ORAL TRANSMISSION AND STYLISTIC ISSUES IN MALAY ASLI SONG IN JOHOR

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ORAL TRANSMISSION AND STYLISTIC ISSUES IN MALAY ASLI SONG IN JOHOR

ABSTRACT

Malay Asli songs is one of the traditional music in Malaysia that taught orally which this music is taught where the learning process involves the students to see, hear, memorize, and imitate from the teacher. In the development of Malay Asli songs, the process of teaching orally has been used because since it is in line with the teaching method and the process of making musical instruments where both are done orally as well. In general, oral traditions are materials that produced by the ancient society (traditional) whether in speech, traditions or practices, among which include folklore, folk songs, dances, games, equipment or objects such as buildings, walls, and others. This study provides a reference of terminologies, singing technique and other issues concerning Malay Asli song to researchers, music activists or individuals. Several topics have been proposed for the teaching and learning process. Learning is easier to understand such as introduction, history of origin, text and pantun, the production of the corresponding tones, exploration of vocal techniques, the appropriate voice, the terms used and the basic steps of studying Malay Asli songs. One of Malaysia’s amazing cultural heritage may be preserved with the existence of this product. Observation of presentation activities is also one of the additional information to researchers. Description of the findings on interviews with several activists or traditional Malay music artists who have had traditional singing experiences for more than ten years as well as being experts of Malay Asli music in schools around Johor who are appointed by the Johor heritage foundation. The conducted interviews were analyzed and they came out to show the agreement of a whole lot of respondents on the excellent development of the product in all aspects. However, setbacks are detected particularly to their
income. That is why propositions on the improvements whereby overcoming the setbacks will be chewed over towards the end.
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<thead>
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<th>Description</th>
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<tbody>
<tr>
<td>ASWARA</td>
<td>Akademi Seni Budaya dan Warisan Kebangsaan</td>
</tr>
<tr>
<td>DBKL</td>
<td>Dewan Bandaraya Kuala Lumpur</td>
</tr>
<tr>
<td>KBN</td>
<td>National Cultural Complex</td>
</tr>
<tr>
<td>MAKUM</td>
<td>Majlis Kebudayaan Universiti Malaysia</td>
</tr>
<tr>
<td>MATIC</td>
<td>Malaysian Tourism Information Centre</td>
</tr>
<tr>
<td>PDRM</td>
<td>Polis Di-Raja Malaysia</td>
</tr>
<tr>
<td>RTM</td>
<td>Radio Televisyen Malaysia</td>
</tr>
<tr>
<td>UPM</td>
<td>Universiti Putra Malaysia</td>
</tr>
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CHAPTER 1
INTRODUCTION

1.1 BACKGROUND OF STUDY

Asli songs or Malay Asli songs is one a form of the syncretic music found in Malaysia (Lockard, 1991). Up until today, we have yet traced the exact origin of Malay Asli music due to the lack of legitimate records from past history by researchers or musicologists. According to Che Mat Jusoh (2006), the most prominent classical Malay texts of history was Sejarah Melayu (Malay History). Even so, this work has yet to critically analyze the origin of Malay Asli music. The Malay Asli songs that we hear today are thought to have been originated around 1700s and 1800s; examples of such historically rich work are Yatim Piatu, Batu Belah, Sri Siantan, Perigi Biru, Embun Menitik and Burung Putih.

Past researchers on Malay Asli music have provided a broader ground for more prominent researches in the future. Mohamed Ghouse Nasuruddin, (2003) stated that the meaning of ‘Asli’ in the context of music refers to Malay Asli. This definition has also been in juxtaposition with Joget dance.

In other study, Che Mat Jusoh (2006), identified ‘Asli’ as the first invention of rhythmical music created originally by the Malays. Up until now, these works have always been referred to as Malay Asli songs. However, in his study Che Mat Jusoh has failed to prove the existence of Malay Asli songs in the old Malay literature such as Hikayat Malim Dewa, Hikayat Awang Sulong Merah Muda, Hikayat Merong Mahawangsa, and Hikayat Terong Pipit. Traces of Malay Asli music could not be found even in Sejarah Melayu. Proving its scarcity, there had only been one record of song in the malay historical text of ‘Gendang Serama’ whereby the song was dedicated for the
Sultans. In *Hikayat Hang Tuah*, it was suggested that the origin of Malay songs in Pahang and Melaka have been fusioned with the music from India and Majapahit.

