

Pride, Pedagogy, and Performance: *Getaran Jiwa*, Variations on a Malaysian Song, Op. 125 by John Duarte

Nathan William Fischer
Faculty of Music, Universiti Teknologi MARA

Abstract

*In 1996, John Duarte composed the first internationally recognised Malaysian National concert work for solo classical guitar entitled *Getaran Jiwa*, Variations on a Malaysian Song, Op. 125. As a classically structured work on a Malaysian popular theme Duarte's work provides a source for stylistic interpretation of Western art music influenced by Malaysian popular music. This paper investigates elements found in the original motion picture soundtrack of *Antara Dua Darjat*, and the transference from P. Ramlee's song to Duarte's setting of the theme in Op. 125. The paper will also explore the possibility of enhancing the theme's form through adaptation of primary source material. Research focuses on the methodology of: (i) score analysis, (ii) technical analysis, (iii) transcription, and (iv) review of documents. The ensuing discussion will centre on the application of ethno and popular music elements familiar to Malaysians and the possibility to inspire influence in a classical work.*

Getaran Jiwa, Variations on a Malaysian Song, Op. 125 (1996) by John W. Duarte (1919-2004)

Theme

Var. 1, Cheerfully

Var. 2, Doloroso

Var. 3, Animato

Var. 4, Adagio Sereno

Finale, Tempo di Valse

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A voice that is sweet, soft, and melodious is reflected in the performance of *Getaran Jiwa*, Variations on a Malaysian Song, Op. 125. In English, the title translates to 'vibrations of the soul'. P. Ramlee, the composer of this famous 1960s song is one of most revered Malaysian popular singers. But more than that, his music is a source of national pride for the Malaysian people. It is for this reason that this song can be found in multiple versions and in diverse stylistic practices. This paper will investigate P. Ramlee's film soundtrack and other primary sources to investigate performance practices that can be applied to John Duarte's classical guitar arrangement. This research will look at how P. Ramlee's vocal music provides fundamentals that apply

to the instrumental work by Duarte. It is on these grounds that this paper seeks to establish the basis for performance practice in *Op. 125, Getaran Jiwa* for the classical guitar performer and teacher.

John Duarte (1919-2004) earned his place in the establishment of the classical guitar in the 20th century as a composer, pedagogue, and author. He also contributed as an editor of methods, books, and music by many of his prominent contemporaries. His composition output includes more than 150 compositions including *Getaran Jiwa, Op. 125*. This work is currently published by the Classical Guitar Society (WP/Sel) Malaysia, edition Simon Cheong (CGS). Because of his contributions he has earned a place in history as a respected contributor to the classical guitar history and literature.

Storyline

Getaran Jiwa is a popular love song that describes being moved by an intense feeling of love. It describes how this feeling relates to the arrangement of lyrics and rhythm within a song. The protagonist in the story is so madly in love that any song they hear, regardless of its quality, reminds them of their love's affection.

The film, *Antara Dua Darjat* (between two castes), is a love story between Ghazali (a man) and Tengku Zeleha (a woman). The man is a commoner musician and the woman of noble blood. Ghazali met Tengku Zeleha as a musician performing at an event she was attending at the Anggerik Villa. Her car became stuck in the mud and he helped her free it. Tengku Zeleha's parents knew their daughter was mingling with commoners and rejected Ghazali as her choice for romance. In light of this, she convinced her father to let her take piano lessons with Ghazali. Ultimately, her father found out about their romance and hired henchmen to forcefully persuade Ghazali to reevaluate his affections. The father then forced Tengku Zeleha to move to Singapore and marry another man. Believing she was dead, Ghazali was shocked to see her when she returned to the Anggerik Villa. She was now torn between two men: her husband of nobility and the commoner musician. Ultimately, she chose Ghazali by playing *Getaran Jiwa* for him on the piano, a song he taught her how to play years before.

Sources

The first source is a score for piano arranged by the musician Gustaaf Nicolaas Steyn, also commonly referred to as Gus Steyn. Known for his popular arrangements of patriotic songs he was an active contributor to Radio and Television Malaysia (RTM). Originally from Holland and a citizen of Singapore he has been considered a frontrunner among Malaysian composers and arrangers.

