

Tracing Art Music Compositions and Composers in Malaysia

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Malaysian music encompasses many different genres. It encompasses a wide range of genres that reflect the country's many ethnic groups, including Malay, Chinese, Indian, Dayak, Kadazan-Dusun, Bajau, Orang Asli, Melanau, and others. This paper reports the development of art music includes the art platform and composers in Malaysia. Before the establishment of Malaysian Philharmonic Orchestra (MPO) there has not been a consistent platform for art music. Occasionally some private organizations, National Symphony Orchestra and National Choir of Malaysia performed new works by composers, but the latter mainly focus on existing repertoires or arrangements. It is found that Malaysian geographic crossroads of many cultural paths, which give a rich variety of musical traditions. However, Malaysian new music composers had struggled for aesthetic integrity due to the discord of a state-induced cultural agenda that highly favoured 'syncretic' and locally popular idioms. Collectively Malaysian composers' works have been performed internationally in a total 31 countries winning or being finalists in more than 20 composition competitions. Since 2000, art music composers have become more active than before due to some platforms being organized by organizations, institutions and composers' society.

Key words: *Art music, composition, composers, Malaysian Philharmonic Orchestra, cultural heritage, music festivals*

Introduction

Malaysia's national development plans clearly include music (Ariffin & Jamel, 2021; Chopyak, 1987). Music and national culture policies have evolved since 1957, when the country gained its independence. This provides chance for urban and rural Malaysians to enjoy and appreciate the authentic of Malaysian music. A national culture and a sense of national unity are therefore expected to be promoted through the use of music both in public education and music events. A large number of musicians have had a large impact on the development of modern Malaysian



music as a result of the centralized mass media. School students are also exposed to the Malaysian music as it is believed can improve students' self-identity and appreciate the aesthetics of Malaysian music (Md Jais et al, 2020; Ismail et al., 2020).

There are several types of Malaysian music consisted classical, folk, syncretic (or acculturated), popular, and modern art music. Pre-colonial Malaysian classical and folk music can be heard in the musical performance such as *Dabus*, *Mak Yong*, *Asli*, *Dikir barat*, *Ulek Mayang*, *Nobat*, *Hadrah* and *Menora* (Dopico, 2020; Zulkafli, 2017). During the post-Portuguese period (16th century), syncretic music emerged, combining local music with influences from Arabian, Persian, Indian, and Chinese musical and theatrical traditions. These include *Zapin*, *Ghazal*, *Dondang Sayang*, *Inang*, and *Joget*. As well as Malaysian popular music, contemporary art music in Malaysia also incorporates elements of western influence. P. Ramlee, for example, worked with other musicians in the 1950s to create Malaysian music by combining folk songs with western dance rhythms and western Asian music (Barendregt et al., 2017).

From *Wayang Kulit* and dance to folk songs and music for royal ceremonies, martial arts, and life cycle events, Malaysian music is performed in a wide variety of forms. Traditional Malay music and performing arts are originated in the Kelantan-Pattani region, influenced by the India, China, Thailand, and Indonesia cultures (Yousof & Khor, 2017). In addition, the *gendang* is the most important percussion instrument in music (drum) included the *kompang*, *rebana*, and *gendang ibu dan anak*. Natural materials such as wood or bone are used to make many of the traditional percussion instruments. It's also possible to find shell-made instruments such as trumpets, the *serunai* (double horn), and trumpets in addition to the *rebab* (a bowed string instrument). Music has long been used to tell stories, commemorate life cycle events, and mark special occasions, such as harvest. It was once widely used for long-distance communication (Matusky & Beng, 2017) and still used in today's events for entertainment and education purposes (Ismail et al., 2021; Md Jais, 2017).

Tracing the Evolvement of Malaysian Art Music

Before the establishment of Malaysian Philharmonic Orchestra (MPO) there has not been a consistent platform for art music. Occasionally some private organizations, National Symphony Orchestra and National Choir of Malaysia performed new works by composers, but the latter mainly focus on existing repertoires or arrangements. With the founding of MPO in 1999, there is the urge to promote more local composers' works. In 2001 to 2003, MPO started commissioning new works by Malaysian composers with works by Sunetra Fernando, Tazul Tajuddin and Kee Yong Chong (Zul, 2002). MPO then started a composition program called MPO Composers Forum for local composers competing with each other and the winner will be selected to represent Malaysia in the Malaysian Philharmonic Orchestra International Composers Award (MPOICA).