Musicologist Nik Mustafa in his research proposed that the definition of Malay *Asli* music means “original music”. The word Malay *Asli* is also derived from the word *Asli*. He also stated that this Malay *Asli* comes from syncretic, ethnic and folk music. It uses the combination of Western and Eastern instruments including the Rebana, Gong, Accordion, Violin and Guitar for accompanied with the soloist singer who uses a special vocal technique Ang, (2002).

“Malay *Asli*” song is a specific genre of traditional music in Malaysia that needs to be taught extensively through oral instruction. The learning process requires students to see, hear, memorize, and imitate auralization technique of the teacher. In developing Malay *Asli* techniques, the oral method process has been used because since it is in line with the teaching method and the process of making musical instruments where both are done orally as well. According to Civallero, (2007) oral tradition is based on memory, words, sound and improvisation. Syed Abdullah (2011) stated that, oral tradition and oral culture is the message delivered by hereditary from one generation to the next. In general, oral traditions are materials that produced by the ancient society (traditional) whether in speech, traditions or practices, among which include folklore, folk songs, dances, games, equipment or objects such as buildings, walls, and others (Taylor, 1965:34).

In the teaching and learning process of Malay *Asli* songs, the melody of Malay *Asli* music are always taught primarily using the basic melody line and rhythm without the distinct embellishment typically heard in *Asli* music. Based on the researcher’s learning experiences in singing Malay *Asli* songs, the foremost step is to read and understand the lyrics, before listening and remembering the melody orally transmitted.
by the teacher for each line of the lyrics. Eventually the researcher must memorize the melody and the lyrics of the song. Same as the musicians, they also need to see or understand the instrument playing techniques, hear, and remember melodies played by the teacher. After that, they will be given the instrument they want to learn as to play the melody that has been taught by the teacher. As soon as they are able to acquire the techniques of playing those melodies taught by the teacher, the students will demonstrate their playing techniques individually in front of the teacher as to be assessed on their development. If there is a fault in the students playing instrument, the students will be corrected and taught until they are able to get the right techniques. In this kind of learning, the students are free to find any teacher that they feel more comfortable and easy to understand for their learning. The teaching Malay Asli songs are done freely and less constraints. The term “freely” means that teaching and learning are done at any place such as at home, hall or school. According to Waldron (2006), in the community context, this informal teaching occurs in session where the musicians play music together in the public or private space. Some of the musicians come for enjoyment their self, some would show their skills in imitating prominent musicians and some would open-heartedly intend to receive and master the knowledge of new techniques. Formal teaching and learning for this session was never implemented and was done by own initiatives through time (Cowdery, 1990). The time for practice is also not limited. It depends on the teacher or the students. Here students are also free to make improvisations on Malay Asli songs because there is no fixed standard in Malay Asli songs in contrast with the western classical music that should follow the notation.

According to Veblen (1991), the music was taught stage by stage which will be tested for Irish traditional music transmission exam. The teacher, on the other hand, has their own teaching approach for the repertoire that will be contingent on a few
circumstances such as style, region, instrument and the student’s capability. This concept of teaching approach is also adopted in teaching Malay Asli songs.

1.2 STATEMENT OF PROBLEM

This study is related to ethnomusicology and singers usually using western techniques and theories in general. Teaching approach used by the teacher is very important in teaching and learning to enhance student’s understanding of concepts learned. The approach used should be well planned to achieve the objective in teaching and learning. A teacher should have the knowledge, initiative and a high creativity in order to ensure the teaching and learning can be delivered effectively.

According to Dunbar-Hall (2009) teaching and learning music need to look at the cultural context. This is also agreed by Cope and Smith (1997), the effective approach is context dependent where the musicians will exploit the knowledge within the cultural context of their performance idiom. Therefore, the teaching and learning of Malay Asli songs in cultural context should not be forgotten and need to be adopted.

The Malay Asli music is an art that needs to be maintained, so that it will not be submerged in the stream of time. To see how to lift the music so that it is on a par with western music. Previously, that found Shafa’atussara, Huzana Osman, Mohammed Ghouse, Patricia Matusky & Tan Sooi Beng and other researchers who wrote about the Malay Asli song. If there is just rewriting the melody and the melody just basic without writing idioms contained in the hymnal. The goal of researchers is to elevate this Malay Asli music to the world.