In 1996, the CGS sent Gus Steyn's piano setting of *Getaran Jiwa* to John Duarte. The intention was to commission a set of variations set to *Getaran Jiwa* as the theme. This commission by the CGS was intended as a special contribution for that year's guitar camp, which featured Duarte as an artist-in-residence. When he arrived he surprised the society by bringing two sets of variations, the *Op. 125 Getaran Jiwa*, and *Gubahanku, Variations on an Indonesian Song, Op. 124. Getaran Jiwa* was premiered by Chua May Ling on December 4, 1996 at the Grand Ballroom in the Renaissance

Hotel, Kuala Lumpur. John Duarte was in attendance (Duarte, Cheong, 2008).

Steyn's piano setting is in F major with a five-measure introduction. The beguine rhythm with stresses on beats three and four is reflected in the introductory accompaniment. This arrangement also includes pop chord symbols that provide clarity for harmonic motion and harmonic tension.

The second source includes two scores by John Duarte. The first is an unpublished manuscript and the second is a published score released by CGS. On the title page of the manuscript is a note allegedly written by John Duarte that reads: "I look forward to the day when most members of this admirable society can play this piece which is in fact their property." (John Duarte, 10/12/1996)

The two scores of John Duarte's *Getaran Jiwa*, *Op. 125* are almost identical with the exception of occasional fingering changes. The published score generally improves upon the manuscript for information regarding technical suggestions and fluency. The single exception is one misprinted pitch in measure 38 of the third variation as seen in Figure 1 below. In this instance the fourth sixteenth note of beat one, E5 in the published score should be D5 as it is in the manuscript.

Var III, mm. 38

Figure 1 Altered pitch between manuscript and CGS edition

Perhaps the most striking observation is that Duarte's setting of the theme is more or less a guitar reduction of Gus Steyn's piano arrangement. The differences between the Duarte and Steyn scores are most prominently seen in the B section, the introduction, and closing. In the B section, Duarte moves away from homophonic texture to an arpeggiated accompaniment as seen in measure 2, Figure 2. However, he continues to use Steyn's harmonisation as the basis for his arrangement. There is also a reduction in the voicing as a result of the confined pitch range of the guitar as compared to that of the piano. In some instances this caused reharmonisation which changed the harmonic motion and the harmonic tension within the guitar arrangement. (The Roman numeral analysis in Figure 3 reflects Duarte's arrangement of the theme.) Second, the Steyn theme opens with a five-measure introduction where the Duarte score reduces this to four measures. Mirroring the introduction, the closing section of the Steyn score includes two measures ending with an ascending arpeggio that are cut from

Duarte's arrangement. Last, there is one note of difference between Gus Steyn's piano arrangement and Duarte's reduction. In Figure 2, the fourth quarter note in measure 13 ascends by a minor third to the downbeat of measure 14 in the Steyn score. In Duarte's score this same passage in measure 12 descends by a minor second to the downbeat in measure 13. This opens the question of whether this was a deliberate change to add personal character or if the altered note occurred during transposition. Further analysis does not suggest that C# plays a prominent role in the variations or finale of Duarte's score. This is significant because Duarte otherwise draws material directly from Steyn's score.

Gus Steyn Theme, mm. 13-14

Gus Steyn piano arrangement

John Duarte Theme, mm. 12-13

Duarte manuscript and Editions Simon Cheong (CGS)

Figure 2 Altered melodic contour between in Duarte's score, and move to arpeggiated figure in second measure that is the start of the B section

This raises the question of how in instrumental performance practice Duarte's work can be shaped with further techniques idiomatic to the guitar. How can his arrangement be enhanced from the manuscript and CGS published edition to create a new performance edition, while at the same time enhancing it with a practice that compliments guitar performance practices? The answer lies with P. Ramlee.

The third source is a transcription of the *Getaran Jiwa* vocal melody from P. Ramlee's famous motion picture soundtrack *Antara Dua Darjat*. The key signature of the recording falls a few cents short of the key of C# major, and has been transcribed to the key of D major for this discussion, as seen in Figure 3. The transcription shows that P. Ramlee took liberties with performance elements within his own composition. It also shows possibilities for applying interpretive elements in performance outside of the setting created by Steyn and Duarte. Combining P. Ramlee's vocal expression with Duarte's guitar arrangement can inject new stylistic elements to make way for a more musically and technically stylistic interpretation.

