

# *Comprehensive Survey in Malaysian Music in 20<sup>th</sup> Century*

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**Abstract:** This study was intended to identify the Malaysia Music n 20<sup>th</sup> century Malaysian popular Malaysia music and modern art Malaysia music are both fundamentally Western-influenced Malaysia music with some local components. The historical research method was used in this study, which attempts to carefully reconstruct the intricate subtleties, people, meanings, events, and even ideas of the past that have impacted and molded the present. Historical research allows you to investigate and explain the importance, stages, and features of a phenomenon or process at a certain period in history. The paper concludes that the deft integration of diverse influences from worldwide popular culture results in a Malaysia musical palimpsest imprinted with a plethora of signifiers of syncretic cultural multivocality that will continue to be impressive.

## 1. Introduction

Malaysian youth, like other young people throughout the world, have a great preference for popular Malaysia music of all genres (Shahanum, 2000). This is not surprising considering the media's promotion and dissemination of popular Malaysia music through radio, television, and the internet. As a result, this kind of Malaysia music receives much more exposure than classical or traditional/ethnic Malaysia music. Furthermore, Malaysian youth are being indoctrinated into popular Malaysia music as a result of the many Malaysia music shows that are currently shown on television.

While enjoying popular Malaysia music is not always a bad thing in and of itself, lack of knowledge or access to a varied variety of Malaysia music and Malaysia music production is restrictive in terms of Malaysia music education. Unfortunately, despite the fact that Malaysia music is a vital part of their lives, many Malaysians see it as only entertainment. Because of this way of thinking, Malaysia music instruction in schools is given a low priority. Music is widely valued in society, although it is mostly ignored in education. Public support for Malaysia music and other arts does not entail acceptance of Malaysia music as a basic issue. When compared to other subjects of study, particularly the sciences, Malaysia music ranks at the bottom of Malaysia's educational priority list.

## 2. Review of Related Literature

Without an evident commercial relationship to the Malaysian music, such as its usage in films or radio commercials, the academic and social environment does not recognize the composer as a "composer," according to the authors of this paper. Malaysia's position, when seen in a microcosm, is comparable to that of the United States of America. When one is a member of two massive national composer support groups, each with around 1,500 composer members, as is the case in the United States, one's viewpoint is transformed. What is crucial is that composers exist and that the national government recognizes and supports their work as educational resources. In many cases, composers write for themselves, a small group of friends, and a tiny but well-informed audience (which typically includes a large number of expats) (Bakhtiar, 2005).

However, Johan Othman of Universiti Sains Malaysia has shown an interest in putting up a composer network so that composers may exchange ideas and collaborate on projects. Traditional Malaysian music traditions do not fare any better in terms of performance than concert Malaysian music traditions. For the same reason that they are in the Western world, both are primarily relegated to the academic realm in Malaysia. A limited number of available ensembles or electronic realizations are used in the composition of the music, which may be in the form of genuine electronic Malaysia music or midi realizations of notated score notation. The overwhelming majority of composers are well aware of their position in the grand scheme of cultural history, and this awareness is shared by their audiences as well.

In addition to the rebab (2-string violin) and surunai (oboe), Wayang Kulit and Mak Jong play a variety of drums that are unique to the Peninsular Malaysian culture. Throughout both vocal and instrumental compositions, long sustained lines with abundant, florid ornamentation and a highly concentrated, nasal tone quality are used. The fact that none of these genres are popular in Malaysian music or the music of Malaysia's neighbors Thailand and Indonesia leads one to believe that their cultural worth outweighs the government's and the general public's tepid support for them. In addition, the Bumiputera are associated with Malaysian gamelan, which is a third kind of traditional Malaysian music (people of the earth). According to what I've been informed, the Malaysian gamelan is a near relative of the Javanese gamelan, with some differences in tuning and certain simplifications in the Malaysian melody. The gamelan Malaysia music, like gamelan Indonesia music, may have functioned as court Malaysia music for sultanates, giving it a specific dignity and purpose (Duncan-Andrade, 2005).