After the MPO Composers Forum was conducted in 2007 and unexpectedly MPOICA II did not happen, HSBC Young Composers Workshop was held in 2008. Later in 2009, the KL Contemporary Music Festival was organized. Later the first UiTM-klpac Malaysian Composers Series was established by Tazul Tajuddin in 2010 as a yearly composer event and concentrated mainly in nurturing student composers. Tazul's conducting new work by a Malaysian composer is shown as Figure 1.



Figure 1. UiTM-klpac Malaysian Composers Concert Series Tazul Tajuddin conducting new work by a Malaysian composer

In 2013, the first Soundbridge Festival was held by Kee Yong Chong and assisted by Yii Kah Hoe which is held biennially again in 2015. This platform is with international composers and performers. Similarly for electronic music the first SPECTRA Festival was organized by Ainolnaim Azizol in 2014 and was held again biennially in 2016. The participants consist of international composers focusing on electro-acoustic compositions.

Tracing Art Music Platform

Many other countries have seen rapid advances in technology, such as computers, satellites and telecommunications, and audio and video cassette tapes, have had an impact on communication and educational policies, as well as music over the past several years. In the future, it seems obvious that these technological developments, which are leading to a convergence of communication modes, will have a greater impact on society and music. Ethnomusicologists will need some background in these areas to fully understand the future of urban music. Music events were advertised through posters, television, radio and social media to attract people to attend musical events. Sample of poster is shown as Figure 2.



Figure 2. Poster for Musical Event

During the launch of MPO Forum for Malaysian Composers that leads to the first MPOICA, the Petronas Executive management including the Chairman Tan Sri Datuk Azizan Zainul Abidin, CEO Abd Hamid Abu Bakar and MPO conductor Kees Bakels quoted, ‘...realized the importance of local composers’ works must be highlighted’ (Zul, 2002). The first MPOICA I took place on 27th November 2004 at the Dewan Filharmonik PETRONAS, Kuala Lumpur (Hung Lie, 2013). As shown in Table 1, the inaugural MPOICA was won by Kee Yong Chong with his work *The Starry Night’s Ripples*. The second MPO Composer Forum was held two years later on 4th March 2006 to premiere original works by six-finalists (Hung Lie, 2013) which were Yii Kah Hoe, Ahmad Muriz Che Rose, Yazid Zakaria, Ng Chong Lim and Teh Tze Siew. Yii Kah Hoe won the local MPO selection with his work *Buka Panggung*.

Table 1. MPOICA Music Platform

No.	Art Music Platform	Year	Composers
1.	MPOICA and first MPO Forum for Malaysian Composers	2004	Kee Yong Chong
2.	Second MPO Forum	2006	Yii Kah Hoe, Ahmad Muriz Che Rose, Yazid Zakaria, Ng Chong Lim and Teh Tze Siew

HSBC (M) Ltd. sponsored the first ever young composers' workshop in the country in conjunction with the week-long HSBC Classics Festivals 2008. This event was organized by the Malaysian Composers Collective (MCC) with the aim to bring Malaysian composers, musicians, and the new generation of aspiring young composers together. Among Malaysian composers' works featured are summarized as Table 2. The winner of this was Tan Zi Hua with his work *Images of Wind II*.

Table 2. Malaysian Composer Works

No.	Art Music Platform	Year	Composers
1.	HSBC Young Composers Workshop	2008	Ng Chong Lim, Neo Nai Wen, Chow Jun Yi, Chow Jun Yan, Chong Kee Yong, Tan Zi Hua, Ng Shyh Poh, Chin Hong Da and Johann Othman.

KL Contemporary Music Festival 2009 arguably this would be the first effort of Malaysian composers to provide a local platform of performances of their works. Of course, this was a collective effort by other Malaysian composers but the organizing committee members were CH Loh and Hardesh Singh, the founders of Malaysian Composers Collective while Yii Kah Hoe was the Festival director and Kee Yong Chong was the artistic director. In this festival, a collective of Malaysian composers' works were performed as summarized in Table 3.