Elements for Performance Practice

The following elements can be observed as contributing factors for interpretive practice. These elements can be used to build on Duarte’s arrangement by drawing from P. Ramlee’s vocal recording. These elements are embellished figures taken from their source. To illustrate the differences between Duarte’s setting of the theme and the transcript of P. Ramlee’s vocal recording, these elements will be investigated starting with an issue of pitch.

There are two differences in pitch between the P. Ramlee transcription and Duarte’s melody. On beat 4, measures 12-13, Figure 3, P. Ramlee sings A4 where John Duarte writes C# 5. This would mean that the transcription of P. Ramlee’s vocal recording is the same as Gus Steyn’s setting of the theme. This further contributes to the possibility that Duarte altered this note in the transcription process. Likewise, on beat 4, measure 34, of Figure 3, P. Ramlee added an A3 where the Duarte/Steyn scores omit this note.

Figure 3 Transcription of P. Ramlee’s film soundtrack juxtaposed with Duarte’s melody, with harmonic analysis, phrase analysis, dynamics, and vibrato

Figure 3 (cont.)

Example excludes introduction

John Duarte Theme

P. Ramlee Vocal Transcription (transposed)

10

15

Despite the ever-present backing percussive rhythm in the vocal recording, P. Ramlee uses expressive rubato. The rubato frequently appears as triplet grouplets. In some cases he avoids the beat using *portamenti* that arrive just before or after the beat. The first grouplet is found as a cross beat triplet. On beats 3-4, measure 8, Figure 3, this grouplet can be seen in the reappearance of the introductory three-note motive. Grouplets similar to these can be found throughout the text. P. Ramlee also sings a three beat grouplet as seen on beats 2-4, measures 31 and 32, Figure 3. The three note grouplet is fitting because the embellishment compliments the three note motivic design of the melody (Askiak, 2008).

No dynamics are notated in the Steyn or Duarte scores. While a transcription of the dynamics from P. Ramlee's vocal performance is a valid source, there are still other contributing factors to consider. First, P. Ramlee's singing of *Getaran Jiwa* is soft and subtle. Second, in both Steyn's and Duarte's scores a performer will have to take into consideration harmonic tension, melodic contour, and the texture to accurately map dynamics for performance. In Figure 3, a suggested dynamic scheme has been drafted based on these elements.

In the P. Ramlee vocal recording *portamenti* are applied frequently. This is an appealing romantic feature and the classical guitar is capable of incorporating stylised *glissandi* into performance. If the pitch is altered in Duarte’s score in accordance with the previous discussion, then two stylistically appropriate *glissandi* can be added. In Figure 4, a *glissando* can be added from beat 4 to beat 1, in measures 12-13. A second *glissando* can be added from the upbeat of beat 4 to beat 1, in measures 15-16. In addition, glide shifts that evoke *glissandi* between major seconds can be applied to beat 1 of measure 14, and beat 1 of measure 18 with the use of the fourth finger of the left hand.

The figure shows two staves of musical notation. The top staff is labeled 'Possible refiguration for glissandi' and the bottom staff is labeled 'Manuscript'. Both staves are in 4/4 time and show measures 12-13 and 15-16. Above the first staff, 'Theme, mm. 12-13' and 'Theme, mm. 15-16' are indicated. Fingerings are shown as 3/6CII and 4/6CV. Glissando markings are present in measures 12-13 and 15-16. The manuscript version shows a different fingering for the final notes in measure 16 (3, 2).

Figure 4 Two possibilities for *glissandi*

John Duarte only uses dotted slurs in both the manuscript and the published edition suggests the slurs are not obligatory. However, stylistically they are complimentary to P. Ramlee’s singing style and more can be added to Duarte’s theme. Slurs can be added on beat 3, measure 6, and on beat 3 of measure 22 (Figure 3) to increase the legato character of the melody. P. Ramlee also includes a single staccato note on beat 3, measure 19. As P. Ramlee’s decisive staccato breaks the legato melody in a polite way, such an articulation could be incorporated into guitar performance.

