Candidate A

International Baccalaureate
Form 6/MICS
Music cover sheet: musical investigation

SUBMIT TO: EXAMINER ARRIVAL DATE: 30 APR / 30 OCT SESSION: 1 May 06

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- Type or write legibly using black ink and retain a copy of this form
- Complete one copy of this form to accompany each musical investigation submitted

SUBJECT: _______Music_________ LEVEL: _______Higher______

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INSTRUCTIONS TO CANDIDATES
Candidates are reminded that they are required to submit a paper copy of the mass media script, regardless of the medium chosen. Check that your candidate session number is on each sheet of paper used in your musical investigation and attach this cover sheet to the front of the folder.

Outline below the nature of your musical investigation

For which mass medium has the script been prepared? _______magazine article _______

Which two musical cultures are investigated? _______Greek & Malay _______

Which pieces of music are discussed in detail? Give your main reason for linking these examples.

I analyzed the Sis Teojiang and Drops of Brandy/Brishwarothese None in detail, as they are each respectively representative of the Malay Sars and Brishrly. Both genres bring popular dance music, similarities in rhythm and melody occur, as well as in harmony and instrumentation.

Number of words _______1990____

I confirm that, to the best of my knowledge, the material submitted is the authentic work of the candidate

Teacher’s name: ___________________________ Date: _______30-06____

Teacher’s signature: ___________________________

For completion by the examiners

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Dance Music Around The World

A Comparison of the Irish Jig and the Malay Joget

"Dance is a universal form of non-verbal communication by which one can perceive the traits of a society – its norms, values, emotions and temperament." Likewise, the Malay Joget and the Irish Jigs have their own unique features and peculiarities, which display an integral part of their societal matrix.

This investigation compares the most popular Irish and Malay dance music forms, with the Irish Jig on one hand and the Malay Joget on the other hand. I have always been especially fascinated by the vitality of Irish folk music and now living in Singapore, experiencing and researching the local Malay culture has been a particular interest for me. I hope that this investigation helps me to better understand and appreciate these styles of music.

Historically both cultures have been similarly influenced by foreign aspirations, which have been passed on and are now adapted into their music. Whereas Ireland has mainly been influenced by the British and other European cultures, Malaysian music is based on the Indian, Arab, Thai and Chinese influences through colonization. It has also had close contact to English, Dutch and Portuguese culture, which is especially apparent in the diatonic harmony as well as in the instrumentation. Furthermore both music styles feature common musical elements, as they share the same secular function in entertaining and encouraging dancing, especially evident in the shared upbeat rhythm.

Fig. 1

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For illustration of the main features of the genres I analyzed the following pieces:

*Sri Tanjung*
*a Malay traditional Joget*

&

*Drops of Brandy/Irish Washerwoman/Out in the Ocean*
*an Irish medley of three Jig tunes*

We already see in the names that the Irish piece is made up of three separate tunes, which are each simply played after one another. This is especially in life entertaining genres a frequent method to keep the audience and in this case also the dancers going. Irish Jigs are mostly played as several tunes leading straight into another as the individual tunes are only of short length. The individual tunes are normally of binary form. Eight bars of melody A, repetition A, eight bars of melody B, repetition B and then a repetition of both. This counts for the great majority of single Jig and double Jig, the slip Jig is an exception as the different time signature of 9/8 is already suggesting a different amount of beats per phrase. The general length per melody is therefore 4 bars. Otherwise the repeating system stays the same. The first tune “Drops of Brandy” belongs to this special type of slip Jig; the other two are both double Jigs. So that the structure of the melodies in the whole piece is

A repetition, B repetition, both repeated (Drops of Brandy)

Melody-A

\[ G \]

\[ \begin{array}{c}
  \text{Fig. 2}
\end{array} \]

Melody-B

C repetition, D repetition, both repeated (Irish Washerwoman)

Melody-C

\[ D \]

\[ \begin{array}{c}
  \text{Fig. 2}
\end{array} \]

Melody-D

E repetition, F repetition, both repeated (Out on the Ocean)

Out in the Ocean is as Irish Washerwoman a double jig

The Malay Joget is based on a longer-scale melody system and is generally less strict rhythmically. The structure is typically similar to the popular strophe, chorus system:

*Sri Tanjung* follows this binary structure. It has a small introductory melody I, a strophe (part A) and a chorus (part B). The intro is 4 bars long plus repetition; part A is 8 bars plus variation and part B is 8 bars plus repetition. These parts are basically repeated four times in the same order. But through incorporation of variation and solos, as well as varying of instrumentation, it does not feel too repetitive. The structure of the melodies in the whole piece is thus:
Structure Sri Tanjang

Intro

Fig 4

part A

Fig 5

part B

Fig 6

intro melody
part A
varisation part B

intro melody
Flute solo; very roughly melody part A
part B

intro melody
Accordion solo A & B

intro melody
part A
part B

intro melody
final cadence

Fig 7

Fig 8
I already named two important instruments of the traditional Joget ensemble: Accordion and Malay Flute. The Accordion (fig 8) is the same model as the western type. The Malay flute called Seruling (fig.7) is one of many variations of South-East-Asian bamboo flutes. The sound is produced similarly to the recorder over blowing against a fipple, cut in the head joint. The other instruments used for Joget are the violin, now mostly the western type, and several types of drums:

The gedombak (fig 9) is covered by a skin or head on one end, and is open on the other. It is normally played while seated, with the gedombak tucked under one arm. It is slapped with the hands in a style similar to the djembe slaps, producing dark and light resonating sounds.

Another very popular drum is the marwas (fig.10), a double headed small cylindrical drum, which also slapped produces a very light sound of either muted or clear character.

