

**RE-IMAGINING THE *INAIT* OF THE *MAGAVAU*
IN THE MUSIC COMPOSITIONAL PROCESS**



ELVIN DAINAL

UMS
UNIVERSITI MALAYSIA SABAH

**FACULTY OF HUMANITIES, ARTS AND HERITAGE
UNIVERSITY MALAYSIA SABAH
2019**

**RE-IMAGINING THE *INAIT* OF THE *MAGAVAU* IN
THE MUSIC COMPOSITIONAL PROCESS**

ELVIN DAINAL



UMS

**THESIS SUBMITTED IN FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS**

**FACULTY OF HUMANITIES, ARTS AND HERITAGE
UNIVERSITY MALAYSIA SABAH
2019**

UNIVERSITI MALAYSIA SABAH

BORANG PENGESAHAN TESIS

JUDUL: RE-IMAGINING THE *INAIT* OF THE *MAGAVAU* IN THE MUSIC COMPOSITIONAL PROCESS

IJAZAH: SARJANA SASTERA (MUZIK)

Saya **ELVIN DAINAL**, sesi **2015-2019**, mengaku membenarkan tesis Sarjana ini disimpan di Perpustakaan Universiti Malaysia Sabah dengan syarat-syarat kegunaan seperti berikut:

1. Tesis ini adalah hak milik Universiti Malaysia Sabah.
2. Perpustakaan Universiti Malaysia Sabah dibenarkan membuat salinan untuk tujuan pengajian sahaja.
3. Perpustakaan dibenarkan membuat salinan tesci ini sebagai bahan pertukaran antara institusi pengajian tinggi.
4. Sila tandakan (/):



(Mengandungi maklumat yang berdarjah keselamatan atau kepengtingan, Malaysia seperti yang termaktub di dalam AKTA RAHSIA 1972)

TERHAD

(Mengandungi maklumat TERHAD yang telah ditentukan oleh organisasi/badan di mana penyelidikan dijalankan)

TIDAK TERHAD

ELVIN DAINAL
MA1511010T

Tarikh: 24 JANUARI 2019

Disahkan Oleh,

NURAZLYNNE MOHD. JIHAN @ JACLYNE
PUSHTAKAWAN

(Tanda Tangan Pustakawan)

IAN STEPHEN BAXTER

Pensyarah Program Seni Muzik
Fakulti Kemanusiaan, Seni Dan Warisan UMS

Dr. Ian Stephen Baxter
Penyelia

DECLARATION

I hereby declare that the material in this thesis is my own except for quotations, excerpts, equations, summaries and references, which have been duly acknowledged.

August 23, 2018



Elvin Dainal
MA1511010T



CERTIFIED BY
UMS
UNIVERSITI MALAYSIA SABAH

CERTIFICATION

NAME : **ELVIN DAINAL**

MATRIX NO : **MA1511010T**

TITLE : **RE-IMAGINING THE *INAIT* OF THE *MAGAVAU*
IN THE MUSIC COMPOSITIONAL PROCESS**

DEGREE : **MASTER OF ARTS (MUSIC)**

VIVA DATE : **AUGUST 20, 2018**

CERTIFIED BY



UMS

UNIVERSITI MALAYSIA SABAH

Signature

1. CHAIRPERSON

Dr. Ian Stephen Baxter

IAN STEPHEN BAXTER
Pensyarah Program Seni Muzik
Fakulti Kemanusiaan, Seni Dan Warisan, UMS

2. COMMITTEE MEMBER

En. Resot Iggau

3. COMMITTEE MEMBER

En. Kenneth Chia Tet Ken

ACKNOWLEDGEMENT

It is a real pleasure to have reached this moment after the long process of writing this dissertation. I am really pleased to write this acknowledgment as every moment motivated me as I witnessed more than a hundred stories of MA students who had already gone through the process of writing a dissertation and completed with sweet memories. I feel so happy to be one of them.

First of all, I would like to express my gratitude to the Lord Father of God for His guidance and wisdom along the journey of my life. Indeed, He is the one who made this study possible to be done.

Secondly, thanks to all my supervision team led by Dr. Ian Baxter Stephen, Mr. Resot Iggau, and also to all lecturers from the music department, for their generous support and encouragement in the writing and development of this research. They have provided an endless supply of expertise, ideas for research directions, and practical advice in my research.

