

WEAVING ISLAMIC ART WITH MALAYSIAN CULTURE: ARABESQUE IV TENUNAN VII FOR SOLO CLASSICAL GUITAR BY TAZUL IZAN TAJUDDIN

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Abstract

Arabesque IV Tenunan VII (2003 r. 2007) is the first Avant-Garde work composed in large-scale form by a Malaysian composer for the solo classical guitar. The work reflects the complicated merging of SE Asian culture and Islamic art found in or linked to Malaysian society. The ideas of culture and art are used to inspire the technical approach and patterns in the theoretical design of the work and are communicated through Western composition. For application, this is significant because both the technique and design influence the aesthetic of sound. It is the sound this piece evokes that is unique to this composer and to Malaysia. Tazul Izan Tajuddin (b. 1969) created a new paradigm for Malaysian composition and a monumental work for classical guitar that is separated from the standard contemporary literature in concept, design, and practice. This paper will present a traditional analysis that reveals the concept of weaving Malaysian culture and Islamic art with composition and technical elements to reveal originality within the composition and performance practice of Arabesque IV - Tenunan VII (2003 r. 2007). Research will reflect the following methodologies: (i) score analysis, (ii) semi-structured interviews, (iii) review of documents, (iv) performance practice. Dr. Tajuddin is currently an Associate Professor of Composition at the Universiti Teknologi MARA. Winner of many prizes Dr. Tajuddin is the recent recipient of a US Fulbright Scholar Grant and will be a Visiting Professor at Harvard University in 2015.

Keywords

Tazul Izan Tajuddin

Contemporary Islamic Art Music

Avant-Garde Classical Guitar

Arabesque IV Tenunan VII

Malaysian National Composition

Cross-cultural composition

Introduction

This paper presents a traditional analysis of the design and concept in Arabesque IV – Tenunan VII (2003 r. 2007) for solo guitar by Tazul Izan Tajuddin (b. 1969). It is important because it is the first large-scale avante-garde work for solo guitar by a Malaysian composer. Like other works from Dr. Tajuddin's Tenunan series Arabesque IV - Tenunan VII is a pattern-based composition strategy inspired by the concept of cultural confluence (Peck Jin, 2014). The work for guitar is unique in concept within the Tenunan series by how it weaves the Islamic arabesque taken from architectural design and mixes with elements of Malaysian culture. The composition elements are largely inspired by the book *Islam and Art*, by Lois Lamya' al-Faruqi. First drafted in 2003, Dr. Tajuddin's work was later revised in 2007 and premiered 18 November 2014 at the Kuala Lumpur Performing Arts Center by classical guitarist Magnus Anderson. To underscore its relevance in the Tenunan series a comparison between the instrumental chamber work Tenunan II, and the sister work for guitar solo, Arabesque IV - Tenunan VII will be made. This paper will analyze and discuss the following with regard to concept within composition, interpretation, and performance: (i) the influence of the Islamic arabesque; (ii) the influence of Malay culture and; (iii) the application of 20th century set theory.

Background

This paper draws from the discussion and analysis of Dr. Peck Jin's research of Tenunan II, to highlight the similarities and differences in cross-cultural elements. Moreover, it looks at the application of aesthetic and cross-culture relevance in the context of weaving Islamic art in architecture, with Malaysian culture, and idiomatic composition figurations relevant to the classical guitar. In the context of Arabesque IV – Tenunan VII the word *tenunan* is the basis for the concept of Malaysian culture identity.

For Dr. Tajuddin the ideas of infinity and transcendence are more than cultural components, they are also structural. Infinity and transcendence are rooted in the idea of repetition and symmetry and never-ending patterns demanded by the culture's aesthetic conscience (Faruqi, 1985, p. 25). In the case of Malaysian culture, the concept is represented in a few ways. The first element in this case underscores a cultural demand for a collective aesthetic with an intricate pattern that could be represented through batik and the number seven. The second is the organic and natural idea that Malaysia has one season that is consistent across seasons. The third is the influence of gamelan, where drone like effects are created with percussion and these effects could be viewed as representing the infinite. The final is through the interpersonal experience of having been born a Malaysian.