P. Ramlee’s use of vibrato is conservative. He is strategic in placing vibrato and mixes it with decorative grace notes. It is difficult to place vibrato in Duarte’s guitar arrangement because of barré chords. The use of vibrato and added graces are therefore used sparingly and restricted to areas where texture and technique can accommodate them. P. Ramlee’s use of vibrato can be seen in Figure 3, indicated with the following symbol (~~~~) above notes in which the embellishment is applied.

Form
Phrasing and Form

The following analysis focuses on phrasing and the large-scale framework of the piece according to Duarte’s manuscript and the CGS published edition. The work presents itself as a theme, four variations, and finale. In order to profile the work effectively, the theme, each variation, and the finale will be analysed individually. For clarity, the analyses will indicate phrases beginning from the nearest downbeat and omits the phrase anacrusis. Performers should consider this when adapting the following phrase profile.

Table 1 Theme

| Key of D major | 30 measures | Homophonic / Monophonic Texture | Written pitch range of D2 to E3 |
|--|-------------|---------------------------------------|---------------------------------|
| ABAC' form in a nine phrase group (Figure 3) | | | Meter: simple quadruple |
| 1. Single phrase intro | | | mm. 1-4 |
| 2. Two phrase group in A section | | | mm. 5-12 |
| 3. Two phrase group in B section | | | mm. 13-20 |
| 4. Two phrase group in A' section | | | mm. 21-28 |
| 5. Two phrase group in C or closing section | | | mm. 29-36 |
| <p>The Theme creates a heightened sense of motion by delaying the arrival of the perfect authentic cadence until the conclusion. In the final cadence the dominant is embellished by double chromatic passing tones (F#4 and G#4 as harmonic thirds that lead in the chordal third and fifth of the tonic triad of D major).</p> | | | |

Table 2 Variation I: expression *Cheerfully*

| Key of D major | 30 measures | Homophonic / Monophonic Texture | Written pitch range of A2 to C3 |
|---|-------------|---------------------------------------|---------------------------------|
| ABA' form in a seven phrase group | | | Meter: compound duple |
| 1. Two phrase group in repeated A section | | | mm. 1-8 |
| 2. Two phrase group in B section | | | mm. 10-17 |
| 3. Two phrase group in A' section | | | mm. 18-25 |
| 4. Single phrase in closing | | | mm. 26-30 |
| Affect is playful, quick, and light. | | | |

Table 3 Variation II: expression *Doloroso*

| Key of D minor | 24 measures | Homophonic texture with counterpoint | Written pitch range of D2 to B4 |
|--|-------------|--------------------------------------|---------------------------------|
| AA' form in a six phrase group | | | Meter: simple quadruple |
| 1. Three phrase group in A section (a b c) | | | mm. 1-12 |
| 2. Three phrase group in A' section (a' b' c') | | | mm. 13-24 |
| <p>In this variation Chaviz modulates to the parallel minor and within the context of counterpoint exploits chromaticism counter to the melody. Because of the chromaticism this variation evokes a lugubrious song effect that makes it an interesting contrast to the other variations. The (c) phrase (third phrase) in group A (mm. 9-12) develops from primary melodic contour to create contrast and tension on the dominant allowing for a dramatic return to A'. This variation concludes on a grimly third.</p> | | | |

Table 4 Variation III: expression *Animato*

| Key of B minor | 40 measures | Monophonic texture in A and A', heterophonic texture in B | Written pitch range of A2 to B4 |
|--|-------------|---|---------------------------------|
| AA'BA'' form in 10x phrase groups | | | Meter: simple duple |
| 1. Three phrase group in A section | | | mm. 1-12 |
| 2. Two phrase group in A' section | | | mm. 13-20 |
| 3. Two phrase group in B section | | | mm. 21-28 |
| 4. Three measure group in A'' section | | | mm. 29-40 |
| <p>Modulating to the relative minor of D major, this variation is quick and dramatic in affect. The rhythm of the A and A' evoke qualities of continuous rhythm of the baroque. The quartal harmonies in the B section are the result of parallel barre chords (dominant) to the guitar.</p> | | | |