To my informant, Rev. Fr. Ned Columba Moujing who always kept in touch with me even though he is busy with his schedule in England. Thank you very much for the information given. I am really appreciate it from the bottom of my heart. Finally, my special thanks go to all my family. Without their support, completing this thesis would have been impossible.

Elvin Dainal

August 23, 2018

ABSTRACT

This study is conducted to explore the possibilities of producing a musical composition using the musical characteristics found in *inait* from the *Magavau* ritual of the Kadazan from Penampang incorporate with western tonal music. The research findings showed that the musical characteristics found in the *inait* includes musical form, tonality, melodic range, rhythmic pattern, texture, tempo and antiphony. Five (5) musical works have been composed and presented at the final stage of the research. Each analysis and commentary in the musical creation discusses inspiration, technical aspects of the piece, and provides musical examples.

Keywords : Music composition, *Magavau inait*, Western Tonal Music



UMS
UNIVERSITI MALAYSIA SABAH

**BAYANGAN SEMULA INAIT DARIPADA MAGAVAU DI DALAM PROSES
KOMPOSISI MUZIK**

Kajian ini dijalankan untuk melihat sejauh mana kemungkinan komposisi muzik yang menggunakan karakter – karakter muzik yang terdapat dalam inait oleh Magavau ritual Kadazan dari Penampang boleh disatukan dengan tonal muzik barat. Kajian mendapati bahawa terdapat beberapa karakter muzik telah dikenalpasti dalam inait Magavau termasuk bentuk muzik, tonaliti, jarak melodi, corak ritma, tekstur, tempo dan antiponi. Lima (5) karya muzik telah dicipta dan dibentangkan di akhir kajian ini. Setiap analisis dan komentari dalam penciptaan seni tersebut membincangkan inspirasi, teknikal aspek dalam karya, dan contoh – contoh muzik disertakan.

Kata Kunci : *Muzik komposisi, Magavau inait, Tonal muzik barat*



UMS
UNIVERSITI MALAYSIA SABAH

TABLE OF CONTENTS

	PAGE
TITLE	i
DECLARATION	ii
CERTIFICATION	iii
ACKNOWLEDGEMENT	iv
ABSTRACT	v
ABSTRAK	vi
TABLE OF CONTENTS	vii
LIST OF TABLES	xi
LIST OF FIGURES	xii
LIST OF ABBREVIATIONS	xvi
GLOSSARY	xvii
LIST OF APPENDICES	xx
CHAPTER 1: INTRODUCTION	
1.1 Overview	1
1.2 Kadazan <i>Bobohizan</i> From Penampang	2
1.2.1 The Introduction to <i>Bobohizan</i>	2
1.2.2 Rituals Performed by the <i>Bobohizan</i>	3
1.2.3 <i>Inait</i> used in <i>Magavau</i>	5
1.3 Problem Statement	5
1.4 Research Questions	6
1.5 Research Objectives	6
1.6 Theoretical Framework	6
1.7 Limitations of Study	7
1.8 Significance of the Study	8
1.9 Structure of Study	8
CHAPTER 2: LITERATURE REVIEW	
2.1 Definition of Concepts	10
2.1.1 Musical Composition	10
2.1.2 Western Tonal Music	11

2.2	An Exploration of Musical Works by Selected Composers	12
2.2.1	<i>Three Hungarian Folksongs From Csik for Piano</i> (1907) By Bela Bartok	12
2.2.2	<i>Tenunan II</i> (2002) by Tazul Izan Tajuddin	15
2.2.3	<i>See the Sun</i> (2007) by Jim Chapman	18
2.2.4	<i>Main Bersama – Sama</i> (1978) by Lou Harrison	20
2.2.5	<i>Phenomenon</i> (2004) & <i>Sattha</i> (2005) by Narong Prangcharoen	21
2.2.6	<i>Dance of Marosszek</i> (1927) by Zoltan Kodaly	25
2.2.7	Summary of the Musical Works by Selected Composers	27

CHAPTER 3: METHODOLOGY

3.1	Overview	29
3.2	Design of the Study	29
3.2.1	Research Sources	30
3.2.2	Data Analysis	30
3.3	Key Informants and Location of the Recordings	30
3.4	Compositional Process	30