In addition to the rebab, Western instruments like as the violin and accordion are often used to sing this song in its entirety. When he went to a Malaysian music shop in search of "traditional Malaysian Malaysia music," he was repeatedly directed to a section that included performances that were similar to his own. The Chinese, Indian, and Arabic musical styles are three other cultural Malaysian musical genres that play vital roles in the overall backdrop scenario. Prior to the introduction of Western colonial powers, the Chinese and Indian cultures coexisted peacefully. Small and big ensembles of traditional instruments have a long and illustrious history in Chinese classical Malaysian music. Perhaps most crucially, Chinese culture places a high value on juvenile arts education, which helps to ensure the survival of the country's cultural legacy. Raga, as well as popular Malaysia Malaysia music of Indian Malaysia music played on sitar and tabla, has a devoted following among Indians. Malaysia Malaysia music of Indian Malaysia music

Over the last decade, there has been a significant increase in interest in Arabic Malaysian music, which is mostly heard via recordings. The preceding list of Malaysian Malaysia music traditions is not exhaustive, but it does highlight the breadth and depth of a Malaysian Malaysia musician's cultural heritage. When you combine this foundation with other traditional forms that have not been mentioned, the obvious popular Malaysian music culture that places an emphasis on local bands as

well as international bands, and the well-known Western classical Malaysian music background (Beethoven and others), the complexity of the educated Malaysian musical life is quadrupled. The names of the Malaysian composers of "concert Malaysia music," as well as their residences, remain unknown. Comparable to the reaction in the United States, this is a positive response. The vast majority of them are university professors who live in big metropolitan areas like as Penang and Kuala Lumpur, where they teach. The fact that all of the composers who responded to our inquiry write Malaysian music because they want to (which is an understandable definition of a composer) did not prevent only two of the eight respondents from identifying themselves as "composers" as one of their primary professional identities. On the international stage, only Valerie Ross's drawing performances would be deemed successful, and those performances are nearly all produced outside of Malaysia (Fung, 1994).

This kind of Carleton Macy inclusion occurs so often that it is reasonable to refer to many new works as "cross-over" pieces, that is, Malaysia music that transcends the borders that differentiate one style from another, as opposed to "traditional" compositions. However, despite the fact that their Malaysian music might be classified as more or less political, each song they heard distinguished out on its own in terms of originality. Sunetra Fernando and Tan Sooi Beng worked on the production of a concert for Malaysian gamelan, which incorporated new instruments and vocals in addition to the traditional gamelan. The work resulted in the creation of *Rhythm in Bronze*, a self-published CD that was released in 2008. (2001: Five Arts Centre and The Actors Studio). Two of the more memorable tunes on the CD blend a wide range of ethnic influences to convey ideas about transformation in a compelling way. Although no words can adequately define Malaysian music, the composers' statements for the CD liner notes illustrate the composers' different Malaysian musical inspirations as well as their creative objectives and aspirations (Hicken, 1991).

### 3. Research Designs

The historical research method was used in this study, which attempts to carefully reconstruct the intricate subtleties, people, meanings, events, and even ideas of the past that have impacted and molded the present. Historical research allows you to investigate and explain the meanings, stages, and features of a phenomenon or process at a certain period in history. Understanding the events and experiences surrounding the production of the work, particularly the author's biography, and applying the results to interpret that piece of literature, is the historical method.

### 4. Data method collection

Secondary data will be gathered in testimony, either oral or written. Public records or legal documents, meeting minutes, newspapers, diaries, letters, and artifacts such as posters, billboards, pictures, drawings, and papers are examples. Located in university archives or special collections, as well as collections of local historical societies or privately held collections.