Batik represents an organic pattern that is asymmetrical as a unit and as a collective it is pattern based. To strengthen the influence of Malaysian culture the composer draws on the patterns of batik and the number seven. Tenunan and the number seven is a concept that Dr. Tajuddin has applied to a series of eight works and four additional hybrid works. In Bahasa Melayu, Tenunan means 'weaving'. Dr. Tajuddin draws the number seven from the word Tenunan that has seven letters, and the Pelog mode, which has seven scale degrees. The Pelog mode is commonly

used in gamelan and therefore a common composition element in the region of South East Asia. The number seven is the inception for structure that represents the composer's intent for communicating emotional through meaning and order.

The Malaysian identity within this work is influenced by traditional components. It draws from gamelan music for aesthetic and compositional elements. In addition to the Pelog mode, Arabesque IV – Tenunan VII uses the concept of gamelan *gamel*, which means to strike. The technique is implemented as one strikes a tone and then allows the tone to resonate and die. It occurs over a single gesture in the opening chord of Arabesque IV – Tenunan VII. Each phrases in Arabesque IV – Tenunan VII begins with a strike that represents gamelan *gamel* in the form of natural harmonics or Bartok *pizzicato*. But traditional influences could also be more inward looking.

Dr. Tajuddin grew up in a society that joins Malaysian culture with Islam. This allows Arabesque IV – Tenunan VII to be self-reflecting and spiritual for the composer. As Dr. Tajuddin was studying in England and working toward his Ph.D., he reflected on his Malaysian roots. His art took on meaning as he sought to translate Islamic art into a musical aesthetic. His reflections included a couple influencing factors. As a Malaysian he was born a Muslim. While growing up he was required to go to two schools, religious school and secular school. Just the same, Islam also influenced his secular life. Therefore the weaving of Malaysian culture and Islam are prefabricated elements of the culture he grew up in. For him, it was just as important to separate the two and define them, as it was to weave them together.

Taking each of these factors into consideration Arabesque IV – Tenunan VII takes on a sacred element that looks toward Islam and a secular element that looks toward traditional cultural influences. The two weave together to create inspiration for the work. According to Faruqi, Islamic art also shares the characteristics of sacred and secular components. She wrote, “whether built for religious, secular or a combination of purposes... there is no separation of the sacred and the secular, [or] of the religious and non-religious in Islam” (1985, p. 61). It is from this perspective that the Malaysian component is weaved into Dr. Tajuddin's composition and lays the foundation for the unique musical aesthetic on the guitar.

As a concept derived work, Arabesque IV – Tenunan VII is built upon features that include components of architectural design. These components are space, structure, and light. According to architect Stacy Eisenmann, perhaps the most focused element of architecture rests in the experiential which is the proportion of the space to the body. This space lies within a structure and is created by the structure. The space can be more important than the structure itself because through the space, one experiences the structure (personal communication, 16 February 2015). The musical elements within the framework are then defined by the components of architectural design. For example, space translates to durations of silence and sound, structure to sound and form, with light and materials translating to timbre, quality of sound, and/or aesthetic.

The concept most central for inspiration in the Tenunan series is that of the infinite pattern (personal communication, 26 January 2015). Elements of Arabesque IV – Tenunan VII are designed with the idea of representing infinite patterns. To achieve this Dr. Tajuddin applies pattern-based elements to represent this concept. For example, repeated patterns joined together as a collective are used to represent the infinity. The infinite patterns appear in pitch, meter, form, and even in idiomatic

figurations taken from the zguitar. As in *Tenunan II*, a seven note set class is used at various transposition levels to reveal a cycle. From these seven notes a fourteen section formal framework is formed. The cycle is applied to time, mixed meter, and motive. The number seven as a integer therefore may be viewed as a member of an infinite pattern. Likewise, the scordatura is a set-class that is a derivative of the whole-tone mode. This mode also supports the concept of the infinite pattern in its symmetry and in the absence of tendency tones. The whole tone series creates a drone effect that is consistent across all XIV sections and creates an infinite plane that the framework is built upon.