CHAPTER 4: THE IDENTIFICATION OF MUSICAL CHARACTERISTICS IN *MAGAVAU* RITUAL

4.1	Overview	31
4.2	<i>Magavau</i> Ritual Process in Penampang	31
4.3	Identification of Musical Characteristics in <i>Magavau</i>	32
4.3.1	<i>Magavau A</i> – Kg.Kuai-Kandazon, Penampang	32
	(a) Form	32
	(b) Tonality	34
	(c) Melodic Structure	36
	(d) Rhythmic Pattern	38
	(e) Texture	39
	(f) Tempo	39
	(g) Antiphony	39
4.3.2	<i>Magavau B</i> – Kg.Kituau-Ramayah-Limbanak-Sugud, Penampang	41

(a) Form	42
(b) Tonality	43
(c) Melodic Structure	44
(d) Rhythmic Pattern	46
(e) Texture	47
(f) Tempo	47
(g) Antiphony	47
4.4 Summary of the Musical Characteristics in <i>Magavau A</i> and <i>Magavau B</i>	49

CHAPTER 5: ANALYSIS OF MY MUSICAL CREATION

5.1 Overview	52
5.2 List of My Composition Works	52
5.3 <i>Limo Tangan Do Mananom Parai</i> for Piano (2016) Music Analysis	53
5.3.1 Material	54
5.3.2 Form	56
5.3.3 Harmony	59
5.3.4 Ornamentation	62
5.3.5 Diminution	62
5.4 <i>Kiulu Cantik Destinasi Menarik</i> (2017) Music Analysis	64
5.4.1 Material	64
5.4.2 Form	65
5.4.3 Harmony	66
5.5 <i>Speaking To Unseen</i> for Strings Chamber (2017) Music Analysis	67
5.5.1 Material	67
5.5.2 Melody-Harmony Relationship	68
5.6 <i>A Symphony in Honour of Bobohizan</i> (2017) Music Analysis	71
5.6.1 Material	71
5.6.2 Form	73
5.6.3 Foreground VS Background	75
5.7 <i>Tusak Do Opurak</i> for Flute and Piano (2017) Music Analysis	82
5.7.1 Material	82
5.7.2 Form	84
5.7.3 Harmony	85

5.8	Concluding Remarks	87
-----	--------------------	----

CHAPTER 6: CONCLUSION

6.1	Conclusion and Recommendations	88
-----	--------------------------------	----

BIBLIOGRAPHY	89
---------------------	----

APPENDICES	96
-------------------	----



UMS
UNIVERSITI MALAYSIA SABAH

LIST OF TABLES

Tabel 1.1:	Types of ritual among the Kadazan community in Penampang	4
Table 2.1:	Instrumentations used in <i>See the Sun</i>	18
Table 2.2:	Summary of the compositional strategies by selected composers	27
Table 4.1:	Summary of the Musical Characteristics in <i>Magavau A</i> and <i>Magavau B</i>	49
Table 5.1:	List of Music Composition Works	52
Table 5.2:	Summary of the Five (5) <i>Tangon</i>	63