Table 5 Variation IV: expression *Adagio Sereno*

| Key of D major | 34 measures | Monophonic / basic polyphonic countermelodies in imitation | Written pitch range of D2 to F#4 (the highest sounding harmonic at F#4) |
|---|-------------|---|---|
| AA'BA'' form in eight phrases | | | Meter: simple quadruple |
| 1. Two phrase group in A section | | | mm. 1-8 |
| 2. Two phrase group in A' section | | | mm. 9-16 |
| 3. Two phrase group in B section | | | mm. 17-24 |
| 4. Two phrase group in A'' section | | | mm. 25-34 |
| Serene and calming in effect produced through natural harmonics on the guitar. The antecedent consequent phrase groups give call and response effect between the natural harmonics and natural pitches. Last phrase of A'' is a six measure phrase in which Duarte adds a two measure phrase extension closing in harmonics that softly sound the character of the variation by returning to its natural harmonics. | | | |

Table 6 Finale: expression *Tempo di Valse*

| Key of D major | 77 measures | Homophonic Texture | Written pitch range of D2 to F#5 |
|---|-------------|-----------------------|----------------------------------|
| ABACA' rondo form in 19 phrase groups | | | Meter: simple triple |
| 1. Single phrase form | | | mm. 1-4 |
| 2. Three phrase group in A section | | | mm. 5-13 |
| 3. Two phrase group in B section | | | mm. 18-25 |
| 4. Three phrase group in A section | | | mm. 26-33 |
| 5. Five measure group in C section | | | mm. 38-57 |
| 1. Three phrase group in A' section | | | mm. 58-66 |
| 2. Two phrase group in closing section | | | 70-77 |
| Playful, happy, with touches of serious effect. Layers of dissonance that create a sense of sexual ambiguity. This is in part the result of the DXXII harmonic that played on the dissonants of the A section. In the beginning of the Finale this later resolves to close the work in D major. | | | |

Introduction and Conclusion of the Theme

The following discussion investigates treatment of the introduction and conclusion to Duarte's arrangement of the *Getaran Jiwa, Op. 125* Theme. Duarte's arrangement of the piano score by Steyn is an almost exact reduction in the thematic areas (mm 5-33). In the introduction Duarte borrows the rhythmic motive and melodic content

from Steyn but simplifies it. He also reduces the phrase duration by one measure. One possibility for this was to create a symmetric four-measure introduction to open the eight phrases of the theme. Duarte's Theme has an asymmetric phrase group of nine measures. Steyn on the other hand also included a four-measure conclusion to the theme. Duarte omitted this conclusion in his arrangement.

This investigation takes into consideration possible changes, but only to the *Getaran Jiwa, Op. 125* Theme. It does not seek grounds to alter the four variations or finale. This is because the theme was arranged and not composed by Duarte. As a primary source, Steyn's score still offers options for the introduction and closing phrases. Including arrangements of Steyn's phrases can be applied to Duarte's score to create a new performance edition with a 10-phrase group for the theme.

This takes into consideration that composing and arranging is a creative process. Keeping this in mind, there is room for alternative and creative design changes within the framework of the *Getaran Jiwa, Op. 125* Theme. Moreover, the argument is based on the grounds that content is taken from primary sources. It is therefore suggested that any changes that are adopted must adhere to the artistic expression intended by the composer. Based on the following principles a rationale can be generated that it is within the rights of the performer to alter the *Getaran Jiwa, Op. 125* Theme as long as it (i) does not detract from the musical effect, (ii) it is tastefully done, (iii) draws new material from relevant primary sources, and (iv) strengthens musical ideas.

Comparing Steyn's intro for piano with Duarte's intro for guitar serves as a launching point for understanding the musical differences between the two arrangements. In the piano version the tonic harmony is stated in measure one and the bass falls by descending seconds to the dominant in measure 5. This concludes on a half cadence that gives way to the thematic material. A pedal on the dominant in the soprano further characterises Steyn's introduction for the duration of the phrase. Duarte's theme differs in that it omits the dominant pedal and vacillates between root position tonic and dominant harmonies before arrival on the dominant for the anacrusis to the theme in measure 4.

An arrangement of Steyn's piano score appears in Figure 5.1. This example quotes Duarte's score by concluding with the final measure from his arrangement. It also references Duarte's arrangement by using a dominant bass pedal instead of the treble pedal as in the piano score. By maintaining the bass pedal, Figure 5.1 disposes of the dominant neighbouring harmony as in Duarte's arrangement. Using combined material from both the Duarte and Steyn arrangement such a hybrid passage could add a fresh creative and personalised alternative.

