

# Re-Imagining the *Inait* of the *Magavau* Ritual in Intercultural Music Compositional Process

Elvin Dainal

Academy of Arts and Creative Technology  
University Malaysia Sabah, Jalan UMS, 88400 Kota Kinabalu, Sabah, Malaysia

elvindainal@gmail.com

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## ABSTRACT

*Inait* is a long ritual poem that is used in various rituals such as the *Magavau* ritual from Kadazan ethnic, Penampang, Sabah. Some are chanted, and some are recited in a normal speaking voice. When we listen to it, it has its musical characteristics. As a Western-trained music composer, a question came to my mind. Can the musical characteristics of the *inait* be retained in a new composition without any changes? Thus, this study is intended to explore the possibilities of composing musical work using the music characteristics found in the *inait* of the *Magavau* ritual from the Kadazan Penampang and incorporating Western tonal music. Using Akuno's CIC Model of Creativity, two (2) musical works are presented with an in-depth discussion of the compositional technique used. Each analysis and commentary of the works discuss inspiration, technical aspects, and musical examples are provided.

**Keywords:** Intercultural music composition, Intercultural composer, Compositional technique, *Inait* in *Magavau* ritual, Kadazan Penampang



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## 1 INTRODUCTION

*What is your music identity in this world?"*  
Carey, Ross James (personal communication, 2011)

When a composer presents a new art music composition to the public, it embarks on a journey that encompasses performance, reception, judgment, and explanation, expecting it to be accepted in the musical world (Willgoss, 2018). In both conception of the work by the composer and the reception by players and listeners, the concept of creativity is used (ibid). I argue that intercultural composers used the concept of creativity in developing their musical language.

In Sabah, many popular music composers have used the Kadazandusun traditional music elements in their music. One of them was a song entitled *Kanou Sumazau* by Datuk Peter Pragas, where he took melodies from folk songs and composed popular music. Many else unexplored elements are possible to be studied, like the sacred ritual by Kadazandusun ancestors. I realized that the Kadazan *Magavau* ritual from Penampang has a musical characteristic although in general, this ritual is mostly chanting. Later, I asked myself, are the music characteristics available in the ritual of *Magavau* can be used and retained in a composition music work? I was thinking of re-imagining the *inait* of the *Magavau* in the music compositional process. Thus, it come to my sense that I wanted to explore the possibilities of producing a musical composition using the musical characteristics found in *inait* from the *Magavau* ritual of the Kadazan ethnic from Penampang, Sabah.

## 1.1 *Inait* of the *Magavau* Ritual

In the past life of Kadazan people, they believe that powers in the real world and the unseen world must strike a balance in life. Kadazan community used a *bobohizan* as a medium to communicate with supernatural power. 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, 2003; Sintang, 2003; Sansalu, 2002). According to Rev. Fr. Ned (personal communication, 2016), a *bobohizan* acts as a mediator between the living and the spirit world. In Kadazan's 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* 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 that has become detached from the body caused by a serious accident or to neutralize 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 illnesses caused by cancer and other serious sicknesses. The *bobohizan* also performs a thanksgiving ceremony for a 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. Each of the rituals has a different way to perform it.

To conduct a ritual, the *bobohizan* will usually use an *inait* to communicate with the invisible world. *Inait* is a long ritual poem memorized by the *bobohizan* 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 (Pugh-Kitingan, 2012). In recent days, the Kadazandusun people also perform the *Magavau* ritual during the *Pesta Kaamatan* (Harvest Festival) during the month of May to express their gratefulness to *Kinoingan*. *Inait* is learned orally and handed down over many generations.

## 1.2 Western Tonal Music

Most Western music is based on the tonality system since the 16<sup>th</sup> century. According to Benward and Saker (2003), a tonality system is an organized system of tones (e.g. the tones of a major or a minor scale) in which one tone (the tonic) becomes the central point to which the remaining tones are related. It has been developed since the Baroque period until the present day. However, during the 20<sup>th</sup> century, composers started developing atonal music or music that does not have any reference to a key center. This form of music was introduced by Arnold Schoenberg (Kamien, 2008). According to *Kamus Seni Muzik* (2009), tonality can be described as the character of a piece of music related to the key center. It is an organized system of tones (the tones of a major or minor which is a melodic sequence, made up of different intervals of half step and whole step). Another definition by Hyer (2008) explained that tonality is a musical concept that encompasses the organization of pitch elements and their relation to a central pitch.