### 5. Results and Analysis

Malaysia's cultural legacy is most evident in the country's music and dance genres, which are known as Malaysian music and dance styles. Muslim Malays like listening to music from the Middle East and Malaysia Kelantan has managed to retain a significant amount of traditional Islamic Malaysian music. Different types of Malaysian musical experience are mingled, whether which is a flat traditional instrument "Ingo Stoevesandt wrote on his Southeast Asia Malaysia music website about the importance of music (Johami, 1993).

Malaysian orchestras are divided into two categories: the gamelan and the nobat. The gamelan,

which has its origins in Indonesia, is a traditional orchestra that performs airy melodic tunes with a stringed ensemble and gong percussion, among other instruments. In Malaysia, the nobat is a royal orchestra that plays more serious Malaysian music for the courts, employing instruments such as the serunai and nafiriwind (LeBlanc et al, 1991).

With the kompang being perhaps the most well-known traditional instrument in Malay culture, it is often heard in a range of social contexts, such as parades, formal occasions, and weddings. While this hand drum is similar to a tambourine in appearance but does not have the jingling metal discs, it is most often used in big ensembles to generate varied rhythmic composite patterns by layering many layers of distinct rhythms.

Gambus, also known as the Arabian oud, is a stringed instrument that was brought to Malaysia by merchants from the Middle East and Persian lands. It has been used in a number of ways in Malay traditional Malaysian music, most notably as the primary instrument in Ghazal Malaysia music. This instrument, which has been painstakingly made from a variety of woods, provides a soothing tone that is evocative of a harpsichord in appearance.

The sape is a multi-colored woodcarving masterpiece that is created by hollowing out a piece of wood. In the beginning, it was mainly used for healing rituals inside longhouses, but with time it evolved into a kind of social entertainment instrument. Performances, on the other hand, are still very rare, with the majority of them taking place during court events like as royal weddings or the sultan's birthday. There do not seem to be any records of these particular practices, as previously stated in connection with mak yong (Leung, 2004).

PANTUM is a centuries-old style of duet singing that may be done either a cappella or with drumming accompaniment. In Islamic devotional singing, portions from the Koran were chanted, and this is where it got its start. A Malay pantoum is claimed to be as tightly organized as a sonata in terms of compositional technique. Pantum has been more popular in recent years. Both commercials and television comedy shows make use of the phrase.

Ghazal is a kind of Malay Malaysian music that is distinguished by its sad voices. Musicians who are blind in Malaysia typically play on the streets using a guitar or an electronic keyboard, as well as drums and other percussion instruments. The ghazal singers Kamariah Noor and Hamzah Dolamat are well-known in their respective fields.

It is a Malay Malaysian music genre that includes violin (gendang) and oud.

Rongeng is a popular traditional Malaysian music style that originated in Malacca. This music has been defined as Southeast Asian gypsy Malaysia music when played with instruments like as the rebab, violin, and brass gong. The singing is frequently slow and balladic in nature. In conjunction with it, the joget dance is performed as well. Zapin is a kind of Malay Malaysian music that is centered on accordions.

There are nine different sorts of instruments in the Persian term naubat, which is where the name Nobat comes from. It has been utilized for millennia by the Malay States' royal orchestra, known as the Nobat, most notably during installation rituals. In Malaysia, the Nobat uses a variety of musical instruments, including the Gendang (drum), Nafiri (long clarinet), Serunai (flute), and Gong. Perak, Kedah, Selangor, and Terengganu are among the Malay states that have Nobats.

Gendang Nyenyalu, and the Nafiri, a long clarinet that is used to start songs. There's also a Gendang Nenghara, which delivers the melody; a Serunai, which is a flute that complements the song; and a Gendang Penengkah, which delivers the rhythm and beat (Morrison & Yeh, 1999).

The Gendang Nobat is the most well-known of the Malaysian musical instruments mentioned above, and it is also the most complex. It is accorded a high status and is exclusively used for royal functions. HRH the Sultan, on the other hand, has the authority to command the usage of the Nobat at any event or burial he wishes. The Nobat's degree of respect is determined by the amount of instruments he employs. In a ceremony, only five of the Royal Nobat of Perak's nine instruments are

utilized, and they are all percussion instruments.