Table 3. A Collective of Malaysian Composers' Works

No.	Festival	Year	Composers
1.	KL Contemporary Music Festival	2009	Adeline Wong, Ahmad Muriz Che Rose, Chong Keat Aun, Goh Lee Kwang, Jerome Kugan, Johan Othman, Ng Chong Lim, Ng Chor Guan, Ngiao Tzu-En, Tazul Tajuddin, Tan Zi Hua and Teh Tze Siew.

After a long hiatus abroad as composer, Tazul Tajuddin came back to Malaysia and worked as music professor in the newly established composition department, Faculty of Music, University of Technology MARA (UiTM) in 2009. In 2010 he initiated, curated, and conducted the first

Composers Series event. This came about in collaboration with Kuala Lumpur Performing Arts Centre (KLPAC) when Faculty of Music, UiTM and Actor's Studio (klpac) directors Dato' Faridah Merican and Joe Hasham signed a Memorandum of Understanding (MOU). Even though the program is *Bumiputera*-focused due UiTM policy, Tajuddin included works by non-*Bumiputeras* as well. Figure 3 shows a music ensemble in which the music was composed by a Malaysian composer.



Figure 3. Music performance composed by Malaysian composer

The program objectives include to promote and nurture new composition works by students and other composers in Malaysia. It is also to nurture student performers to perform composer new works. This will encourage new works by composers and will add and broaden the music cultural scene. It is to reflect the diversity of talent and musical style of Malaysian composers and to provide and open a platform for these new works to be performed. It gives an alternative of other composer's artistic expression to the usual popular music scene in Malaysia. This is also a unique opportunity to promote contemporary young student composers to our local audience. Creation of new works needs continuity and culture needs these works in order not to become stagnant. This composer concert series will hopefully provide this gap and in the future will establish itself to become a platform for new works by students and young Malaysian composers.'

In 2013, the event was attended by the Education Minister, Dato' Seri Idris Jusoh together with prominent educationalist Tan Sri Arshad Ayob. This marks one of the highest profile attendees to an art music event in Malaysia (newspaper). Summarizes list of works performed as Table 4.

Table 4. A Summary of Works Performed

No.	Art Music Platform	Year	Composers
1.	UiTM-KLPAC Composers Series	2010 (10 composers)	Yew Guo Zheng, Huey Ching Chong, Ruviyamin Ruslan, Marzelan Salleh, Sayyid Shafiee, Mohd Yazid Zakaria, Neo Nai Wen, Mohd Yusri Hamid, Camelia Siti Maya, Ken Hor
		2011 (23 composers)	Chong Huey Ching, Chong Kee Yong, Yii Kah Hoe, Chow Jun Yan, Tazul Tajuddin, Ng Chor Guan, Hafidz Jamil, M Nazif Misran, Nor Affendi Mazalan, Cheng Wei Lim, Ian Tan, Yeo Chow Shern, Kamarulzaman Mohamed Karim, Lina Mastura, Khairil Johari, Justin Wong, M Khairul Ridzuan, Lee Voon Fong, Rizal Ezuan Zulkifly Tony, Ruviyamin Ruslan, Mohd Farhan Izharuddin, Ainolnaim Azizol, Marzelan Salleh
		2012 (19 composers)	Tazul Tajuddin, Zulaikha Harunarrasid, Mohd Farhan Izharuddin, Elvin Dainal, Raja Aliff, Syed Azizul, Rayner Naili, Thairy Thasum, Amanina Alwani, Ng Chup Yip, Ken Lim Min Chyh, Zulfazeli Alizan, Nazif Misran, Nor Affendi Mazalan, Catriona Au, Wong Shu Yuan, Caelb Tee, Ainolnaim Azizol, Muhammad Akhtiar Zahidi
		2013 (16 composers)	Tazul Tajuddin, Catriona Au, Ainolnaim Azizol, Elvin Dainal, Caeleb Tee, Gloson Teh, Rayner Naili, Abg Mohd Mustaqim Abg Ahmad, Nor Affendi Mazalan, Nur Syafiqah, Siti Zata Najjat, Scarlet Gouk Yan Tong, Wan Azlan Wan Ahmad, Mohamad Hakim, Nurulain Edruce, Zulaikha Harunarrasid
		2014 (12 composers)	Tazul Tajuddin, Caeleb Tee, Koay Jeremy, Choke Yuan Teng, Abg Mustaqim, Azhad Sulaiman, Gloson Teh, Lume, M. Amir Esa, Zulaikha Harunarrasid, Chow Jun Yi, Akmal Hadhri
		2015 (11 composers)	Yii Kah Hoe, Tazul Tajuddin, Catriona Au, Gary Sodom Raymond, Muhamad 'Aizat Adli Zalil, Aisyamudden Abdull Kher, Mohamad Hafizuddin Che Soh, Khairul Aziem, Abg. Mohd Mustaqim, Sayyid Shafiee, Wan Azlan Wan Ahmad
		2016 (10 composers)	Tazul Tajuddin, Farhan Anuar, Nazrin, Aziem Rashidi, Farahein Yaacob, Amirul, Elvin Dainal, Rayner Naili, Raja Alif, Ainolnaim Azizol.