Another influence in the concept is *tawhīd*. This is a philosophy applied to the performing arts and visual arts including architecture. *Tawhīd* offers guidance for how art can represent the oneness and transcendence of God in the making of art. *Tawhīd* requires that figures or elements of nature cannot stand-in for or represent the Divine (Faruqi, 1985, p. 66). *Arabesque IV – Tenunan VII* uses dissonance to support the concept of *tawhīd*. The use of dissonance and avoidance of traditional harmony mirrors the concept that rejects the depiction of the human body and nature for the divine. This is relevant as it allowed Dr. Tajuddin a focus for his expression of aesthetic.

There are also decorative musical features that present themselves in the form of the Arabesque. In this work, the Islamic arabesque generally presents itself in the form of music ornamentation, but it also appears in structural and temporal elements. Fundamental music elements overlap with the arabesque adding meaning to pitch, meter, or structure. For example, the arching motion in melodic contour could be viewed as archways, domes, or arcades. Timbre and sound could represent hard and soft construction materials such as brick, stucco, woodcarvings, or even paintings. Even pedal tones and forms of centricity could represent structural elements, spacial elements, or beams of light.

The Islamic arabesque is important to *Arabesque IV – Tenunan VII*. It was inspired by the geometric shape of the Islamic star and is the primary ornamental feature of the work. Dr. Tajuddin uses this as the basis for metric structure and ornamentation in his work. Faruqi's book explains the details of these patterns and their intricate use in calligraphy. In the application of calligraphy and the star the principles can be the same. Both patterns can be based on repetition so both patterns can appear simple as an individual pattern yet complex and infinite as a collective. According to Dr. Tajuddin, patterns such as the Islamic star that appear in a collective are infinite in number and these types of patterns move beyond perceptible things (personal communication, 26 January 2015). Dr. Tajuddin's musical concept represents the idea that repetitive elements of decoration allows for motion that is infinite and therefore closer to God. When transcendence like this is achieved in music it can represent God as infinite. This is one of the central composition elements of *Arabesque IV – Tenunan VII*.

The arabesque as discussed by Faruqi is the elaboration of a structural entity (1985, p. 25). There are two kinds of Arabesque disjunct and conjunct, which can be placed together in never-ending succession. According to Faruqi (1985, p. 25), the "impression of the establishment of an infinite pattern can be created when the artist only makes part of the pattern visible, because by cutting the arabesque before its completion the artist emphasizes the impression of infinity as [they provide the

listener] a microcosmic intuition of the macrocosm found and fully know only in the Transcendent.” Disjunct and conjunct units and the Islamic star are therefore built through the art of repetition to create something extraordinary. Faruqi (1985, p. 73) further describes the arabesque as a design “bursting of boundaries that... helps the arabesque express qualities of limitlessness and infinity” (Faruqi, 1985, p. 73). The arabesque contains a design growing from joined segments that can be asymmetrical and without a focal point. Dr. Tajuddin’s work utilizes musical elements tied to the repetition of asymmetric elements that when combined form an infinite collective. As a result, Arabesque IV – Tenunan VII draws upon elements that could be considered minimal for composition to help underscore a weakened sense of arrival or climax and strengthening the idea of infinity.