The researcher believes that the issue of singing styles and verbally learning Malay Asli song often disputed, thus, this is the main problem statement. After thinking about the study to be made, the researchers have chosen an appropriate title. The title is
Oral Transmission and Stylistic Issues in Malay Asli Song in Johor. This title, focus on the issues how the Malay Asli singers deliver of patah lagu or ornamentation (ornament) orally also the different styles of singing that contained in Malay Asli song. This is because every melody is sung, it has too much ornament or patah lagu track that can be used and each use will result in the existence of a different singing style. Actually it depends on one’s ability to enrich or process singer singing itself. What will the researcher do is to find as many patah lagu or ornament (ornament) to be identified on the singing style of Malay Asli. From this keyword researchers have found several kinds of books related to this study. In addition to the book, there are also a serial magazines, as well as official web sites related to the study.

In the process of producing this study, the researchers have some resources in primary education with experience in the field of music. Among such, traditional vocal lecturer, lecturer of classical vocal, faculty composition, singer and a lot of music lecturer studying and writing about traditional music.

However, there are resources that have not yet to be discovered. Examples of books concerned are books explaining the music theory of the archipelago. This is important because these studies require Malay terms used in singing Malay Asli song. The researchers also noticed the lack of a detailed review of the original Malay singing technique in our music industry. The effect can be seen in the development of Malay identity themselves as Malay Asli music is part of the culture of the Malay community.

In addition, time constraints are also factor problems that arise in preparing this paper. This is because; the researcher must conform to the dates that have been set. Researchers also face the problem determining the date of the interview informants where researchers need to adjust the time and work schedule informant. Researchers
feel that these studies can answer questions on issues that have been raised in the same
time it gives a new knowledge and experiences to the researchers.

1.3 OBJECTIVE OF THE STUDY

Objectives that are set to be fulfilled throughout the study are as follows:

1) Explore into the context of oral transmission in Malay Asli song in Johor.

2) Identify issues in the singing style of Malay Asli song.

1.4 RESEARCH QUESTION

This study will provide answers for the following research questions and sub-questions:

1) What is the most effective way in teaching Malay Asli song via oral transmission?

   a) How you teach a beginner in Malay Asli song to an advance level?

   b) Is there any important teaching method that you see are neglected in many
      Malay Asli song teachers?

   c) What are the key terminologies used by Malay Asli song, what do you call in
      Malay?

2) Are there any special practice method in Malay Asli song?

   a) What are the suggestions to enhance and upgrading singing style Malay Asli
      songs in Johor and generally?

3) What are the stylistic issues in singing Malay Asli songs?

   a) Is there any conflict in the authentic singing styles in term of interpreting
      Malay Asli songs?
b) What differentiate between the Malay Asli song and others singing style?

c) What music element do you think are most important in delivering the style of Malay Asli singing style?

d) Whether there are issues of conflict in the style and manner of singing Malay Asli during the competition from the point of judging?

e) How to evaluate the best singing styles of Malay Asli song?

f) How to maintain the purity singing style of Malay Asli song from extinction, especially in Johor?

1.5 SIGNIFICANCE OF STUDY

This study is important to explore and review the teaching approaches that employed by the teachers of Malay Asli songs as well as the perceived effective teaching methods in Malay Asli songs by expert or guru. The research provides qualitative data and findings that can be used as a reference for future teachers, students and ethnomusicologist. This study may reveal, although there may be a limitation, the authentic Malay Asli singings styles, its oral transmission context, and also what are the norms perceived by experts.

1.6 LIMITATION OF STUDY

This research is limited in its scope as a partial fulfillment of a mix-mode master in performing arts program. The focus of the study is on selected informants who are expert teachers of Malay Asli songs in Johor. The research is done in limited settings in Johor. The areas involve included Tongkang Pecah, Tangkak and Taman Seri Jaya. Johor is chosen to be the place of the study because there is one organization named Yayasan Warisan Johor (YWJ) which responsible in appointing number of instructors to
preserve and expand the Malay Asli songs there. However, subject chosen is not limited to the teachers who have been appointed but also the teachers who had experience in teaching Malay Asli songs in Johor and also experts who moved to Kuala Lumpur. This particular method is conducted in purpose of identify the teaching approaches that employed by teachers of Malay Asli songs as well as the benefits of teaching Malay Asli songs orally. Yet, data collection cannot be obtained from all districts in Johor as there were only a small number of Malay Asli songs teachers in Johor. The experts also migrated and teach singing Malay Asli song in institutions of higher learning around the Klang Valley. The interviewers in this research involve four male and two female expert teachers. Therefore, their perspective and perception towards teaching approaches in teaching Malay Asli songs is different to one another. Thus, this could probably affect the findings.