2017 (14 composers)	Tazul Tajuddin, Raja Alif, Ainolnaim Azizol, Rayner Naili, Yusri Hamid, Adam Masumi, Fairuz Zamani, Siti Balqis Amanina Binti Masnan, Nur Sakinah Binti Shaharom, Alia Farahin Abd Wahab, Vivian Chua, Hong Tee, Saiful Hazman, Sharifah Faizah Syed Mohammed Valerie Ross, Raja Alif, Adam Masumi, Marzelan Salleh, Rayner Naili, Wan Azlan, Balqis Masnan, Honeyleen, Helmi Sohor, Amirul Abd Hamid, Sakinah,
2018 (17 composers)	Fikrizaki, Aiman, Anis Syahirah, Yusri Hamid & Adila Zuraidi, Tazul Tajuddin. Liew Chee Choong, Haikal Yusri, Armand Haniff, Tan Chun Sheang, Rayner Naili, Ruviyamin Ruslan, Wan Azlan, Tazul Tajuddin.
2019 (8 composers)	

Soundbridge festival is mainly Kee Yong Chong's effort with Yii Kah Hoe and SMCC members. The festival is to stimulate and create interest in new audiences of art music in opening new boundaries of listening to new contemporary art music. The intention of the festival also is to create and promote more events and new works by Malaysian composers in the future. It is found that this festival was fully sponsored by Goethe Institute and in collaboration with Ensemble Mosaik from Berlin and Hong Kong New Music Ensemble as resident ensembles. The festival was to encourage the growth of Malaysian and regional contemporary classical music. Its aim is to provide Malaysian and regional composers with a platform to have their works performed and discussed, as well as allowing young and talented composers and music academics from the region to engage in meaningful discourse and foster a stronger connection.

In 2011, the festival's aim was to bring together young composers and performers for the creation of new music that is not only organic to this region but is also international and global in outlook. After the ACME-Studio Musikfabrik project, in 2014 we continued our 2nd edition of ACME and Studio Musikfabrik with the debut concerts last August at the famous "Darmstadt summer music festival 2014". In 2013, the Society of Malaysian Contemporary Composers (SMCC) and Studio C organized the SMCC Contemporary Music Festival 2013, 'SoundBridge' with 2 concerts on 5th October 2013. The festival was held at SRJK Yuk Chai's concert hall in Petaling Jaya. In addition, there were also 2 open rehearsals of composers' workshop and a panel discussion on 4th October 2013 at the same venue with the Malaysian composers from SMCC, young guest composers from South East Asia and international artists. This festival's primary objective is to foster a deep intercultural exchange between

Malaysia, Thailand, Singapore, Indonesia, Philippines and other international artists. Malaysia and SEA countries are countries with blossoming avant-garde music scenes, and SMCC & Studio C will help to forge a connection between them by introducing original music of local Malaysian composers and composers from SEA to the music scene of Malaysia. Our festival's guests will share their expertise with local audiences and emerging composers during the festival. In this festival, we will also collaborate with selected young composers from Malaysia and SEA countries. One of the concerts will highlight multidiscipline art forms such as short film, black & white short film, digital images, and live performance. These young composers will benefit from interaction with the festival ensemble, producing a high quality performance of their work and a professional video and audio recording of the concerts.'