## 1.3 Music Composition Concept

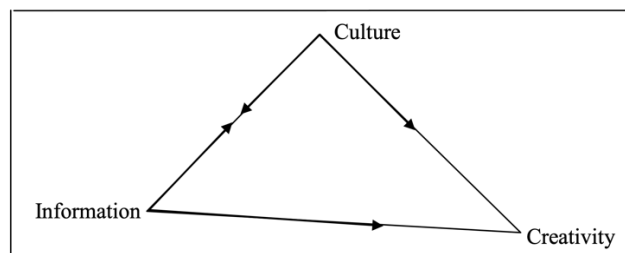
Chapman's definition of music composition is when the music of two or more cultures is merged; the outcomes can range from simple borrowings to the development of new forms of music (Chapman, 2007). Music composition has been defined as the creation of a cultural synthesis of the old and new, traditional and foreign into a philosophical, artistic, stylistic, and aesthetic product that communicates to various audiences. It is the creation of a cultural synthesis of traditional and foreign into a philosophical, artistic, and stylistic product that communicates to both local and foreign audiences (Musungu, 2010).

According to Kilin (2012, p. 47-48), a New Zealand composer has identified various approaches to creating music using other cultures such as:

- a) Incorporating folk tunes (or melodies based on folk tunes) in a Western art music piece.
- b) Imitating the timbres of non-Western music through the choice of instruments in Western art music.
- c) Imitating the sounds of non-Western music by adopting their modes, scales, rhythmic ideas, and so on, in a Western art piece.
- d) Appropriating non-Western material for a Western art music piece through transcription techniques, or studying the music and composing using traditional techniques.
- e) Including recordings of non-Western music in an instrumental Western music piece or an electro-acoustic composition.
- f) Composing for the non-Western(s), often in combination with Western instruments, though in a Western art music context, that is, as a work of chamber music.
- g) Composing for the non-Western instrument(s), perhaps in combination with Western instrument(s), in the context of the traditional music, or heavily inspired by authentic traditional performances and conceived as in that style, expose the composer's native.

## 1.4 Theoretical Framework

To conduct this study, I have used the CIC Model of Creativity introduced by Akuno (2000), where Creativity (C) in music comes from the relationship between Culture (C) and Information (I). According to Musungu (2010), “*Culture* is the total of one musical life absorbed from the environment through daily exposure including musical sounds and activities that make up the individual’s environment while *Information* consists of the knowledge and skills that are passed on to an individual, which includes both formal and informal training that involve traditional musicians”.



**Figure 1** The Akuno's CIC Model of Creativity

The three (3) areas are explained as follows; *Culture A (CA)* represents the *bobohizan*; *Culture B (CB)* represents the Western tonal music; *Information A (IA)* represents the musical characteristics of *inait* in *Magavau* ritual; *Information B (IB)* represents the compositional technique and instrumentation; (C) *Creativity* is the result of intercultural music compositional process between *Culture(s)* and *Information(s)* (see Fig. 2 below).

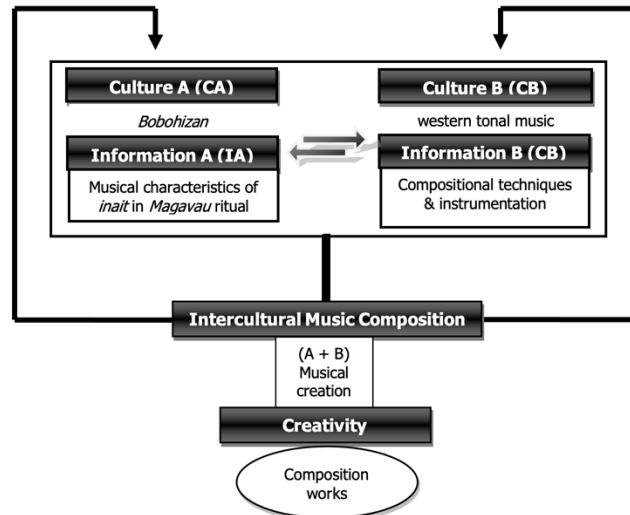


Figure 2 Concept in Model of Creativity

## 2 METHODOLOGY

This study applies the creative process in arts. Using the content analysis, two (2) *Magavau(s)* were chosen as my main material, and they were analyzed using *Sibelius* music notation software (Dainal, 2019). Then, The materials used as part of my intercultural music compositional process. Finally, using Akuno's CIC Model of Creativity, two (2) musical works are presented with an in-depth discussion of the compositional technique used. Each analysis and commentary of the works discuss inspiration, technical aspects, and musical examples are provided.