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Figure 5.1 Hybrid arrangement of the introduction by Gus Steyn and John Duarte, measures 1-5

There is one other alternate introduction that presented itself during the course of this research. This adaptation was drawn from the original P. Ramlee film soundtrack. In Figure 5.2, is a transcription for guitar of the piano introduction performed by Saadiah from the original film soundtrack. The rationale for applying this transcribed introduction should be considered by the following criteria: (i) It balances the phrase groups between the Introduction and the Theme; (ii) It balances the formal structure of the Theme against the Finale; (iii) It adds new textures and guitar techniques not present in Duarte's manuscript in the piece; (iv) It draws new creative content from P. Ramlee's film soundtrack which is a primary source.

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Figure 5.2 Alternate introduction transcribed from the piano score of the original film soundtrack

In Figure 5.1, rationale for the Steyn/Duarte hybrid introduction was outlined. The same principles could be applied to create an additional phrase at the end of the Theme as Steyn did in his arrangement. Beginning in measure 35, Steyn's score prolongs the harmonic motion on the tonic over a two-measure phrase extension that creates a new phrase that brings the Theme to a conclusion. Duarte omits these measures, but they contain content that could be adapted to the guitar arrangement. In measure 38 of the piano score, Steyn passes through an F major pentatonic scale to conclude the work on the downbeat of measure 39. One possible rendition of the piano figuration for guitar can be seen in Figure 5.3. This example was arranged following the same principles as Steyn's score in that it reduces the figuration to accommodate the range of the guitar. The eighth note rhythm of beats 3 and 4 allows for a convincing forward motion. Most notable of this ending is the atmosphere created by the pentatonic scale that is not heard anywhere else in the piece. Like the hybrid example in Figure 5.1, this example ends with a measure taken from the Duarte arrangement. To apply this ending the performer could insert it into Duarte's score in measure 35.



Figure 5.3 Hybrid arrangement of the conclusion by Gus Steyn and John Duarte

This research does not seek to recompose or change Duarte's arrangement. It is merely observed that other options for creative content have meaning and can be applied, and that the process of creative adaptation is at the discretion and taste of the individual performer.

Technique and Musicianship

Suggested Alternatives

The following discussion is based on the idea that musicianship is elevated through the approach to technique. Within the manuscript and CGS published edition there are few required fingering changes. Fingering indications in the published edition generally improve on the fingerings suggested in the manuscript. Considering different approaches to technique suit different performers, the following alterations should be taken as suggestions for development on musical ideas, tone, or articulation. If a performer is comfortable with the fingerings suggested in the CGS published edition and happy with the musical result then they should not change. However, in looking at ways to enhance the musical communication through technical fluidity the following options may also be considered.

The first point for discussion is in the anacrusis to the theme found in measure 4 of both the manuscript and CGS published edition. This example illustrates a unique voice crossing that can be applied on the guitar. This kind of voice crossing is achieved by playing a higher pitch on a bass string while simultaneously playing a lower pitch on a treble string. In guitar technique the effect can often be a solution to problems such as avoiding large left hand stretches or facilitating a particular chord voicing. There are many reasons a voice crossing such as this may be utilised. In Figure 5.4.1, the CGS published edition indicates a three beat anacrusis that leads to the downbeat of measure 5. On beat 4 a voice/string crossing can be observed. Performers may face a problem with the indicated fingering because the importance is placed on the bass line over the treble line. The revised fingering accommodates for a clarified melody on the third string.

In measure 13 of the Theme, the following alternate fingering is suggested. The CGS published fingering of Figure 5.4.2 is an editorial misprint that appears in both the manuscript and printed edition. The CGS published fingering does not represent the best solution for musical clarity. The *ossia* staff presents an alternate option for consideration.

In Variation I, measures 4-5 and 21-22, the manuscript and CGS published editions suggests a slur on beat two of measure 21, followed by a glide shift to sixth position on the second string. A performer may encounter a problem here because the passage

is highly rhythmic and the suggested shift could potentially create a rhythmic gap. Likewise, shifting mid-phrase is less secure than is necessary for performance of this passage. A solution is suggested that facilitates the phrase continuity and allows for a fluent arrival on the F[♯] triad on the downbeat of measure 22. The solution illustrated in the *ossia* staff in Figure 5.4.3 resolves this by moving the slurred figuration to the third string, allowing the performer to stay in position and eliminate the shift.