Faruqi’s discussion of aesthetics in Islamic art highlights two key issues that apply to Dr. Tajuddin’s work. The first is Content, in which the artist concentrates on geometric and other abstract designs, as well as calligraphy (Faruqi, 1985, p. 20). In Arabesque IV – Tenunan VII, the Islamic star replaces calligraphy in concept and application. The second is Non-developmental Form in Islamic Art, which is a form that deemphasizes structural focal points. She says that calligraphy and “it’s constituent parts are not evolved, one after the other, in a seemingly inexorable and unbreakable chain which leads to a climactic moment and decisive conclusion” (Faruqi, 1985, p. 23). According to Faruqi, the lack of climax and closure reinforces inconclusiveness and aesthetically expresses the infinity and emphasizes the Islamic view of the transcendent realm. Inconclusiveness is expressed in Arabesque IV – Tenunan VII through its sense of timelessness. The phrases and sections of the work evolve with slight development and a sense of inconclusiveness and no hurry to end.

Form

Emotional communication is heightened within each section by increasing forward movement as the arabesque unfolds and evolves. Each section ends with the symbolic dafqah (outpouring) that is intended to release this emotional feeling. Dafqah can also be thought of as the philosophical aesthetic resolution (Faruqi, 1985, P. 29).

“The Islamic infinite pattern—abstraction and stylization, non-developmental form with its insistence on symmetry, repetition of units, never ending continuity, and intricate movement. Sometimes the eye must struggle to follow the arch pattern as it weaves behind or in front of another arch, as single-tier arches are extended into double-leveled members. With success in following the continuation of each free-standing and attached column or of each pier to its arch pattern, the viewer feels the aesthetic success conveyed by an arabesque unit or module. The dafqah is achieved, and the eye moves on to decipher the next arch pattern to its conclusion.” –(Faruqi, 1985, p. 85).

In performance practice the sonic events in Arabesque IV – Tenunan VII can be perceived as unfolding sections within a multi-level framework. In this way, the arabesque is more representative to each section and each section is then collectively joined to form a collective or plane. However, the overall framework of the piece is not perceived as an isolated event. Instead, the plane can be viewed as

another section in a soundscape that is infinite in scope.

The form of Arabesque IV – Tenunan VII is derived from letters in the name Tenunan. Each letter of the word is translated into a pitch and thus creates a pitch set-class of seven tones. Because the framework of the piece is in fourteen sections it is a multiple of the seven notes drawn from the word Tenunen. Each section is a transposed set of the seven-letter word tenunan, and each section begins with gamelan gamel and ends with a dafqah. These sections and divisions are reflective of the ideas of architecture and design. Moreover, the divisions and continuations are representative of the idea of the infinity. According to Faruqi (1985), crenellations or arcades of different buildings are joined to create continued and infinite movement. The important element to impart on the listener when there is a division between successive sections is to allow for continuous movement. The sections should be perceived but remain seamless. This united yet broken type of sectional sequence allows for a framework of movement that plays an important role in continuity and it is this continuity that projects the idea of the infinite. It allows the listener to internalize the emotional feeling. As it unfolds, it evokes the transcendent content and the arabesque design embedded within the framework. The sections of Arabesque IV – Tenunan VII also takes on interpretive meaning as they are conceptually based on architecture. The arabesque found within the continuous sectional framework mirrors Islamic architecture, where section breaks are difficult to distinguish. According to Faruqie (1985, p. 71), Islamic buildings are usually so integrated with the surrounding structures that it is difficult to perceive on first glance where one building ends and another begins.

Meter

Meter in Arabesque IV – Tenunan VII is an interesting element for discussion because of the two versions. Variasi I (2003) is mix-metered, and Variasi II (2007) is non-metric. Dr. Tajuddin revised the original score to remove the decisive mixed meter of Variasi I. For performance he prefers the performer to decide on the edition that suits them (personal communication, 26 January 2015).

Variasi I is interesting because it reflects on the metric techniques discussed by Dr. Peck Jin that were applied in Tenunan II. She describes the rotating measures of each section in Tenunan II as phase shifting (Peck Jin, 2012). Figure 1.1, shows a metric analysis of Arabesque IV – Tenunan II that follows Dr. Peck Jin's model for revealing the metric phase shifting. Figure 1.2, shows a way of reading the metric phase shifting in which a circle is used to illustrate the mixed meter pattern. The circle has been selected to portray the forward motion of the work and its evolving metric structure because it is also a symbol of the infinite. Thus it represents the continued metric evolution. The metric rotation creates a sequence of motion that passes through each section with seamless design and the pattern eventually maps onto itself in the seventh cycle. The ongoing cycle is itself another integral concept that reinforces the concept of the infinite.

