and a rehearsal mark (vii). The music is characterized by complex rhythmic patterns and dynamic markings such as *sfz* and *f*. Various articulations are used, including *arco s.p.* (arco spiccato) and *pizz.* (pizzicato). A red vertical box highlights the beginning of the sixth pattern (bar 51) across all staves, indicating a 'Big pulse'.

Figure 25. Big pulse at the beginning of sixth pattern (bar 51).

Center-Internal drone

Throughout the first section of Gamelbati, there is a center note called as internal drone played by the strings. Drone means a continuous note or chord, or the part of various musical instruments that produces such as sound for the whole piece. The idea of using internal drone is influenced by Indian music where consists of single melody performed over an unchanging background and have melodic, rhythmic tension and relaxation (Kamien, 2017). The constant sound of the drone contributes vitally to the atmosphere of the music. In Gamelbati, the function of internal drone is to connect the notes constantly in every pattern and form a “Fluid Structure”. “Fluid structure” is a new term created. The purpose of this internal drone in Gamelbati is to create stability when there is no indicated key. The internal drone may change in terms of pitch (note E and F) defined as ‘modulated drone’ and changes of instrument depends on the modulation in every section. *Table 9* shows the instrument that plays the drones throughout the first section and its notes. All the instruments indicated above play the same notes throughout the section (*Figure 26* and *Figure 27*).

Table 9. Instrument and the connecting notes.

Instrument	Notes
Piccolo I	E
Piccolo II	E
Oboe	E
Glock	E
Piano	E
Violin I	E
Violin II	E
Violin III	E
Viola I	E
Violocello II	E
Double bass II	E

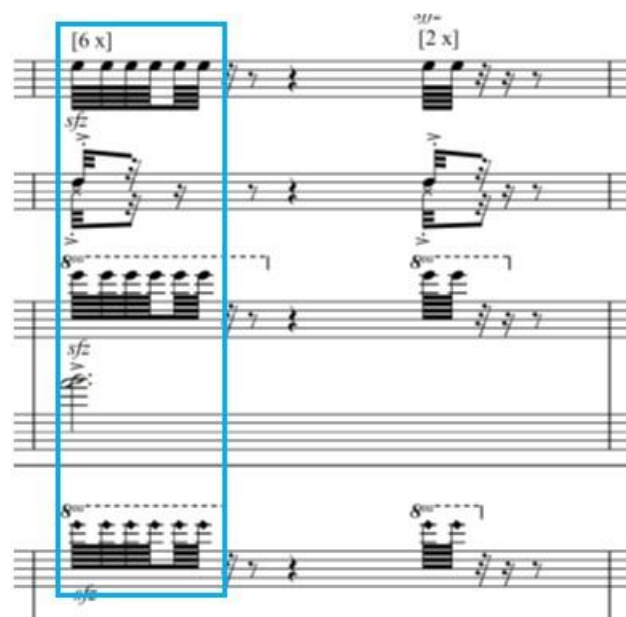


Figure 26. The internal drone played by Glockenspiel, piano, and 1st violin in Gamelbati (bar 43).



Figure 27. More internal drone is played by 1st flute and oboe in Gamelbati (bars 28-29).

Every time the instruments play the drone notes, the number on the ‘balungan’ which is called the core melody of a Javanese gamelan composition indicates the number 2 which is in the standard temperament western tuning, E (Figure 28).

The musical score is divided into several systems. The first system includes two staves with repeated rhythmic patterns marked [6 x] and [4 x], with dynamics *sfp* and *sfz*. The second system features a complex arrangement of staves with various techniques: *arco normale*, *pizz.*, and *pizz.* with *arco normale*. Dynamics include *sfp*, *p*, and *sfz*. The third system is labeled "id texture)" and includes staves with triplets and dynamics *sempre p*. The fourth system includes staves with *t* (kethuk) and *Kempyong* markings, with dynamics *sfp* and *p*. The score concludes with a series of time signatures: $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{2}{4}$, followed by a sequence of numbers: 2, 2, 1, 2, 3, 3.