In Variation I, measures 24-25 again present an opportunity for creative arranging by the performer. There are no fingerings suggested for this passage in either the manuscript or the CGS published edition. This leaves the passage open for musical interpretation. There are two ways to perform the passage in Figure 5.4.4. The first is to remain in open position, which is secure and likely, the more obvious solution. The second option as presented in the *ossia* staff shifts via *glissando* to the sixth position to create a more dramatic arrival on the downbeat of measure 25. By doing this, the performer can achieve a dramatic pausing effect in the phrase just before the *esitando*. This facilitates a nice transition to the subsequent yet slight *accelerando* that occurs in the *esitando* measures. By keeping the A major chord on the downbeat of measure 25 the performer can create a darker tone that will provide contrast in leading to the lighter phrase conclusion. Lastly, the shift to sixth position allows for melodic continuity within the phrase.

There are two suggested alternative fingerings in Variation I, measures 26-30, both seen in Figure 5.4.5. The first avoids an open string shift that occurs in the downbeat of measure 28. Avoiding the open string shift has two benefits: It maintains a consistency of tone and it avoids the less secure open string triplet that occurs on beat 2 of measure 28. If playing this open string slur as written, performers will need to secure an anchor finger with the left hand to effectively execute the passage. The only potentially difficult problem that presents itself with the *ossia* option of figure 5.4.5 is the glide shift that occurs from the G⁴ to the E⁴ on the downbeat of measure 28. Individual performers should make a personal decision on which option is more secure for projection of their musical ideas. The second correction in Figure 5.4.5 corrects a typo in the manuscript and CGS published edition. The corrected fingering can be seen on beat two of measure 29.

In Variation II, measure 10, an obstacle presents itself that many guitarists encounter both as performers and as recording artists. Figure 5.4.6, shows a glide shift with the first finger from the upbeat of beat 1 to beat 2 in both the manuscript and CGS published edition. The problem is that glide shifts of this kind on the fourth string can create a squeak. Unless there is a desired effect such as a *glissando*, the squeak can be avoided by beginning the phrase in fifth position and using the fourth finger of the left hand to play the upbeat of beat 1, as the *ossia* staff shows.

In the Finale, measure 1, the manuscript and CGS published edition suggest using the left hand third finger to play beat two and then shift the third finger from the fourth string to the sixth string on beat three. The shift is a less secure option and potentially leaves a gap in melodic continuity. As seen in the *ossia* staff of Figure 5.4.7, one possible alternative is to use the fourth finger on beat 2 to allow for early preparation of the third finger on beat 3.

In Figure 5.4.8, an open string shift is suggested in the manuscript and CGS published edition of measures 19-20 of the Finale. This occurs on the upbeat of beat

3 and allows the performer to shift to fourth position on the downbeat of measure 20. The open string shift in this case is potentially dangerous as it can create an undesired over *legatissimo* effect. In the *ossia*, the suggested solution is to shift to fifth position on the upbeat of beat 3, measure 19. This will allow the phrase to begin in position and minimise disruption caused by the shift.

There are two suggested fingering alternatives in measures 26-37 of the Finale as seen in Figure 5.4.9. The first issue is the result of another open string shift that occurs on the upbeat of beat 3, measure 36. This shift facilitates a smooth transition but less desirable for phrasing. Technically it does not allow for a guide left hand finger as the note following the open first string is also on the first string. The *ossia* suggests a shift into position on beat 3 of the phrase anacrusis. The second suggested fingering in this passage is to alter the left hand fingering in measure 37. This will allow the melody and the voices in the supporting harmony to be held for their designated value. With the current fingering in the manuscript and published edition the A4 is played with the left hand fourth finger on the second string. This breaks the notated value of the F#4 played on beat 2 of measure 37.

In the Finale, measure 57 it is suggested to remove the slurs on beats 2 and 3. The slurs can be executed as indicated in Figure 5.4.10 but depending on the performer an uneven or lopsided effect may result. This is because the strength of the slur combined with the simultaneous attack on the beat may create a weakened upbeat. Plucking the notes of beat 2 and 3 individually can create a more controlled *legato* and *crescendo*.