Variasi I reflects the idea of the infinite as represented through a metric collective with correlation to the Islamic star. This serves as the bases for a metric design that is made of disjunct parts. The Islamic star is itself a small unit that is combined to create a larger pattern and collective. While the stars are identifiable on their own, the overall pattern the collective creates represents an infinite plane. However,

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construction with the Islamic star is often imperfect. Thus a collective pattern of multiple stars can be created from asymmetric geometric star patterns. It is through this concept that the mixed meter of Arabesque IV – Tenunan VII is based. “Each star could be perceived as a flash of brilliance, rather than from [a] logically evolving presentation of materials” (Faruqi, 1985, p. 24).

Section	Time Signature according to each section						
I	6 4	2 4	3 4	7 4	4 4	1 4	↶
II	2 4	3 4	7 4	4 4	1 4	5 4	6 4
III	3 4	7 4	4 4	1 4	5 4	6 4	2 4
IV	7 4	4 4	1 4	5 4	6 4	2 4	3 4
V	4 4	1 4	5 4	6 4	2 4	3 4	7 4
VI	1 4	5 4	6 4	2 4	3 4	7 4	4 4
VII	5 4	6 4	2 4	3 4	7 4	4 4	1 4
VIII	6 4	2 4	3 4	7 4	4 4	1 4	5 4
IX	2 4	3 4	7 4	4 4	1 4	5 4	6 4
X	3 4	7 4	4 4	1 4	5 4	6 4	2 4
XI	7 4	4 4	1 4	5 4	6 4	2 4	3 4
XII	4 4	1 4	5 4	6 4	2 4	3 4	7 4
XIII	1 4	5 4	6 4	2 4	3 4	7 4	4 4
XIV	5 4	6 4	2 4	3 4	7 4	4 4	1 4

Figure 1.1: Arabesque IV – Tenunan VII application of phasing time signature according to Dr. Peck Jin’s analysis of Tenunan II

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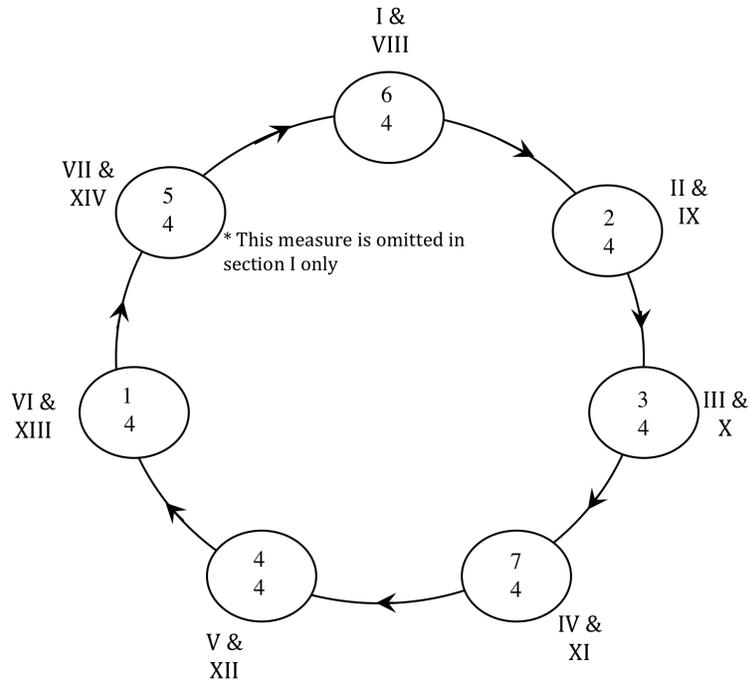