UMS

UNIVERSITI MALAYSIA SABAH

LIST OF FIGURES

Figure 1.1:	The Musungu's CIC Model of Creativity	6
Figure 1.2:	Application CIC Model of Creativity	7
Figure 1.3:	Structure of study	9
Figure 2.1(a):	Opening - 1st theme (The Peacock) of <i>Three Hungarian Folksongs From Cisk</i>	12
Figure 2.1(b):	Ending - 1st theme (The Peacock) of <i>Three Hungarian Folksongs From Cisk</i>	13
Figure 2.2(a):	Opening - 2nd theme (At the Janoshida Fairground) of <i>Three Hungarian Folksongs From Cisk</i>	13
Figure 2.2(b):	Ending - 2nd theme (At the Janoshida Fairground) of <i>Three Hungarian Folksongs From Cisk</i>	13
Figure 2.3 (a):	Opening - 3rd theme (White Lily) of <i>Three Hungarian Folksongs From Cisk</i>	14
Figure 2.3 (b):	Ending - 3rd theme (White Lily) of <i>Three Hungarian Folksongs From Cisk</i>	14
Figure 2.4:	Pattern organization in <i>Tenunan II</i> (Pattern I – Pattern VI)	15
Figure 2.5:	Time signature construction in Pattern I (bar 1 – 4)	16
Figure 2.6:	Weaving concept by piano in <i>Tenunan II</i> (bar 1 – 3)	16
Figure 2.7:	Rectangles (coloured box) representing the small pattern in <i>Tenunan II</i>	17
Figure 2.8:	Basic pattern of 'Casa' call in <i>See The Sun</i>	19
Figure 2.9:	Interlocking guitar figures for verse of <i>See The Sun</i> (bar 7)	19
Figure 2.10:	Antiphony application written for main vocal and the backing vocal in <i>See The Sun</i> (bar 9 – 11)	19
Figure 2.11:	Melody 1 in <i>Main Bersama-sama</i>	20
Figure 2.12:	Melody 2 in <i>Main Bersama-sama</i>	20
Figure 2.13:	Foreground with ostinato background in Phenomenon (bar 188 – 192)	22
Figure 2.14:	Musical quotation of <i>Mon-Rong-Hai</i> in <i>Sattha</i> (2005) by Prangcharoen	24
Figure 2.15:	Original melody collected by Kodaly in Csik in 1910	25
Figure 2.16:	Original melody, first recorded by Bela Vikar, transcribed by Kodaly	25
Figure 2.17:	Original melody transcribed by Kodaly	26
Figure 3.1:	Methodology Framework	29
Figure 4.1:	Transcription of Part 1 (<i>Magagandai</i>) in <i>Magavau A</i> ; Line 1 – 2	32
Figure 4.2:	Transcription of Part 2 (<i>Mangambai</i>) in <i>Magavau A</i> ; Line 1 – 2	33
Figure 4.3:	Transcription of Part 3 (<i>Mongizak</i>) in <i>Magavau A</i> ; Line 1	34

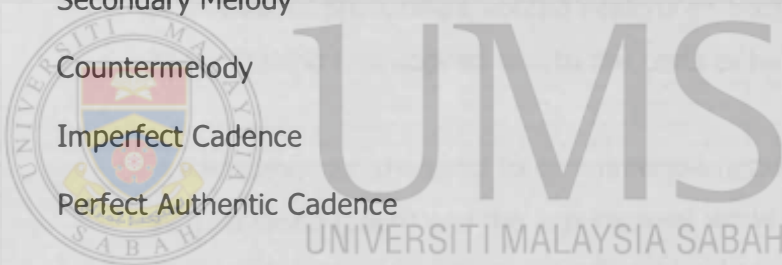
Figure 4.4:	Tonal Centre <i>Magavau A</i> in Part 1 – <i>Magaggandai</i>	35
Figure 4.5:	Tonal Centre <i>Magavau A</i> in Part 2 – <i>Mangambai</i>	35
Figure 4.6:	Tonal Centre <i>Magavau A</i> in Part 3 – <i>Mongizak</i>	36
Figure 4.7:	Melodic contour (inverted bowl + descending) in <i>Magavau A</i>	36
Figure 4.8:	Melodic contour (wavy + centric) in <i>Magavau A</i>	37
Figure 4.9:	Melodic contour (bowl + descending + centric) in <i>Magavau A</i>	37
Figure 4.10:	Range analysis <i>Magavau A</i> in Part 1 – <i>Magaggandai</i>	37
Figure 4.11:	Range analysis <i>Magavau A</i> in Part 2 - <i>Mangambai</i> and Part 3 – <i>Mongizak</i>	37
Figure 4.12:	Rhythm analysis <i>Magavau A</i> in Part 1 - <i>Magaggandai</i>	38
Figure 4.13:	Rhythm analysis <i>Magavau A</i> in Part 2 - <i>Mangambai</i>	38
Figure 4.14:	Rhythm analysis <i>Magavau A</i> in Part 3 - <i>Mongizak</i>	38
Figure 4.15:	Call and Response in Part 1 - <i>Magaggandai Magavau A</i>	40
Figure 4.16:	Transcription in Part 1 - <i>Magaggandai</i> in <i>Magavau B</i> ; Line 1	41
Figure 4.17:	Transcription in Part 2 - <i>Mangambai</i> in <i>Magavau B</i> ; Line 1	42
Figure 4.18:	Transcription in Part 3 - <i>Mongizak</i> in <i>Magavau B</i> ; Line 1	42
Figure 4.19:	Tonal Centre <i>Magavau B</i> in Part 1 – <i>Magaggandai</i>	43
Figure 4.20:	Tonal Centre <i>Magavau B</i> in Part 2 – <i>Mangambai</i>	44
Figure 4.21:	Tonal Centre <i>Magavau B</i> in Part 3 – <i>Mongizak</i>	44
Figure 4.22:	Melodic contour (descending) in <i>Magavau B</i>	45
Figure 4.23:	Melodic contour (wavy) in <i>Magavau B</i>	45
Figure 4.24:	Melodic contour (descending + centric) in <i>Magavau B</i>	45
Figure 4.25:	Melodic contour (bowl + descending + centric) in <i>Magavau B</i>	45
Figure 4.26:	Range analysis <i>Magavau B</i> in Part 1 - <i>Magaggandai</i>	46
Figure 4.27:	Range analysis <i>Magavau B</i> in Part 2 - <i>Mangambai</i>	46
Figure 4.28:	Range analysis <i>Magavau B</i> in Part 3 - <i>Mongizak</i>	46
Figure 4.29:	Rhythm Analysis <i>Magavau B</i> in Part 1 - <i>Magaggandai</i>	46
Figure 4.30:	Rhythm Analysis <i>Magavau B</i> in Part 2 – <i>Mangambai</i>	47
Figure 4.31:	Rhythm Analysis <i>Magavau B</i> in Part 3 – <i>Mongizak</i>	47
Figure 4.32:	Antiphony in Part 1 – <i>Magaggandai Magavau B</i>	48
Figure 4.33:	Antiphony in Part 2 – <i>Mangambai Magavau B</i>	48
Figure 5.1:	Borrowed musical characteristics in <i>Tangon I</i> (bar 5 – 9)	54
Figure 5.2:	Borrowed musical characteristics in <i>Tangon II</i> (bar 1 – 2)	55
Figure 5.3:	Borrowed musical characteristics in <i>Tangon III</i> (bar 2 – 5)	55
Figure 5.4:	Borrowed musical characteristic in <i>Tangon IV</i> (bar 9 – 15)	56
Figure 5.5:	Borrowed musical characteristics in <i>Tangon V</i> (bar 9 – 12; bar 17 – 20)	56
Figure 5.6:	Form analysis in <i>Tangon I</i>	57