Among Malaysian composers' works featured are in Table 5.

Table 5. Malaysian Young Composers' Works

No.	Art Music Platform	Year	Composers
1.	Soundbridge Festival	2013	Ainolnaim Azizol, Chow Jun Yan, Ken Lim Min Chyh, Yeo Chow Shern, Chong Kee Yong, Goh Lee Kwang, Neo Hup Hiang, Tazul Tajuddin, Teh Tze Siew, Wong Chee Wei, Wong Chee Yean and Yii Kah Hoe.
		2015	Young composers: were Vanessa Choke Yuan Teng, Lee Chie Tsang, Sayyid Shafiee and Tee Xiao Xi. Other featured: Lee Kwang Goh, Kee Yong Chong, Kong Su Leong, Yeo Chow Shern, Neo Hup Hiang, Ng Chong Lim, Tazul Tajuddin, Wong Chee Wei, Tan Zi Hua and Teh Sze Siew.
		2017	Chong Kee Yong, Lee Chie Tsang, Chow Jun Yi, Sayyid Shafiee, Tazul Tajuddin, Tee Xiao Xi, Teh Tze Siew, Vanessa Choke Yuan Teng, Wong Chee Wei, Yii Kah Hoe, Yeo Chow Shern.
		2019	Chow Jun Yi, Yii Kah Hoe, Julian Chan, Tee Xiao Xi, Chin Hong Da, Teh Tze Siew, Wong Chee Wei, Chong Kee Yong, Tazul Tajuddin, Ng Teck Hing, Sayyid Shafiee, Rayner Naili, Neo Hup Hiang, Yen Lin Goh.

Innovation of Art Music

The first electronic art music festival was held in 2014 with Ainolnaim Azizol as the project director. SPECTRA is an international biennial event that aims to provide a medium for composers and musicians to present their works on an international level. It encourages technologically based interaction between the composers, performers, sound artists, visual

artists to establish networks within the arts industry. The festival promotes contemporary culture through experimental and explorative techniques with technology. It also introduces and spreads information about the potentials of technological-science applicability within the realm of composition and performance in music. (www.spectrafestival.weebly.com).

There are three core activities, which are, (1) Music performance consists of electroacoustics-visual art performances, electronic or synth-visual art performances and sound installations for fixed media, (2) exhibition on latest music technology products showcased by music companies, and (3) workshop on music technology based production by professional musician from the industry such as CEE Bass Sekolah and the Venopian Solitude. (www.spectrafestival.weebly.com). Among Malaysian composers' works featured as Table 6.

Table 6. Malaysian Composers Works with Technology Basis

No.	Art Music Platform	Year	Composers
1.	SPECTRA Music Festival	2014	Ainolnaim Azizol, Valerie Ross
		2016	Ainolnaim Azizol, Ng Chor Guan, Hasnizam Abdul Wahid, Valeris Ross, Ashley Saleviter and Hakim

Tracing Malaysian Art Music Composers

What makes them have such an impact on music composition is because they have won composition competitions at the international stage. Starting with Valerie Ross who won composer award at the Asian Music Festival followed by Tazul Tajuddin, arguably one major impact at the international stage was when he won composition's prestigious prize in Japan, Toru Takemitsu Award in 2002 (the Star report nationwide). The winning followed with more success at the Lutoslawski Award 2005 (Warsaw, Poland), The Millennium Award UK, Japan Contemporary Society Award among others. Kee Yong Chong claimed prizes in 1999 and continued to win some prestigious awards such as 4th International Andrzej Panufnik Competition for Young Composers (Krakow, Poland), Max-Reger-Tage International Composition Competition 2003 among others, then followed by Yii Kah Hoe in winning MPO Forum and other younger generations.