Figure 1.2: Arabesque IV – Tenunan VII infinite pattern representing time signature sequence while Roman numerals denote section

Set-class Analysis

A pitch collection is derived from the title Tenunan (Peck Jin, 2014). The difference between Arabesque IV – Tenunan VII and Tenunan II is the correlation with the pitch and alphabetic letter. In the work for solo guitar the alphabetic letter aligns with the pitch C as observed in the pitch key Figure 2.1. In this Figure, the first row represents the alphabet. The second row represents the chromatic pitches. The third row represents an integer that corresponds with each chromatic pitch. This table will be used to translate the letters in the word Tenunan to pitches. The integers will be used to reveal set-classes that make up the essential harmonic and melodic content. This will also be used to illustrate transposition levels of the set throughout the work.

1	A	B	C	D	E	F	G	H	I	J	K
2	C	C#/D _b	D	D#/E _b	E	F	F#/G _b	G	G#/A _b	A	A#/B _b
3	0	1	2	3	4	5	6	7	8	9	10

1	L	M	N	O	P	Q	R	S	T	U	V
2	B	C	C#/D _b	D	D#/E _b	E	F	F#/G _b	G	G#/A _b	A
3	11	0	1	2	3	4	5	6	7	8	9

1	W	X	Y	Z
2	A#/B _b	B	C	C#/D _b
3	10	11	0	1

Figure 2.1: Pitch key

Pitch-class sets are derived from the melody and exclude pedal tones (open strings). According to Dr. Tajuddin, this was how the work was designed. Therefore, the following analysis excludes pedal tones from pitch inventory. Using Figure 3.1, to reinterpret the word Tenunan into pitches in the following way: Tenunan = (G, E, C#/Db, G#/Ab, C#/D, C, C#/Db). Pitch doublings can be removed for analysis and by doing this the number of pitches can be reduced to five. However, doublings may also appear but in different registers. The Tenunan ascending pitch-class set is (0,1,4,7,8). For this set the normal order and prime form are the same as the ascending pitch class. The first phrase of the set class can be illustrated in Figure 3.1. The boxed notes reveal the pitch ordering from the set.

Figure 3.1: Pitch set from Tenunan VII, measure 1, Veriasi II (2007).

Subsets of (0,1,4,7,8) also appear such as in section IV, in which the first phrase is built from four pitches (A, Eb, C, G#). In ascending order the tetrachord is (0,3,8,9) the normal order is [8,9,0,3] and the prime form is then (0,1,4,7). Each section of Arabesque IV – Tenunan VII is based on a new transposition level of the (0,1,4,7,8) pentachord.

The scordatura is based a new set (Db, A, Db, F, B, Eb). The pitch collection is (1,9,5,11,3) and reordered as an ascending pitch-class pentachord (0,2,4,8,T). The normal order is [8,T,0,2,4] and prime form is (0,2,4,6,8). This set class is interesting as it is derived on the whole tone series. These open string sonorities play a continuous role in the musical aesthetic of the work as pedal tones. This set appears as harmonic and is the primary feature of the harp-like motives and the dufqah.

Because of the underlying importance of the pedal tones a new set class could be generated that includes the Tenunan series combined with the pedal tones that don't map onto each other in prime form. If this is done then the following pitches could be considered for the new heptachord (G, E, C#/Db, G#/Ab, C, B, F, Eb). For this chord, the ascending set-class is (0,1,3,4,5,8,E), the normal form is [E,0,1,3,4,5,8], and the prime form is (0,1,2,4,5,6,9). This method of deriving the heptachord was not an initial component applied in the composition of this work. However, adding the Tenunan set-class from each section with the pedal tones offers a new way to explain how listeners hear the sonorities within this work.