## 3 MUSIC CHARACTERISTICS OF *INAIT* IN THE *MAGAVAU* RITUAL

### 3.1 *Inait* in *Magavau A* – Kg. Kuai-Kandazon, Penampang

*Magavau A* had been recorded on May 31, 2016, during the closing ceremony of *Pesta Kaamatan Peringkat Negeri Sabah* in Hongkod Koisaan in Penampang. The leading *Bobohizan* was led by Wildy Moujing (Dainal, 2019).

**Part 1: Magagandai**  
 ♩ = (55 - 60)

Line 1

Bobohizan Yo\_\_\_\_\_ hoi An - da - zo da-zo\_ ku ih ta\_ bu

Group An - da-

Line 2

Bobohizan Yo\_\_\_\_\_ hoi

Group zo\_ si- li\_ Si - li\_ zo\_ In - gi - do a - ta - ta - po

Bobohizan Si-li\_ Si - li\_ zo Ih\_ Non-du - lu\_

Group Ih Non - du - lu Doh Si - nu -

Bobohizan

Group - pu\_ Do - hi - mo Do Si - nan - sa

Figure 3 Transcription of Part 1 (*Magagandai*) in *Magavau A*; Line 1 – 2

**Part 2: Mangambai**  
 ♩ = (100 - 105)

Line 1

Bobohizan Au\_ Noh Ha - zid\_ pa\_ Na - no\_ i - dah\_ noh bu -

Group Na - no\_ i - dah\_ noh bu -

Line 2

Bobohizan -vai nga pong - Nu-nu mah - ih bun-tu vo-on ku\_

Group -vai nga pong - ki - oi vo-on ku\_

Bobohizan Ku - ai noh mai sin - di - on ku

Group Ku - ai noh mai sin - di - on ku

Figure 4 Transcription of Part 2 (*Mangambai*) in *Magavau A*; Line 1 – 2

**Part 3: Mongizak**  
 ♩ = (100 - 105)

Line 1

Bobohizan  
 I - zak i - za - kon - ku Bam-baa - zon do no - tim - pa

Group  
 I - zak i - za - kon - ku Bam-baa - zon do no - tim - pa

**Figure 5** Transcription of Part 3(*Mongizak*) in *Magavau A*; Line 1

### 3.2 *Inait* in *Magavau B* – Kg. Kituau-Ramayah-Limbanak-Sugud, Penampang

The *Magavau B* is shared from Rev. Fr. Ned’s collection for the study (Dainal, 2019). However, the name of the leader was unfortunately overlooked. Below are the transcriptions (first line in every part only) of the *Magavau* ritual.

**Part 1: Magagandai**

Bobohizan  
 le an - da-zo da-zo ku - lh ta - a-bu ing-gi-do ku ie ta-zas

Group  
 An - da zo - si-li - si - li - zo Ing-gi-do - a - ta-ta-po

**Part 2: Mangambai**

Bobohizan  
 Au \_\_\_\_\_ noh ha - zid pa - na - no

Group  
 na - no I - da - noh bu - vai nga pong - ki - ai

**Part 3: Mongizak**  
 (Chanting)



Bobohizan

Group

**Figure 6** Transcription of *Magavau B*

The complete musical characteristics have been done by Dainal (2019). Thus, the transcription of *Magavau(s)* in Western music notation is shown in this paper as a reference. Below is the summary of the music characteristics (purpose, form, tonality, melodic structure, rhythmic pattern, texture, tempo, and antiphony) in *Magavau A* and *Magavau B*.

**Table 1** Summary of the musical characteristics in *Magavau A* and *Magavau B*

<i>Magavau/</i> <b>Musical Characteristics</b>	<i>Magavau A</i>	<i>Magavau B</i>
<b>Purpose</b>	Ritual to honour the paddy spirit for the purpose of grateful for the rice harvest earned after harvesting. The celebration focuses in the restoration of <i>bambaazon</i> into the <i>tangkob</i> . In the olden days, the <i>Magavau</i> ritual is performed in the paddy field on the night of the first full moon after the harvest but presently, this ritual is carried out in the house of the owner of the field.	
<b>Form</b>	<p>Part 1: <i>Magagandai</i> <i>Magagandai</i> literally means, “dandling” or to throw a baby up and down. In this case, the <i>bobohizan</i> dandles the rice, as if it is a baby, through <i>monoud</i>. The <i>Bobohizan</i> at first chants the opening theme then answered by the group to end the <i>inait</i> line.</p> <p>Part 2: <i>Mangambai</i> The <i>bobohizan</i> and the group will form in train-like formation around the <i>tangkob</i> (a traditional large store/hut for harvested paddy) once the <i>Magagandai</i> process is done. This is a preparation stage to welcome the <i>bambaazon</i> (the spirits or life force of the paddy grains) from the invisible world. The <i>bobohizan</i> chants first, followed by the group chanting in unison while walking rhythmically surrounding the <i>tangkob</i>.</p> <p>Part 3: <i>Mongizak</i> <i>Mongizak</i> means to call the <i>bambaazon</i> that fell to the ground while harvesting to come and reside in the <i>tangkob</i>. Both <i>bobohizan</i> and the group chant in unison to end the performance.</p>	
<b>Tonality</b>	Approximately Bb4 (~466Hz) and C4 (~261Hz). Tonal centre in <i>Magavau A</i> varies in every performance and does not have particular fixed tonal centre; may change with different performance.	Approximately A5 (~880Hz). Tonal centre in <i>Magavau B</i> varies in every performance and never have particular fixed tonal centre; may change with different performance.
<b>Melodic Structure</b>	<ul style="list-style-type: none"> <li>i) Melodic contour consists of wavy, centric, descending and bowl shape.</li> <li>ii) Interval up from steps to sixths.</li> <li>iii) Range E4 (~329Hz) to C6 (~1046Hz)</li> </ul>	<ul style="list-style-type: none"> <li>i) Melodic contour consists of wavy, centric, descending and bowl shape.</li> <li>ii) Interval up from steps to fifths.</li> <li>iii) Range from F3 (~174Hz) to D5 (~587Hz)</li> </ul>
		