Figure 5.7:	Form analysis in <i>Tangon II</i>	57
Figure 5.8:	Form analysis in <i>Tangon III</i>	58
Figure 5.9:	Form analysis in <i>Tangon IV</i>	59
Figure 5.10:	Form analysis in <i>Tangon V</i>	59
Figure 5.11:	Right hand harmony development in <i>Tangon I</i> (bar 9 – 12)	60
Figure 5.12:	Harmonic progression analysis in <i>Tangon I</i> (bar 20 – 22)	60
Figure 5.13:	Left hand pattern Section A in <i>Tangon II</i> (bar 11 – 12)	61
Figure 5.14:	Left hand pattern Section C in <i>Tangon II</i> (bar 26 – 27)	61
Figure 5.15:	<i>Upper turn</i> in <i>Tangon I</i> (bar 1)	61
Figure 5.16:	Diminution technique applied in <i>Tangon I</i> (bar 50 – 51)	61
Figure 5.17:	Material in <i>Kiulu Cantik Destinasi Menarik</i>	64
Figure 5.18:	Musical form in <i>Kiulu Cantik Destinasi Menarik</i>	65
Figure 5.19:	Music bridge analysis in <i>Kiulu Cantik Destinasi Menarik</i>	66
Figure 5.20:	Short motive borrowed from Part 1 – <i>Magagandai Magavau A</i>	67
Figure 5.21:	Melodic phrase borrowed from Part 2 – <i>Mangambai Magavau A</i>	68
Figure 5.22:	Melodic phrase borrowed from Part 3 – <i>Mongizak Magavau A</i>	68
Figure 5.23:	Harmony analysis in <i>Magagandai – Speaking To Unknown</i>	69
Figure 5.24:	Diminution/Augmented division in <i>Mangambai – Speaking To Unknown</i>	69
Figure 5.25:	Unison & Canon techniques used in <i>Speaking To Unknown</i>	70
Figure 5.26:	Musical phrase of Movement I taken from <i>Magagandai (Magavau A)</i>	71
Figure 5.27(a):	Musical phrase of Movement II taken from <i>Mangambai (Magavau A)</i>	72
Figure 5.27(b):	Musical phrase of Movement II taken from <i>Mangambai (Magavau B)</i>	72
Figure 5.28:	Musical phrase of Movement III taken from <i>Mongizak (Magavau A)</i>	73
Figure 5.29:	Musical form in <i>The Symphony of Bobohizan</i>	73
Figure 5.30:	Foreground VS Background technique in Movement I (bar 57 – 61)	76
Figure 5.31:	Foreground VS Background technique in Movement II (bar 21 – 26)	77
Figure 5.32:	Foreground with sustaining chords in Movement III (bar 5 – 8)	79
Figure 5.33:	Foreground with ostinato (Form A) in Movement III (bar 7 – 14)	80
Figure 5.34:	Foreground with ostinato (Form B) in Movement III (bar 37 – 43)	81
Figure 5.35:	Motive taken from Part 1 – <i>Magagandai Magavau A</i>	82
Figure 5.36:	Melodic phrase and left hand piano rhythmic pattern in <i>Tusak Do Opurak</i>	83
Figure 5.37:	Musical form in <i>Tusak Do Opurak</i>	84
Figure 5.38:	Harmony with Imperfect Cadence (IC) in A1 of <i>Tusak Do Opurak</i>	85
Figure 5.39:	Harmony with Perfect Authentic Cadence (PAC) in A2 of <i>Tusak Do Opurak</i>	85
Figure 5.40:	Harmony with <i>line clichés</i> technique in B1 of <i>Tusak Do Opurak</i>	86