Table 7 summarizes list of Malaysian composers' works winning international and national composition competition:

Table 7. Works Winning International and National Competition

No.	Name	Competition & Year	Winning Prize	Works
1.	Yii Kah Hoe	MPO Forum II 2006 International Composition for Chinese Orchestra	First Prize Third Prize	Buka Panggung
2.	Valerie Ross	Commonwealth Foundation, Presented to HM Queen Elizabeth on the 40 th Anniversary Celebrations as Head of the Commonwealth (1994) Composition Award ('Embattled Garden'), Japan Foundation (1992)	Composition Award	'Tatagatha'
3.	Ainolnaim Azizol	Asian Composers League 2014 Switzerland Recorder Competition	Second Prize Third Prize	META VI (Electroacoustic) Nadi Bumi
4.	Jessica Cho	Asian Composers League 2011	Third Prize	5 Little Pieces for Piano
5.	Tan Zi Hua	HSBC Young Composers Toru Takemitsu Composition Award 2017	First Prize Second Prize	Wind II
6.	Hasnizam Abdul Wahid	Bourges 2001 Electroacoustic Music Competition	First Prize	Rahah (Electroacoustic)
7.	Tazul Tajuddin (selected only)	Toru Takemitsu Composition Award 2002 Lutoslawski Composition Award 2005 Molinari Composition Competition 2004	First Prize First Prize First Prize	Tenunan II Gamelbati III Mediasi Ukiran – Tenunan VII

		Japan Society of Contemporary Composers 2003	First Prize	Mediasi Ukiran V – Tenunan XII
		8 th Tokyo Chamber Music Composition Competition	First Prize	Sebuah Tenunan IV
8.	Kee Yong Chong (selected only)	MPOICA 2004	First Prize	The Starry Night's Ripples
		Max-Reger-Tage International Composition Competition 2003	First Prize	Epitaphe Sans Mots
		2004 ... Prix Marcel Hastir, Belgium Royal Academy of Sciences, Letters & Fine-arts.	First Prize	For <i>String Quartet No.1 "Huang Tu (Yellowish Dust)</i>
		2002 ... "4th International Andrzej Panufnik Competition for Young Composers" (Krakow, Poland).	First Prize	For "Ye Huo I" for flute solo and strings),
		2000 ... 18th Concorso Internazionale di Composizione ICOMS', Turino, Italy.	First Prize	For "Invisible Cell" for recorders & percussion with tape),
		1999 ... Prix Marcel Hastir, Belgium Royal Academy of Sciences, Letters & Fine-arts	First Prize	for <i>String quartet No.2 "Scar"</i>)

Where are these art music composers? Macy (2002) stated most Malaysian composers of art music or 'concert music' are academics, and according to Macy, working in university settings and living in metropolitan areas such as Penang and Kuala Lumpur. Macy (2002) revealed among 8 Malaysian composers that were researched only two called themselves as composers.



They are currently attached at the local universities, Universiti Teknologi MARA (UiTM) and Universiti Sains Malaysia (USM).

In 2017, most of the composers that we have gathered are attached either at public or private universities, such as Universiti Teknologi MARA (UiTM) (6 composers), Universiti Sains Malaysia (USM) (2 composers), Universiti Malaysia Sarawak (UNIMAS) (1 electro-acoustic composer), ASWARA (2 composers), Universiti Pendidikan Sultan Idris (UPSI) (1 composer), Universiti Putra Malaysia (UPM) (1 composer), Malaysian Institute of Arts (MIA) (1 composer) and Segi College University (1 composer). Since 2002, the demographic has spread out from only in KL and Penang as suggested by Macy to other locations. The universities are located, 3 in the state of Selangor, 2 in Kuala Lumpur (Wilayah Persekutuan), 1 in Penang, 1 in Perak and 1 in Sarawak. 2 more composers are based in Singapore at La Salle College (1 composer) and Yong Siew Toh Conservatory (1 composer).

These composers were traced based on 1. if they formally have studied compositions, 2. they have written works and have been performed, 3. Score or article publications, and 4. winning international and local composition competitions as shown in Table 9. Some claimed that they are composers even though they have not studied compositions before or formally, this would be considered as self-taught composers and they are mostly independent freelance composers. Based on the information above, there are in total about 16 composers attached to universities or institutions of higher learning. Here we include a sample of a music score composed by a Malaysian composer as Figure 4.