<b>Rhythmic Pattern</b>	Both <i>Magavau A &amp; B</i> is a chanting type of performance with unstructured meter rhythmic pattern. In <i>Magagandai</i> , the rhythm is flexible and it is not determine by any fixed tempo. In <i>Mongizak</i> , the melody has a stronger steady pulse.	
<b>Texture</b>	Both <i>Magavau A</i> and <i>B</i> are in monophonic texture that consists of only one single melody line at a time. However, there are overlapping of voices between the <i>bobohizan</i> and the group especially at the end of phrase <i>bobohizan</i> chanting and at the beginning for the group.	
<b>Tempo</b>	Getting faster to the next part. Part 1: <i>ologot</i> or slow; Part 2: <i>asadang</i> or moderate; Part 3: <i>osiau</i> or fast. Many composers are used to describe their musical works in western language. It is my effort to use the local Kadazandusun terms in my compositional works to preserve this language, and be a pioneer to the other local Kadazandusun composers to stand our own identity. I have used words from the Dusunic group as to describe the speed of chanting in <i>Magavau</i> ritual.	
<b>Antiphony</b>	Occurs in <i>Magagandai</i> and <i>Mangambai</i> , where the <i>bobohizan</i> chants the melodic phrase first followed by the group members responded as counter melody and end the melodic phrase together. Both of these melodic phrases overlap each other at the end of each melodic phrase.	

## 4 ANALYSIS OF MY MUSICAL CREATION

The next following section will discuss the process of composing music, borrowing the music characteristics found in the *inait* of the *Magavau* ritual from the Kadazan Penampang. Two (2) musical works are selected, (i) *Limo Tangon Do Mananom Parai for Piano* (2016); and (ii) *Tusak Do Opurak for Flute and Piano* (2017).

### 4.1 Piece 1: *Limo Tangon Do Mananom Parai for Piano* (2016)

This piece consists of a series of storytelling about the process of traditional paddy field cultivation usually practiced by the Kadazandusun community. There are five (5) *Tangon* (stories) written according to its steps in cultivating the paddy field:

*Tangon I* : Paddy farmers used to get their fields ready before the rainy season. The weeds are cleared and the field is ploughed by buffaloes or tractors to a depth of a few inches. Manures and fertilizers are added to the soil. The whole surface then remains covered with water. The field is then ready for receiving seedlings from the nursery.

*Tangon II* : Generally, paddy seedlings are first prepared in the nursery and later transplanted to the field after 40 days. However, the yield of paddy that has grown to four or five leaves is better than the direct sowing. The transplanted paddy also grows faster because of regular spacing and matures within a shorter period.

*Tangon III* : Paddy fields also require regular maintenance, such as occasional weeding and thinning out the more crowded patches; the level of water has to be maintained according to the paddy growth and the fields have to be drained dry before the crop is harvested.

*Tangon IV* : The traditional harvesting system is either a curved knife or a sharp-edged knife. It is very labor-intensive. Harvesting is done in the dry season when the weather is sunny.

*Tangon V* : After the paddy stalks have been gathered and dried for a brief spell, threshing is done. By beating the sheaves against the bars, the grains are separated from the stalks. Before the final harvest, winnowing and milling are done. Winnowing is a process of removing unwanted particles from paddy grains. The simplest way is by pouring the paddy down from a height on a windy day to a large square mat on open ground. The grains fall to the mat while lighter chaff blows out. Sometimes hand-winnowing machines are also used. Milling means the removal of the yellowish husks from paddy so that white or polished rice is obtained. In a rice mill, the paddy is passed between different sets of hullers or rollers until it is milled or polished.

