

Mohd Hafiz Askiak, Universiti Teknologi Mara, Malaysia

Completing the Circle: Bahasa Melayu, Brecht, and Malaysian Music

The plays of Bertolt Brecht demand a specific performance and production style which is heavily reliance on music as a means of distancing the audience to keep them objective and aware of the issues presented. Holding to this demand, the construction of the melodies must be really focused to the required way yet maintaining its own path. Different direction with very simple melody must be produced in order to stay focused on Brecht's epic story. The melodies are lined up with small notes interval leaps without disturbing the audience's imagination about the story of the play.

The Gamelan (gong-chime ensemble) has been with Malaysian culture from many years. Malaysian Gamelan such as Gamelan Pahang and Gamelan Johor has its own characteristic of music and different set of instruments if compared to Indonesian Gamelan set. The uniqueness of Gamelan sound with bitonality musical idea makes the whole musical element feel different and new.

The use of Malaysian folk style vocal melody makes the 'different' in musical ideas feels Malaysian. The traditional gamelan music was mixed with the simple folk music melody line clearly created a unique impact.

This paper will discuss the process of blending Malaysia musical traditions into the text and the production of *Lingkaran Kapur*.