Transposition

Levels of transposition through set-classes highlight the possibilities of expressing the idea of the infinite in composition. This is because through integers the set

transposes according to numeric values. Transposition levels between sections II, and I can be observed with the pitch collection (A, G \flat , D \flat , F, C). The ascending set is (0,1,5,6,9), the normal order is [5,6,9,0,1] and the prime form is (0,1,4,7,8). Looking at pitches as integer collections communicates how an infinite number of transposition possibilities may exist. At the point where number combinations are exhausted they simply map back onto themselves creating an order that reinforces the concept of infinity.

Idiomatic Instrumental Elements

In discussing the importance and relevance of the idiomatic instrumental qualities, a brief description of guitar techniques will be included. The technical concepts will be discussed together with Islamic art and Malaysian culture. In some instances the instrumental effects are tied to musical elements, and these elements can also be revealed as devices for composition.

Harmonies present themselves sparsely in the work. A single harmony appears on the downbeat of each section. It also appears as the *dafqah* (outpouring) at the end of each section. Harmony is perhaps the most idiomatic element as it is drawn from open sonorities of the guitar. The *scordatura* allows a unique harmony to resonate. To achieve this, Dr. Tajuddin frequently produces harmonies by using *barré* chords that draw their distinctive character from transposed variants of the open strings.

The work utilizes a repeated tapping (*legato* or *slur*) technique with the left hand. The melody occurs on predetermined frets that alternate strings to create an underlying texture with pedal tones. This technique presents two impacting factors. First, the open string sonority is derived from a whole-tone set-class, and the drone effect is constant throughout the work. The drone acts as a unifying element for the overall framework. Second, the slurs are also characteristic of the content derived aesthetics within Islamic art, in that they create a state of suspension and weightlessness in the musical fabric. Occasionally the texture of the pedal tones is marked with accent notes. These bass diads appear for example as the D \flat 2 in measure 32, upbeat in beat 6. The number of these growing accented base notes increase as the piece develops.

Additional extended guitar techniques appear in the form of the harp-like figure in Figure 3.2, the Bartok *pizzicato*, and the tremolo in Figure 3.3. The harp-like figure occurs towards the end of each section and generally precedes the *dafqah*, Figure 3.4. The *dafqah* is in itself an effect similar to the harp-like figure. The figure can appear in a single motion but can also appear prolonged depending on the section. Bartok *pizzicati* appear on the downbeat of each phrase. The tremolo technique reflects the repeated notes of *Tenunan II*. In his work for solo guitar, the tremolo figure is decorative and used as another means to emphasize the open sonorities of the guitar.

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Figure 3.2: harp figuration, Variasi II, measure 11

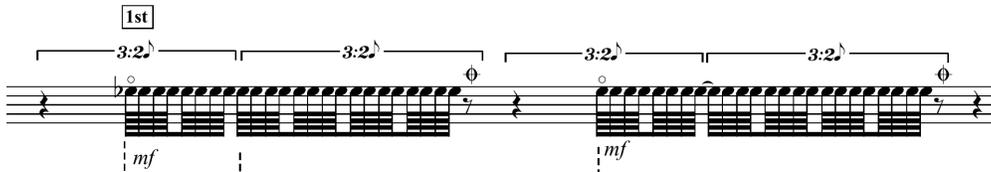


Figure 3.3: tremolo, Variasi II, measure 15

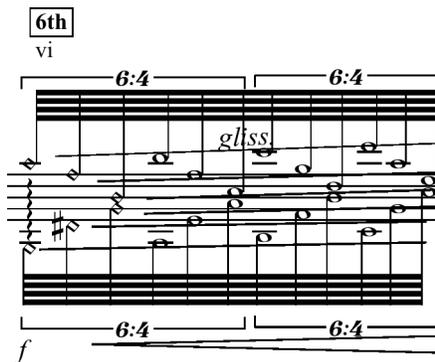


Figure 3.4: Dafqah, Variasi II, end of Section I

The harmony, Bartok pizzicato, harp-like motion, and the dafqah are all important to the aesthetic of Arabesque IV – Tenunan VII. They identify phrases as well as section breaks, while the primary texture of the slur pattern remains constant. Together these techniques contribute to the core composition element of the infinity, and create an ornate sonic arabesque. “[Moreover, they create] a well-defined unit which could be easily combined or repeated to form a larger special [or sonic] organization suggesting the idea of the infinite pattern” (Faruqi, 1985, p. 68).