#### 4.1.1 Material

Material refers to the melodic theme used as the compositional technique which is taken from the *Magavau inait*. In Fig. 7, the theme for *Tangon I* is played by the left hand starting from bars 5 – 9. The right-hand accompaniment plays a lively short melodic phrase to depict the paddy farmers preparing the field before the planting begins.



**Figure 7** Material in *Tangon I* (bar 5 – 9)

In *Tangon II*, the melodic sequence from Part 1 (*Magagandai*) sung by the group is used as the main melody (see Fig. 8), and composed at a slow tempo marked as *Ologot*. The replication of the melodic sequence is to reflect the emotion expressed in the *bobohizan* chanting while imagining the process of the paddy seeds growing up. This melodic sequence will be heard three (3) times in the introduction, section A, and section B.

**Figure 8** Material in *Tangon II* (bar 1 - 2)

*Tangon III* emphasizes the melodic sequence taken from *Mongizak*, sung by the group to accompany the *bobohizan*. The melody consists of four (4) bars of phrasing, which is combined from two (2) small semi-phrases (see Fig. 9 - right hand).

**Figure 9** Material in *Tangon III* (bar 2-5)

The melody in *Tangon IV* is borrowed from the melodic sequence in Part 1 (*Magagandai*) from the *bobohizan* part. The actual melody recorded from the *bobohizan* performance was unstable, thus the melodic contour is simplified in *Tangon IV*.

**Figure 10** Material in *Tangon IV* (bar 9 – 15)

*Tangon V* is the final composition for this piece. The melodic sequence from Part 3 (*Mongizak*) sung by the group, will be the main melody for *Tangon V*. There are two (2) variations of melodic phrase written for *Tangon V*, as shown in Fig. 11:



Figure 11 Material in *Tangon V* (bar 9 – 12; bar 17 – 20)

#### 4.1.2 Form

Below is the form analysis in *Tangon I* of *Limo Tangon Do Mananom Parai* (2016). *Tangon I* starts with an Introduction of right-hand accompaniment followed by the first half of the piece. The theme (see Fig. 12) is introduced at the lower register on the left hand and taken over by the right hand at an octave register. There are three (3) bars of transition between the left-hand and the right-hand melody. In the middle, an Interlude section is played before the second half comes in. The second half of *Tangon I* is the repetition of the first half composition. *Tangon I* ends with seven (7) bars of accompaniment motive but played in octave both left and right hand.

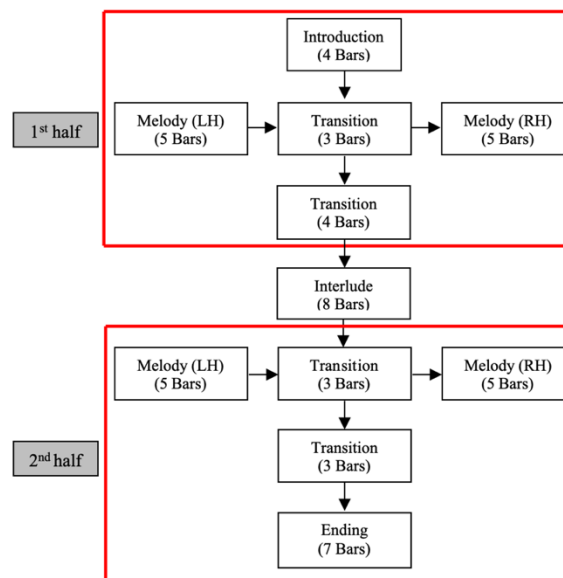


Figure 12 Form analysis in *Tangon I*

*Tangon II* begins with two (2) bars of a main theme without accompaniment and is followed by eight (8) bars of introduction with accompaniment. In section A, the theme (see Fig. 13) is played and accompanied by chord progressions. The interlude (marked with the letter B) is found at bars 18 – 24 and is a repetition of the introduction before going to section C. Section C plays the theme similar to Section A but in section C the melody is played in octave while the left-hand pattern plays an arpeggiated chord type of accompaniment. The piece ends with the last three (3) bars of repetition of the last cadence in section C.