Sebuah Pantun IV
 for Violin, Cello and Piano

Tazul Tajuddin

VERSE I
 ♩ = ca. 106 Buka: intense, aggressive but delicately with drama

Violin Scordatura:
 I = C
 II = G
 III = C
 IV = E

1 play the passage and rhythmic patterns loosely follow until event number 1, arpeggios and tremolos repetition must be play fast, intensely and dramatic.

2 play the passage and rhythmic patterns loosely follow until event number 2, arpeggios and tremolos repetition must be play fast, intensely and dramatic.

3 play the passage and rhythmic patterns loosely follow until event number 2, arpeggios and tremolos repetition must be play fast, intensely and dramatic.

4 scratch tone harsh scrappy sound

5a

6 "screech" move finger rapidly in random direction up, down around the indicated pitch

6 "screech" move finger rapidly in random direction up, down around the indicated pitch

Figure 4. Art Music Composition Score

The focus for the selection of composers is not to make it exclusive but to accentuate a small number of composers who possess rare talents that should not be marginalized but recognized as Malaysian national assets in a niche area. Table 8 and Table 9 summarizes of composers:

Table 8: List of Malaysian Composers

	Universities/ Institutions of Higher Education/Private Organizations Attachment	Composers
1.	Universiti Teknologi MARA (UiTM)	Valerie Ross Tazul Tajuddin Ainolnaim Azizol Raja Aliff Rayner Naili Adam Masumi
2.	Universiti Sains Malaysia (USM)	Razak Aziz Johan Othman
3.	Universiti Malaya (UM)	Marzelan Salleh
4.	Universiti Pendidikan Sultan Idris (UPSI)	Kamarulzaman
5.	Universiti Putra Malaysia (UPM)	Camelia Siti Maya
6.	Segi University College	Yii Kah Hoe
7.	Universiti Malaysia Sarawak (UNIMAS)	Hasnizam Abd Wahid
8.	Malaysian Institute of Arts (MIA)	Wong Chee Wei
9.	La Salle, Singapore/ Shanghai Conservatory	Kee Yong Chong
10.	Toccata Studios	Ng Chor Guan

Table 9: Malaysian Composers' Achievement Details

No	Composers	Studied/studying compositions or self-taught, self-proclaimed composers	Written works and have been performed	Score/ Article Publications	Winning Composition Competitions
1.	Valerie Ross	Composer-in-Residence, International Institute for New Music, Darmstadt, Germany (1990,1994,1996).	Yes	UiTM Press	Yes
2.	Tazul Tajuddin	M.Mus Comp. Carnegie MellonUniversity, D.Phil Comp. Sussex University, Visiting	Yes	Alexander Street Press, Babelscores	Yes

		Scholar (Composition) Harvard University			
3.	Ainolnaim Azizol	MMus in Comp. Birmingham Conservatoire (UK)	Yes	Theodore Front Music	Yes
4.	Raja Aliff	M.Mus in Comp. Royal Holloway University	Yes	Rhythm MP	No
5.	Rayner Naili	M.Mus Comp. Manchester University	Yes	Rhythm MP	No
6.	Adam Masumi	M.Mus Studies (Composition), Queensland Conservatorium Griffith University,	Yes	MusicaNeo	Yes
7.	Razak Aziz	M.Mus. Comp. Columbia University, PhD Comp. University of Edinburgh	Yes	Areca Books	No
8.	Johan Othman	Ph.D Arts History and Theory, Universiti Sains Malaysia. M.Mus Comp. Yale University	Yes	Wacana Seni Journal of Arts Discourse, USM Press, Rhythm MP	No
9.	Marzelan Salleh	Ph.D Comp. Bristol University	Yes	Musica Hodie	No
10.	Kamarulzaman Mohamed Karim	Ph.D (Art Creation- Music)	Yes	Malaysian Journal of Music, UPSI Press	No
11.	Camelia Siti Maya	Ph.D Comp. Bristol University	Yes	Universiti Putra Malaysia Press	No