Literature Review

Islam and Art by Lois Lamy’ al-Faruqi brings forward the concepts of tawhīd, form, Arabesque (ornamentation), and dafqah, as elements of aesthetic in architectural design. A recurring idea of the Infinite pattern and religious transcendence as the singular element in design to represent design in both sacred and secular structure and art (faruqi, 1985, p. 20). The focus group is readers interested in learning the correct application of concepts within Islamic art and architecture (Faruqi, 1985, p. 13). The discussion is rooted in the application of design with respect to monotheistic worship and ideas if Islam. The analysis touches upon the conceptual design in calligraphy and architecture, but also draws discussion to the visual and

performing arts (Faruqi, 1985, p. 28). In support of the concept *tawhīd*, her study discusses the manifestation of religious icon and the representation of nature in art and architecture. The book, *Islam and Art*, is successful in explaining the concepts, rules, in addition to offering comparative analysis within a historical timeline.

Woven Music: An Exploration of Compositional Techniques used in Tenunan II by Tazul Tajuddin (2013), is a background, analysis, and discussion of the Tenunan II. The discussion covers Malaysian contemporary composers, in depth discussion of batik as a pattern based element, in addition to analytical features. Such features include orchestration, rhythm, meter, interviews, and uses of drone pitches.

Pride, Pedagogy, and Performance: Getaran Jiwa, Variations on a Malaysian Song, Op. 125 by John Duarte, outlines the first substantial composition for solo classical guitar on a Malaysian theme (Fischer, 2015). The article offers a traditional analysis, background of work, examples for advancing musicianship and technique for practice.

Tenunan II by Tazul Izan Tajuddin (b. 1969): A Case Study of Cultural Confluence in Malaysian Contemporary Music by Peck Jin Gan, establishes the Tenunan series as 'pattern based' compositional strategy. The article looks at the application of timbre and texture in a single tone as applied to the orchestration techniques of Tenunan II. It looks at the ideas of aesthetics and culture in elements of structure, time signature, pitch and rhythmic organizations. Describes instrumental techniques / performance practices and aesthetics as the confluence of musical currents and juxtaposition philosophies from the East mixed with composition practices of the West. Eastern philosophies include the use of the Islamic arabesque, batik, and gamelan music and how these are the three principle elements of Tenunan II. Organizational elements include relevance of work in Malaysian contemporary music, biography of composer, explanation of cultural confluence, and analysis. The analysis includes elements of structure, pitch organization, rhythmic organization, Instrumentation as related to the concept of Tenunan II. The paper provides a traditional level analysis of analysis. The paper successfully provides a measure for which Dr. Tazul Izan Tajuddin draws inspirational elements from culture within his compositions to create a sophisticated and intelligent design.

Gamelbati – Mediasi Ukiran III for Gamelan Ensemble and 23 Musicians by Dr. Tazul Izan Tajuddin, offers a traditional research method for explaining the elements of music as they apply to the composition elements of the work. The analysis includes research design, aesthetics in the composition, and discussion of Western instruments and gamelan music.

Two scores of *Arabesque IV – Tenunan VII* for solo guitar and are primarily differentiated as *Variasi I* and *Variasi II*. The first score was drafted in (2003) and is metered and does not have program notes. The second score which was a revised draft made in (2007) is unmetered and includes program notes. There are no changes in pitch or rhythm between the two scores. According to Dr. Tajuddin, either score can be used equally for performance, and could be played on either a classical guitar or electric guitar. In the latter, it was even suggested that effects could be used to help dramatize the performance (personal communication, 26 January 2015).

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