LIST OF ABBREVIATIONS

- KDCA - Kadazandusun Cultural Association
- NBC - North Borneo Company
- PBS - Parti Bersatu Sabah
- CA - Culture A – Refer to Kadazandusun art music
- CB - Culture B – Refer to Western tonal music
- IA - Information A (Refer to musical characteristics in *Magavu inait*)
- IB - Information B (refer to compositional techniques and western music instrument)
- PM - Primary Melody
- SM - Secondary Melody
- CM - Counter melody
- IC - Imperfect Cadence
- PAC - Perfect Authentic Cadence



GLOSSARY

Anhemitonic	Scales do not contain semitones
Arpeggiated chord	A group of notes (broken chord) which are played one after the other, added either going up or going down.
Augmentation	Compositional device where a melody, theme or motif is presented in longer note-values than were previously used.
Beat	Regular, recurrent pulsation that divides music into equal units of time.
<i>Batik</i>	A method of producing coloured designs on textiles by dyeing them; having first applied wax to the parts to be left undyed.
<i>Bobohizan</i>	A Kadazandusun mediator to communicate between the natural world (seen) and the supernatural world (unseen). She (or they) is a priestess who offers blood sacrifices to cool the spiritual heat of human sins, and also memories and recites the long sacred ritual poetry <i>inait</i> or <i>rinait</i> .
Bridge	A contrasting musical and lyrical statement in which material different from either the verse or the chorus.
Cadence	Resting place at the end of a phrase; A melodic and/or harmonic configuration at the end of a phrase, section, or piece of music.
Counterpoint	One or more independent melodies added above or below a given melody.

Diminution	the repetition or imitation of a subject or theme in notes of shorter duration than those first used.
Dominant	The fifth scale degree of the diatonic scale.
Form	In music, it is the organization of musical elements in time.
Harmony	Refers to the way chords are constructed and how they follow each other.
<i>Inait</i>	<i>Inait</i> or <i>rinait</i> are long ritual poems memorised by the priestess that may take hours to recite. Some are chanted, and some are recited in a normal speaking voice. They are formed from biambic lines, in which the first line in each pair is in the common language, and the second (of the same meaning) is in the ritual language.
Interlude	Interlude is a short instrumental passage, gap, or break. Melodically and harmonically similar to the introduction, which serves as a contrasting section to the main song form.
Melody	A series of single tones that add up to a recognizable whole.
<i>Magavau</i>	A coastal Kadazan ritual to honour the paddy spirits for the bountiful rice harvest earned after the harvesting season in Penampang.
<i>Mogunatip</i>	Also known as 'Bamboo Dance', considered one of the most popular traditional dances in Sabah from the Murut ethnic groups and Dusunic groups.
Modulation	Shifting from one key to another key within the same piece.
Monophonic	Single melodic line without accompaniment.