12.	Yii Kah Hoe	Self-taught (in Lena Lie, 2013)	Yes	Taukay Editions	Yes
13.	Hasnizam Abd Wahid	Ph.D. Electroacoustic Comp, University of Birmingham	Yes	UNIMAS Publication	Yes
14.	Kee Yong Chong	D.Phil. Huddersfield University	Yes	Universal Editions, KYCHONG (Sabam, Belgium)	Yes
15.	CH Loh	Self-taught	Yes	Bandcamp	Yes
16.	Ng Chor Guan	Self-taught	Yes	Amazon music	Yes

Discussion and Conclusion

Macy (2002) had listened and categorized composers in Malaysia as tradition and concert music composers. It is found that Malaysian geographic crossroads of many cultural paths, which give a rich variety of musical traditions, Malaysian composers shared these in their works. Since 1990's, Malaysian composers have progressed strongly with the emergence of international composition award winners such as Kee Yong Chong, Tazul Tajuddin and later Yii Kah Hoe. Furthermore, more names emerged such as in electro-acoustic composition Hasnizam Abd Wahid followed by younger generation composers such as Ainolnaim Azizol, Huey Ching Chong and Tan Zi Hua.

Malaysian art music composers were found to integrate some unique elements in their music. Basically, there are two elements of Malaysian cultural perspectives which are the inward, towards Malay-centred multiculturalism and the outward, towards negotiation to facilitate and capitalize the transnational phenomena (Baes, 2011). Malaysian new music composers have struggled for aesthetic integrity due to the discord of a state-induced cultural agenda that highly favored 'syncretic' and locally popular idioms. These two issues have continuously created tension and shaped the new music composers in Malaysia created from the fringe (Zulkafli 2017; Baes, 2011).

Most of the composers integrate Malaysian cultural elements in most of their works regardless of their races. The multicultural aspects of Malaysia in a way are reflected in the works by most Malaysian composers, as Lie (2013) mentioned, *'globalization of art music has given composers the opportunity to appropriate cultural elements of 'the other' into their works.'* She further writes that *'multicultural aspect in Malaysian composer's works first and foremost, their respective ethnicity coupled with their acquired Western ideology reflect a multicultural constitution'* and *'secondly varying approaches to appropriate differing cultural elements into*



their works further enhance their intercultural characteristics' (Lie, 2013). In MPOICA II for example, the composers in the final promote cultural elements and the appropriation of Eastern aesthetics, philosophy and cultural heritage into Western ideology. The works in the forum combined elements of Malaysian traditional art forms ranging from dance rhythms to ritual concepts and practices and became integral components.

From the findings, it is found Malaysian music consists of classical western art music elements, abstraction and conceptual approach embedded with local socio-cultural identities. A lot of knowledge was garnered and inspired by Asia's unique multi-layered ethnic and cultural heritages in Malaysian music compositions. This approved that culture and arts are the supreme essence in the continual development of our humanities, passed on from one generation to another as mentioned by Dumitru (2019) and Andrews (2021). Collectively Malaysian composers' works have been performed internationally in a total 31 countries winning or being finalists in more than 20 composition competitions. The countries are Germany, South Korea, United States, Poland, Belgium, France, Austria, Italy, Lithuania, New Zealand, Switzerland, Indonesia, Japan, Taiwan, Hong Kong, Singapore, Vietnam, Thailand, Mexico, Trinidad Tobago, United Kingdom, Australia, Philippines, Holland, Canada, China, Denmark, Spain, Hungary, Slovakia and Cyprus.

There are different and distinct skills involved in composition in which not everyone can compose an art music (Tajuddin, 2002). This is not exclusive, but they are small in numbers and need support from local private and government organizations to promote further art music. This paper shows there are a lot of Malaysian art music compositions that have made an impact at the international competitions. Since 2000, art music composers have become more active than before due to some platforms being organized by organizations, institutions, and composers' society. But they lack funding and promotion, especially in the mass media. If private arts organizations, arts government bodies do not focus and accentuate art music, the result would be marginalization of this music in our society. These works have represented the Malaysian image in the art music international scene while the platform of art music in Malaysia needs to be supported with proper funding to nurture the growth and can become an industry of its own like the popular industry. Art music industry is educational in arts and culture and represents art music in the tourism industry. Therefore, it is important for all Malaysians to promote Malaysian art music.

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