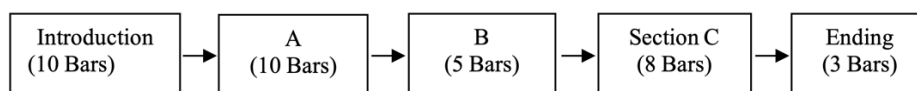
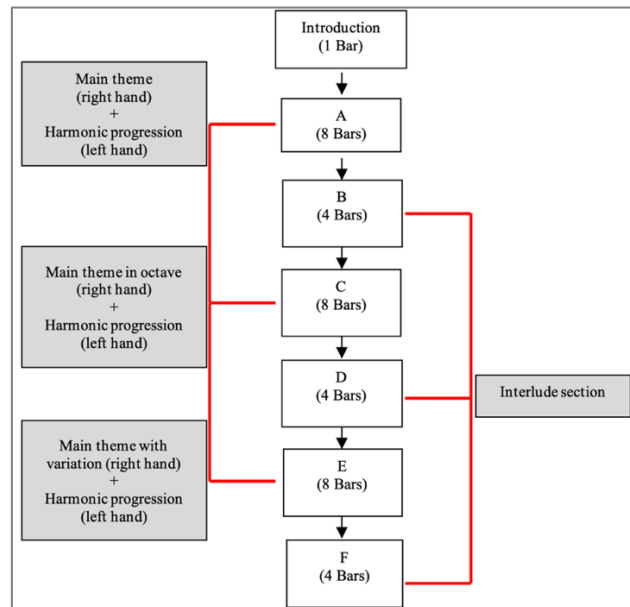


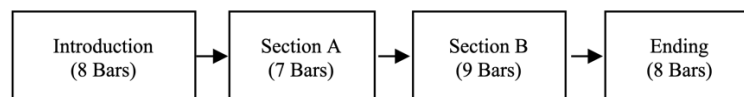
Figure 13 Form analysis in *Tangon II*

The form of *Tangon III* begins with a one (1) bar introduction of V – I harmonic progression. Then, eight (8) bars' main theme (see Fig. 14) is introduced in Section A. The theme is heard again with an octave playing on the right hand in section C and with variation in section E. There are four (4) bars of interlude in between sections A, C, and E. *Tangon III* ends with four (4) bars, which is a repetition musical idea of the Interlude section.



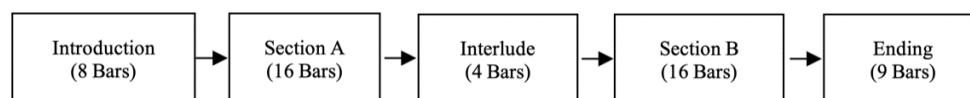
**Figure 14** Form analysis in *Tangon III*

In *Tangon IV*, the Introduction and Ending sections are shared with a similar musical idea, which is to deliver a happy mood to the listeners. This is influenced by the local culture of the Kadazandusun people where they must prepare themselves (including the harvesting tools, take enough breakfast together, and sometimes chant to express a happy mood) before going to harvest (*mongomot*) the matured paddy. Then, seven (7) bars of theme are introduced in section A (see Fig. 15). Section B is a repetition of section A but added two (2) bars cadence at the end of the section. The main theme in *Tangon IV* has inconsistent melodic phrases and reflects the labor-intensive of the harvester.



**Figure 15** Form analysis in *Tangon IV*

The Introduction, the Interlude, and the Ending section in *Tangon V* used similar musical ideas. In Section A, the theme (see Fig. 16) is divided into eight (8) bars of melody each but in every four (4) bars, the modulation happened. The modulation is influenced by the *Magavau* performance whereby the tonal center varies with different ritual performances. Section B also uses a similar idea but the rhythmic pattern is varied.



**Figure 16** Form analysis in *Tangon V*

### 4.1.3 Harmony

*Tangon I* is composed in C Major. Harmony in *Tangon I* occurs in the accompaniment part made up of the C Major and C Lydian. Fig. 17 shows how the harmony is developed on the right-hand part;

starts with a short motive accompaniment in bar 9, an interval of 3<sup>rd</sup> added, and then developed to three notes of harmony to form C Major and C Lydian chords.

**Figure 17 Right-hand** harmony development in *Tangon I* (bar 9 – 12)

A dominant chord is used to connect the first half of the composition to the Interlude section. The analysis is shown below (see Fig. 18):