Musical texture	Refers to how many different layers of sound are heard at once, to what kind of layers they are (melody of harmony), and to how they are related to each other.
Notation	System of writing music so that specific pitches and rhythms can be communicated.
Note	Referring to the pitch in music.
Phrase	Shorter part that made up melody.
Ostinato	A continually repeated musical phrase or rhythm.
Rhythm	The flow of music through time.
Tempo	Speed of the beat, basic pace of music.
Tetratonic	Musical scale or mode with four notes per octave.
<i>Tutti</i>	An Italian word literally meaning <i>all</i> or <i>together</i> and is used as a musical term, for the whole orchestra as opposed to the soloist.

LIST OF APPENDICES

Appendix A	<i>Limo Tangon Do Mananom Parai</i> for Piano (2016) <i>Tangon I</i> <i>Tangon II</i> <i>Tangon III</i> <i>Tangon IV</i> <i>Tangon V</i>	96
Appendix B	<i>Speaking to the Unseen</i> for Strings Chamber (2017)	109
Appendix C	<i>Kiulu Cantik Destinasi Menarik</i> for Popular Music (2017)	115
Appendix D	<i>A Symphony in honour of Bobohizan</i> for Symphony Orchestra (2017) Movement I Movement II Movement III	129
Appendix E	<i>Tusak Do Opurak</i> for Flute and Piano (2017)	166

CHAPTER 1

INTRODUCTION

1.1 Overview

What is your music identity in this world?"

Ross James Carey (2011)

The names such as Bela Bartok (1881-1945), Lou Harrison (1917-2003), Chinary Ung (b.1942) and Tazul Izan Tajuddin (b.1969) are among the composers who did fusion music composition. Bartok is known as an ethnomusicologist and as a composer. Panyaniti (1998) in his research found that Bartok often borrowed melodies from the Hungarian folk art and used different timbre as sound effects. His ethnomusicological research not only involves the indigenous music of Hungary, but also the music of the land of the Middle East and Africa. Another researcher Ung, a Cambodian nationality involves Western and Asian musical art in his music. Meanwhile, Tajuddin's signature musical language incorporates cultural elements such as Islamic arabesque (an ornamental design consisting of intertwined flowing lines, originally found in Arabic or Moorish decoration) and gamelan music found in Malaysian and Indonesian culture (Gan, 2013).

As a music composer, it is natural to compose new music to create an identity for oneself. Those three composers had their own established identity involving two combinations of cultural elements into their musical language. To study more about the fusion music, I explored the Western tonal music and the musical elements from the Kadazandusun in Sabah.

1.2 Kadazan *Bobohizan* From Penampang

1.2.1 The Introduction of *Bobohizan*

Kadazan people believe that the powers in the real world and the unseen world must strike a balance life. If the imbalance between human lives with supernatural powers is ignored, then disaster will happen to them. Before religion was introduced, the Kadazan community used a *bobohizan* (also known as *bobolian* / *bobohian* among *Dusunic* group) as a medium to communicate with the supernatural. A *Bobohizan* is someone who is proficient in Kadazandusun's customs and is usually a well-known practitioner in traditional medicine or a traditional doctor (Hussin & Sintang, 2003; Lokin, 2007; Sansalu, 2002).

According to Rev. Fr. Ned (personal communication, 2016), a *bobohizan* acts as a mediator for the living and the spirit world. In Kadazan belief, the visible world of the living runs parallel with the invisible world of the spirits. To venture into the world of the spirits, the *bobohizan* will employ a *divato*¹ to guide them in the spirit world. A *bobohizan* will act as an intermediary between the living and the Creator called *Kinoingan*. The spirit world is a dangerous place and the *bobohizan* needs the guidance to keep them off from danger. The *bobohizan* goes into the spirit world to rescue the spirits of the living body who has become detached from the body caused by serious accident or to neutralise a bad dream by going to the world of dreams called *kohosidan*. The *bobohizan* takes the role of a medicine person when he/she prescribes traditional medicines to those suffering from illness caused by cancer and other serious sickness. The *bobohizan* also performs a thanksgiving ceremony for good harvest during the *Magavau* and *monogit* rituals. The Kadazan people believe that spirits take their dwellings in physical objects especially big trees like the banyan tree or nunuk and big stones or menhir. The people cannot see them, as they are invisible. To their eyes, they are just trees but in the spiritual world, there are seen as houses.

¹ Spirit that acts as assistant to the *Bobohizan* in the parallel invisible world.