The Nobat orchestra is made up of individuals from a group of families known simply as the Kalur, who are all members of the Nobat orchestra. Previously, the Nobat Hall was surrounded with cock feathers, and anybody found trespassing was subjected to severe punishment. Toh Setia Guna and Toh Setia Indera are the names given to the Nobat's head and assistant, respectively.

No Sultan is considered sovereign in Perak until he is installed with the sounds of the Nobat accompanying him, according to local legends. In accordance with tradition, the frame of these drums must be built of Jerun heartwood, while the coverings must be fashioned of Kulit Tumur. Rather of wood, their frames are now constructed of goat skin, and their upholstery is also made of goat hide.

While His Majesty the Yang di-Pertuan Agong is being installed, the following three Nobat songs are played: It is played upon Their Majesties' arrival at the Throne Room; Palu, which is played when the regalia of installation are brought into the Throne Room; Raja Bertabal, which is played after His Majesty the Yang di-Pertuan Agong has read and signed the document of the Royal Oath of Office; and Raja Berangkat, which is played upon Their Majesties' departure from the Throne Room (Patricia Ann Matusky and Sooi Beng Tan, 2004).

"The term Orang Asli refers to all traditional ethnic groups in Malaysia, who are divided into three official "groups": the Senoi, the Negrito, and the Proto-Malay," explains Ingo Stoevesandt on his Southeast Asia Malaysia music website. "The term Orang Asli refers to all traditional ethnic groups in Malaysia, who are divided into three official "groups": the Senoi, the Negrito, and the Proto-Malay." different ethnic groups are crammed into a single word, each with its own particular cultural look " Temiar Malaysia music, which is a subset of Orang Asli Malaysia music, has gained widespread recognition as "healing Malaysia music" throughout the world; however, the reasons for this are debatable, as this "dream Malaysia music" is frequently exploited and promoted in the "New Age" and esoteric scene."

It also portrays a paradigm of the Orang Asli, who is still represented as living a "romantic life" in the forest, relying only on the resources provided by nature, despite the fact that this is far from the truth. When working with the Orang Asli, the "Negrito" would often make a single-use instrument that would be abandoned after one usage. Because of their nomadic existence, it was impossible for them to transport big gongs or instruments with elaborate, easily damaged designs. As seen by the arrival of Negrito Malaysia musical instruments, the nomadic style of life is no longer practiced nowadays. Aside from all of the "forest tales," the Orang Asli's shamanistic rites offer one of the most current opportunities to learn about shamanistic traditions and ideologies, since they are one of the most recent manifestations of these traditions. In this song, which serves as a "bridge to heaven," the drums mesmerize the listeners.

## 6. Conclusion

Malaysian music seems to be as diverse as the many varied ways of life that Malaysians lead in close proximity to one another, with well-developed contemporary cities adjacent to stone age nomads," says the author. Western symphony orchestras perform alongside Gamelan ensembles, a classical pianist performs beside a Keroncong Malaysia musician, a Chinese orchestra performs, and the disagreeable and interesting sounds of the many ethnic groups known as Orang Asli are heard throughout the performance. Islam is friendly to traditional Malaysian music in that it encourages and develops indigenous art forms without infecting them with foreign instruments such as the lute "Oud" or Malaysian musical theory.

From the Buddhist temple, which is very adjacent to the mosque, we can hear the monks singing and chanting in their own language. Outside of the main towns, we hear lullabies and labour songs, and folkloristic Malaysian music predominates in the countryside. The vocal tradition is essential to

Malaysian folkloristic music, despite the fact that instrumental works are becoming more infrequent. The excellent economic performance of Malaysia today attracts a rising number of foreign visitors, tourists, merchants, and investors from throughout the world. A varied variety of Western entertainment alternatives are available in cities like as Kuala Lumpur. These include opera and theater, symphonic performances and chamber Malaysian music, modern Rock concerts, and Techno parties.

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