The final suggested articulation alternative is in the conclusion of the Finale, mm 70-73. Figure 5.4.11, the manuscript and CGS publication indicate only two slurs to be played; the first slur from the downbeat of measure 70 and the second slur from the downbeat of measure 72. It is suggested that additional slurs are added and the slur from the downbeat of measure 72 is moved from beat 1 to beat 2. This particular slur change is considered, as slurring with the fourth finger on the first string and then immediately reapplying the fourth finger on the second string comes with risks, especially in more rapid passages such as Figure 5.4.11. The passage can be played with as many as five slurs as indicated in the *ossia* to create the required tempo and legato effect.

The figure displays five musical examples, each with a title and a boxed reference number:

- 5.4.1**: Theme, mm. 4. Shows two staves with fingerings 1, 2, 3, 4 and 3, 2, 1, 0.
- 5.4.2**: Theme, mm. 13. Shows two staves with fingerings 3, 2, 1, 0 and 3, 2, 1, 0.
- 5.4.3**: Var. I, mm. 4-5, 21-22. Shows two staves with fingerings 1, 3, 4, 2 and 1, 3, 4, 2. Includes a 3/6CV marking.
- 5.4.4**: Var. I, mm. 24-25. Shows two staves with fingerings 4, 2, 1 and 4, 2, 1. Includes an *esitando* marking.
- 5.4.5**: Var. I, mm. 26-30. Shows two staves with fingerings 4, 2, 4, 1, 3, 1, 3, 2, 1, 2, 4, 7, 2, 7 and 1, 3, 1, 0, 1, 0, 2, 3, 7, 0, 7.

Figure 5.4 Alternative Fingerings

Figure 5.4 (cont.)

The musical score is divided into five sections:

- Theme, mm. 4 (5.4.1):** Shows the first four measures of the theme. The right hand has a melody with triplets and slurs, while the left hand provides a bass line with chords and single notes.
- Theme, mm. 13 (5.4.2):** Shows measures 13-14 of the theme, continuing the melodic and harmonic patterns.
- Var. I, mm. 4-5, 21-22 (5.4.3):** The first variation, featuring a 3/6 CV (Crescendo/Vivace) marking. It includes complex rhythmic patterns and fingerings.
- Var. I, mm. 24-25 (5.4.4):** The second variation, marked *esitando* (ritardando). It features a more expressive and slower tempo.
- Var. I, mm. 26-30 (5.4.5):** The third variation, continuing the development of the theme with intricate fingerings and dynamics.

Conclusion

Malaysian music practitioners of all backgrounds think of *Getaran Jiwa* as a folk song or popular song. Az Samad, an active modern and jazz guitarist spoke from the concert stage of ‘No Black Tie in Kuala Lumpur’ on August 6, 2014 saying that “*Getaran Jiwa* is the quintessential Malaysian jazz standard”. He said this, just before he performed his own jazz arrangement for solo guitar. It is common to hear new reharmonisations and settings of the song in the Malaysian live music scene. Despite the fact that Duarte’s setting is considered a classical arrangement, flexibility in the performance of the work could be considered as a stylistic feature. The case for this is strengthened when considering the theme of the work is itself based on the popular arrangement for piano by Gus Steyn.

Much beloved, P. Ramlee composed *Getaran Jiwa* and his recording leaves a legacy for how elemental features can be applied to create a performance practice for the instrumental work, *Getaran Jiwa, Variations on a Malaysian Theme, Op. 125*, by John Duarte. Through this, it is hoped that the Malaysian classical guitar practitioners can advance technical, musical, pedagogical, and performance ideas. To follow such practice will ensure that P. Ramlee's voice will be heard regardless of medium, style, or instrument for generations to come.

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Biography

Dr. Nathan William Fischer is currently a Senior Lecturer of Classical Guitar with the Universiti Teknologi MARA, in Shah Alam, Malaysia. His primary area of research is the performance and literature of the classical guitar and the Egyptian ūd. As a Fulbright scholar Dr. Fischer taught at the Cairo National Conservatory and remained in Cairo as a post-doctoral fellow and visiting professor at the American University in Cairo, Egypt. Nathan has a Doctor of Musical Arts from the Eastman School of Music in Rochester, New York.

Email: nathanfischer2@gmail.com