Figure 28. Connecting notes and balungan in Gamelbati (bars 23-25).

Ornamental notes

This section contains various techniques of ornamental notes. According to the composer, he has arranged the sequence of the ornamental appearance precisely (Figure 29 to Figure 31).



Figure 29. Ornamental notes in the wind section (bars 1-4).

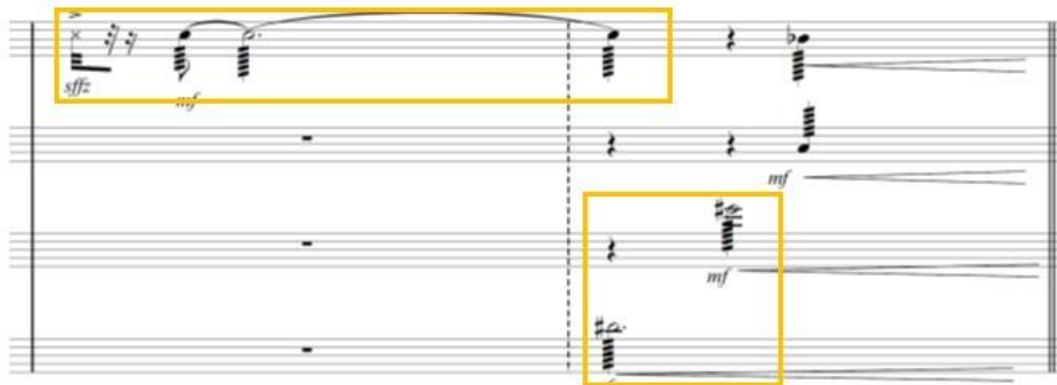


Figure 30. Ornamental notes in the brass section (bars 49-50).

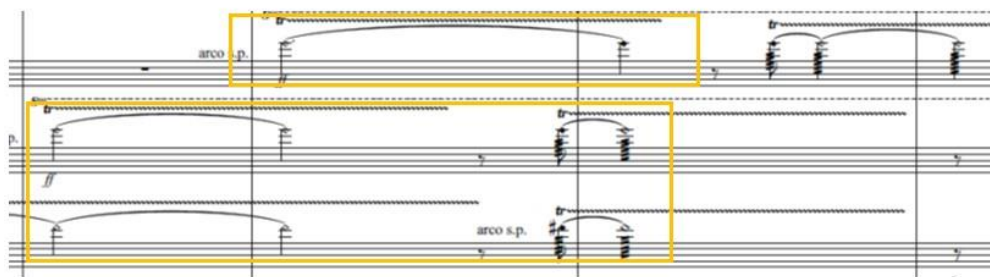


Figure 31. Ornamental notes in the strings section (bars 52-54).

Extended techniques on the strings

In Gamelbati, there is a technique of playing developed that has been used in string's part. As the example in the score below, all the green boxes are the technique that was created by the composer. The reason why he used this kind of technique is because he is not satisfied with the actual sound. It was the composer's interest to explore more sound and to create new ideas as well to explore the surrounding sound (Figure 32). For the 'Diamond Head' notes in the above figure, the composer wants the player to play the actual note as usual, and then release the note slowly to create a harmonic sound by

touching the string lightly as if to produce natural harmonic. It may produce a “greasy” sound which was described by the composer himself (*Figure 33*). In the figure, the composer stated in 2005 that the note needs to be played as artificial harmonic (Perfect 4th). Artificial harmonic means a harmonic that was produced on a stopped string on the violins, violas, cello or double bass (Fiore, 2018; McGuire and Matějů, 2020). He added that the sound produced is sometime a greasy, silky, ‘dirty’ tone, sometimes clear harmonic. The idea is to produce a sound between noise and harmonic effect.