V7/I – I Major  
G7 – C Major

**Figure 18** Harmonic progression analysis in *Tangon I* (bar 20 – 22)

*Tangon II* has two (2) tonal centres. The first tonal center is composed in F Major but in bar 25, the tonal center is modulated to Bb Major, using the [ii<sup>7</sup> – V<sup>7</sup> – I] technique. *Tangon II* starts with the harmonic progression in the Introduction section as follows: I – ii<sup>7</sup> – iv<sup>(add9)</sup> – I – IV – iv – iii – <sup>b</sup>iii – ii – I – V. Section A and Section C shared a similar harmonic progression: [I – ii – iii – V – I – ii – IV – ii – iv<sup>7(13)</sup> – I] [I – ii – I – vii<sup>dim</sup>] [I – ii – iii – V – I – ii – IV – ii – iv<sup>7(13)</sup> – IV – iv – iii – <sup>b</sup>iii – ii (unresolved harmonic progression and the Interlude section comes in)]. The harmonic progression in the Interlude section used a similar harmonic progression in the Introduction. Left-hand accompaniment used two (2) different arpeggiated styles as shown in sections A and C. Section C developed a more complex pattern from section A. See Fig. 19 and Fig. 20.

**Figure 19 Left-hand** pattern Section A in *Tangon II* (bar 11 – 12)

**Figure 20 Left-hand** pattern Section C in *Tangon II* (bar 26 – 27)

*Tangon III* is composed in Bb major. The piece begins with  $V^7 - I$  progression to introduce the tonality of the piece. Sections A, C, and E shared similar harmonic progressions:  $[I^{Maj6} - I - I^{(\#11)} - I]$  (see Fig. 20 - left hand). The  $(\#11)$  is borrowed from the Bb Lydian mode. In the Interlude and Ending section, the progressions are  $I^{(\#11)} - I - V^7 - I$ .

*Tangon IV* is composed in Eb Major. The rhythmic pattern introduced on the right-hand part came from the traditional gong pattern of the Tambunan style. The harmonic progression on the left hand in Introduction and Ending section is  $I - IV - I - IV$ . Section A and section B used a similar harmonic progression  $[I - IV - iv^{(9,11)} - iv^7 - IV - v^7 - iii - v^7 - IV - iv^{7(11)}]$ .

*Tangon V* is composed in Ab Major and A Major where the key changes every four (4) bars. The melody and the progression use the same idea when modulated. In Section A, the first four (4) bars use the Ab Major followed by A Major for the next four (4) bars. Only one chord accompanies the melody in every four (4) bars, which according to the tonal center during the music plays. The harmonic progression is applied only in Section B to accompany the melody. The harmony analysis is  $I - iii^6 - vi - V - I$ . The idea of using two (2) tonal centers is because the ritual performed by the *bobohizan* has no fixed key and they are always changing.

#### 4.1.4 Ornamentation

Ornamentation is the embellishment of a melody, either by adding notes or by modifying rhythms. In Fig. 21, the accompaniment is introduced with upper *turn* ornamentation, occurring on the upbeat of bar 1. This ornamentation is again repeated in bars three (3), five (5), and seven (7).



Figure 21 Upper turn in *Tangon I* (bar 1)

#### 4.1.5 Diminution

Diminution is a statement of the melody in which the note values are shortened by half value from the original melody. This technique is used in the Ending section in *Tangon I* from bars 51 - 52 to the end *Tangon I* piece.



Figure 22 Diminution technique applied in *Tangon I* (bar 50 - 51)

## 4.2 Piece 2: *Tusak Do Opurak for Flute and Piano (2016)*

In English, it means White Flower. This is a romantic piece to tell a story of a man who is trying to express his feeling to a beautiful woman that he loved. Once upon a time, as the couple were walking around a beautiful lake, the man notices a tree that is full of white flowers. He immediately picked a bunch of white flowers, gives them to the woman, and expresses his love for her.

#### 4.2.1 Material

Three (3) materials borrowed from the *Magavau* ritual are used in this piece. The first one is a short motive with some variations. The melodic shape is maintained with few changes in the pitch and rhythm to synchronize with the harmony. See Fig. 23 below.

**Tusak Do Opurak**  
(White Flower)  
Elvin Dainal

Flute  
Ologot (Calmly)  
♩ = 58

A  
mp  
Motive from Magagandai

**Figure 23** Motive taken from Part 1 –*Magagandai Magavau A*

The second characteristic is found in bars 23 – 27 (marked with the letter C in the music score) where the melodic phrase is taken from *Mangambai*. The melody is embellished to create a more decorative melodic contour. The pitch is transposed an octave higher for the Flute because it is stronger at this range. The piano plays within the middle and the lower range. The third characteristic found in this piece occurred in the letter C in the Piano part, where the rhythmic pattern is influenced by the *Magunatip* dance.