Usually there are also some forms of rattle or shells used in a stable rhythm. In this case it is an ordinary shellring, which is struck against the leg. There are sometimes even more percussive instruments as the rebana, the gandang or the gong. So the chosen piece represents rather the smaller Malay Joget ensemble.

In Irish music first of all there are fewer percussion instruments, and the rhythms are less intricate. Of those few used the Irish bodhran (fig.11) is the most significant. It is an ancient frame drum traditionally made with a wooden body and a goat-skin head, played with a double-headed stick called cipin. Its tone color and pitch can be altered greatly by pressing fingers of the holding hand from the bottom part against the skin, thus producing muffled, resonating, low and high sounds. Often the drum is used throughout the piece using both light to dark hits to support the 6/8 feel in a recurring accented single Jig rhythm (see fig 14).

Otherwise the Irish music also features several kinds of accordion (but here normally as chordal or small melodic backing, not as the main melody), the fiddle or violin (fig 12) is - as it is in Malay - used for the leading melody. Of course also the Irish (Ullishean) pipes are used in Jigs though they are most often used as a backing drone, for minor melodies or for solos. The mandolin (fig. 13) finally can be played both as chordal and melodic instrument.

The melody in the tunes Drops of Brandy/Irish Washerwoman/Out in the Ocean are all lead by the violin, reinforced by mandolins playing either heterophonically the same melody with variations or later strumming accompanying chords. In Sri Tanjung the melody is played either alternatingly between the accordion, the violin and the flute, as interjecting motives or playing the same melody together in a variation way. Thus both genres contain heterophonic elements and a structure that is based on repetition of melodies.

The rhythm of the melody in the three Jigs consists of a stable quaver pattern, which also determines the type of Jig, as the criteria for the name is the rhythm. The mandolin melody in
contrast rather represents the single Jig rhythm as it misses out the filling notes on the light beats 1, 2 and 4 (in the slip Jig also beat 7). The chordal strumming later in Out in the Ocean (F) is even less smooth as it has accented beats on 1 and 3 (3 being an upbeat in 6/8 time). Otherwise the accents support the feeling of the compound duple or triple time, the regular shape of Jig melodies. In the Malay Joget the rhythm is a lot freer and varies from piece to piece. During the flute solo the melody rhythm even leaves the strict pattern and follows a free rubato feel. But although the rhythmic figures are freer there are some parallels as the Malay Joget and the Irish Jig (apart from Slip Jig) have the same time signature: 6/8. In that way for example the Introduction melody (without anacrusis) of Sri Tanjung happens to follow exactly the single Jig rhythm (refer to fig. 14).

The percussion rhythms in Malay music are as a simple consequence of more players more complex than those of the Irish Jig. The gedombak is strictly leading the rhythm with a light slap on the one and dark hits on four and five. The Marwas is contrasting that interjectionally playing beat one, two and four, five, with its typical light sound. The shells are simply playing constant accented crotchets (with light filling quaver notes, produced while executing the backing upward up move) giving a ¾ feel, which could be described as a hemiola against the 6/8 time signature of the rest of the band. The percussion rhythm in the Malay Joget is in contrast to the melody part very similar from piece to piece and is quite significant for each genre; it can thus be correspondingly compared to South American or Afro-Cuban music styles, though in Malay Jogets the rhythm is kept constant throughout the piece.

Concerning the melody instruments and the melody features, the Malay Joget has normally a simple diatonic tonality without modulation to related or unrelated keys. The melodies are basically consisting of scale movements and smaller intervals as thirds but also some fourths, and fifths. With the tonality of Sri Tanjung being g- harmonic minor, there are plenty of occasions for the “forbidden interval” – the augmented second from the (minor) sixth to the lead note. Thus the music has the well known Arabic influence as this interval was in European music so successfully avoided and even longtime forbidden to be integrated by papal edict. In the first bar of part B the melody even includes the augmented fourth into the scale creating the so called “gypsy scale” with even two augmented seconds included in it.

The melodies of the Irish Jig are equally based on one tonality throughout. Larger modulations as they are used for example in the classic simply don’t exist. The interval movement is similar to the Malay but in Irish music the melodies are much more often triadic (see for example figure 2 B).

Combined with the simple harmonies based on chords I, IV, V and VI both genres consist of well shaped melodies, generally based on phrases with powers of two bar length (so either four, eight, 16 bars).

The articulation differs greatly in both genres and in Malay music even from instrument to instrument. In Sri Tanjung for example the violin plays legato, while the accordion and the flute play portato or even staccato versions of the same melody at the same time giving an especially heterophonic feel. This is supporting the rich sound diversity of the Malay Joget, as it has in spite of no accompaniment not at all a too thin texture.

To further make the melodies of the genres more interesting, both genres make rich use of
ornamentation, such as prel trills, held trills, flam and ghost notes.

In conclusion, both genres feature stable 6/8 rhythms, but while the Irish Jig melody instrument equally plays the single-, double- or slip Jig pattern, the Joget melody instrument often features a free rubato feel. This rubato is played contrasting the recurring polyrhythmic patterns of the large Malay percussion section. Both styles have diatonic harmony and make frequent use of ornamentation. While the Irish Jig consists of mainly small binary melodies, the Malay Joget follows a strophic structure, where solo instruments play variations of the main theme.

It has been an enlightening experience to carry out the research of this investigation. It was a valid experience immersing myself into the local Malay culture, in which process I went to attend a big traditional Malay wedding, and used the great resources offered by the new Singaporean Esplanade Library, where I found the audio-visual material for my research.

Bibliography:

Discography:


A very thorough investigation making clear links between the 2 genres through detailed observation of musical elements.