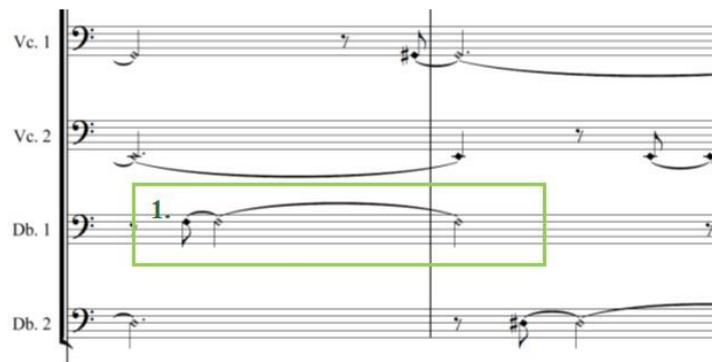


Figure 32. Extended technique for springs in *Gamelbati* (bars 6-7).

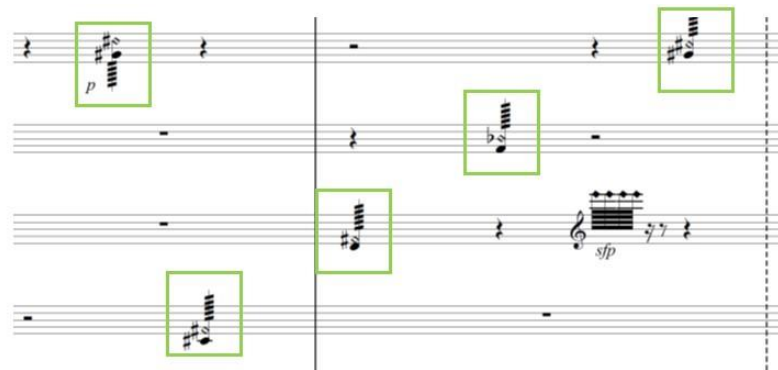


Figure 33. Extended technique for strings in *Gamelbati* (bars 8-9).

Conclusion

In conclusion, the composer has put a lot of effort in composing *Gamelbati-Mediasi Ukiran III*. His intention in completing the *Gamelbati* and the way he transformed the idea of “weaving concept” technique into musical idea is such eye-openers moment for me as the researcher. During the analyzing process, there are a lot of compositional methods that he used in *Gamelbati*. In our opinion, the exploration on how he transferred the concept of weaving into compositional techniques is very interesting and effective. Thus, we believe that by doing research in this area will help Malaysian arts music to grow up to a better level. It is a good start for Malaysian young composers to follow his track in order to help to evolve Malaysian contemporary art music. There are still many unexplored music materials in Malaysia need to be bring out and it needs more educated people to do it.

“Ignorance is what make us backwards. When culture become stagnant, it will become not interesting. It is very important to keep the culture updated full of ideas

and with the latest innovative ideals to keep all of us thinking. When society is lazy to think or to listen in that matter, and have no desire to achieve intellect and spiritual fulfillment in arts, the society will become cultureless, spiritual-less...”
(Tajuddin, 2007)

When he mentioned that it is vital to preserve the culture by keeping updating full of ideas with the latest innovative ideas, we agreed with him, and it is the best example to show the world that he stands with his thought. Thus, our advice to all readers, primarily the young composer, is to start thinking and do something to help our Malaysian contemporary art music grow. As the spirit to make art music in Malaysia grows, we provide some recommendations to achieve the goals. The young generation of composers should find their original voice of extra-musical, like what Tazul Tajuddin did in most of his works. Write more music based on original voice to give awareness and appreciation of art music in Malaysia. Besides that, we should encourage these young composers to develop their compositional techniques by drawing inspiration from extra-musical concepts. Teachers who are majoring in composition may teach their students to compose and feel the arts contemporary work through music education class as recommended by previous research (Anuar and Ismail, 2021; Ismail et al. 2021). We also need to encourage the composers to approach and explore the extended techniques with their ideas. As a composer, it is our initiative to create new ideas to make our music interesting and original with the latest new ideas. Malaysian composers are also recommended to travel oversea to learn art music and explore the combination of western tradition and eastern tradition.

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Conflict of interest

There is no conflict of interest as a result of this study.

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