C Borrowed musical characteristic with decoration 3

22 Fl. Pno.

A♭(add9) C C+ C♭

Rhythmic pattern influenced by *Magunatip* dance

24 Fl. Pno.

C♭ C7 Fmaj7 Em7

26 Fl. Pno.

Dm7 A♭ B♭ C

**Figure 24** Melodic phrase and left-hand piano rhythmic pattern in *Tusak Do Opurak*

### 4.2.2 Form

The musical form in *Tusak Do Opurak* is written in AABA form, a common form in popular music with nine (9) bars in every section. The piece introduces the harmony and mood in the first four (4) bars to get the listener's attention. The melodic contour in sections A and B is similar, but in Section B the range has been transposed an octave higher. In section C a new melody and harmony is introduced. In section D, a modal interchange is introduced where the melody and harmony modulate into a parallel key, the A Minor from the original key A Major. Sections C and D are repeated in E and F, but a change occurs in section F where the key returns to the original key which is A Major.

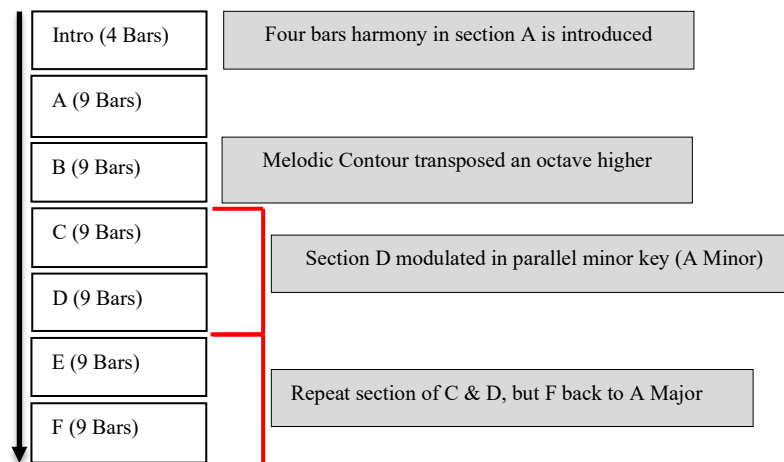


Figure 25 Musical form in *Tusak Do Opurak*

### 4.2.3 Harmony

*Tusak Do Opurak* consists of four (4) tonal centres: Ab Major, C Major, A Minor, and A Major. The first tonal centre is composed in Ab Major for the Introduction, A, and B. The harmony or chord progression created in A and B is the same. The only difference between these two (2) is the application of cadence; letter A used an Imperfect Cadence (IC) while B uses a Perfect Authentic Cadence (PAC) to complete the section. See the figures below.

Figure 26 Imperfect Cadence (IC) in A

Figure 27 Perfect Authentic Cadence (PAC) in B

After the A and B are introduced, the music modulates to a new tonal centre of C Major found in bar 25 marks as letter C to introduce new melody and harmony. There are two (2) phrases written in this section which is from bar 23 – 27, and from bar 28 – 31 respectively. They shared the same melodic shape but different harmony construction. The first harmony in phrase 1 uses a Major *line cliché* starting from the tonic in C Major followed by A minor *line cliché* at bar 28. The harmony in phrase 2 starts



with the A minor or the sixth chord from the tonic. This section is repeated in 41, marked with the letter E.

Figure 28 Harmony with *line clichés* technique at letter C

In this piece, modulation to a minor key is used to give harmony and variation and to create a romantic feeling in a piece. In the final section, which is at letter F, the melody and harmony modulate again to a new tonal centre in A Major.

Figure 29 Harmony in A minor key in letter D

Figure 30 Harmony in A Major key in letter F

## 5 CONCLUSION

This paper has successfully shown about intercultural music compositional process, by retaining the musical characteristics found in *inait* of the *Magavau* ritual into the creative process. For further research, recommendations have been presented as follows: (i) collecting the art tradition knowledge that slowly disappears by the current generation in the form of documentation, discuss-debate the issues related to music art tradition, and promoting all these traditions at the international level, and (ii) encourage young composers to develop their compositional techniques by drawing inspiration from extra-musical concepts. Encouraging creativity among music scholars, particularly those interested in the Kadazandusun art music tradition, can be facilitated by exploring new aspects of the culture related to art music. There can be no doubt that almost all traditional musical instruments and music in Malaysia



are facing extinction due to modernization and the change in the lifestyle of Malaysian citizens (Husin & Tajuddin, 2022).

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## AUTHOR CONTRIBUTIONS

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## CONFLICT OF INTEREST / KONFLIK KEPENTINGAN

No conflict of interests.

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## **MUSIC SCORE**

- Limo Tangon Do Mananom Parai for Piano* (2016) by Elvin Dainal  
English translation: Five Stories of Paddy Cultivation for Piano
- Tusak Do Opurak for Flute and Piano* (2017) by Elvin Dainal  
English translation: White Flower for Flute and Piano