1.7 ORGANIZATION OF DISSERTATION

This dissertation is organized into five chapters. The very first chapter focuses on the detailed background of the research. Chapter Two provides a thorough view on related literature regarding the topic. Meanwhile, Chapter Three highlights on the research development that covers the research design and the interviews execution. The interview is analyzed based on six steps process to qualitative analysis proposed by Creswell (2009). Chapter Four discusses on the data obtained from the semi-structured interview. Final chapter discusses on the finding of the research and provide recommendations towards the issues that have been raised in the study.
CHAPTER 2

REVIEW OF RELATED LITERATURE

2.1 INTRODUCTION

In the literature review section, researchers will try to study some reference sources on Malay Asli music, singing styles, oral singing transmissions, Malay Asli music development, contexts of Malay Asli singing style with the other, which are always applied in the Malay Asli singing style. Normally, it is used for the performance of Malay Asli songs.

The study is aimed at the use of Malay Asli structures or techniques that incorporate the use of ornamentation or ornament such as singing, heaving, menggulung, meragam, anak suara, sumbang manis, melaram often used in Malay Asli singing. The use of this technique is indirectly used by the activist for expression, creativity and unique technique.

The researchers collect all the data obtained in this chapter including the origins of Malay Asli, oral transmission learning also the issue of using singing style. Researchers have obtained information from a number of sources through books and interviews along with Malay Asli Johor activists including the activists in Kuala Lumpur. In addition, not all the books can be made as a reference material for not having complete information. So just several selected books are used as reference materials. In this chapter, it also made research in the context of Malay Asli differences with other.
2.2 MALAY ASLI MUSIC

Malay Asli songs consist of two parts or AB forms because the lyrics are mostly based on the Malay verses (*pantun melayu*). According to Pendita Za’ba, (1965), the definitions of verses are originally bringing the meaning of ‘liken’, ‘belike’ and ‘as though’. The Malay language used in the verses is mostly in motive to convey the implicit message. In the former era of Malay Asli songs, the verses play such many roles as it is conveying message in figuratively which brings the advices, figuration, grievances, complaints, pledges, compliments that soon has become the norm in the society. The first part of the poem is called ‘*pembayang*’ while the second part is known as ‘*pemaksud*’.

Malay Asli songs beats is formed in four crotchet beats in a bar (4/4) or it usually known as quadruple. The rhythmic tempo is slow. It is compatible with the original song to accompany the Malay Asli songs, (literally fate in Malay). According to Che Mat Jusoh (2006), the starting of the scourge in the Malay Asli songs can be divided into two ways first is, above the first beat in a first bar and above the middle of the first beat in the second bar.

The starting of the scourge depends on the melody of each and every song. ‘*Sri Mersing*’, ‘*Sri Banang*’, ‘*Makan Sireh*’, ‘*Gunung Bentan*’, ‘*Patah Hati*’, and ‘*Bunga Tanjung*’ are the examples of songs with the rhythmic scourge that follow the manner of first. Meanwhile, the examples of songs that follow the next manner is ‘*Sri Bentan*’, ‘*Bentan Telani*’, ‘*Parsi Kampung or Pulau Aman*’, ‘*Timang Banjar*’ and ‘*Gunung Banang*’.

At the initial stage, a group of Malay Asli songs were using only Violin, Harmonium, Percussion and Gong but since the influence of western coming into the
country, additional instruments have been included such as accordion, flute, guitar, and tambourine.

Furthermore, the Malay Asli songs has also been composed and arranged to be played with all sorts of musical instruments in the form Orchestra. However, performances in a way of traditional forms still exist and have a place in the society. These types of groups are referred to as ‘Traditional Music Group’. These are the traditional Malay music instruments used violin, an accordion, rebana, gong, flute, tambourine, and nylon guitar (additional).

Musical instruments that are often used to accompany the Malay Asli songs are the gongs and rebana, while the melody is played by the musical instrument such as the violin, guitar and accordion. There is a two-tone seizure that is used to play the rebana which is ‘bung’ and ‘pak’. This rhythm is based on two-bar rhythmic pattern in which the first bar is often experienced by creative improvised tambourine player and the second bar serves to bring back or control the rhythm pattern that has been improvised earlier. However, the improvisation is not much to "disrupt" the melody of the song, whether sung or played using a musical instrument.

According to Aripin Said, (2006), it was once a major preference for mothers and even grandmothers to lullaby their children with traditional songs. However, western lullabies such as Baa Baa Black Sheep, Twinkle-Twinkle Little Star and Mary Has A Little Lamb were brought into Malaysian culture which makes traditional songs become less popular among the younger generations. Senior citizens have also developed their liking into western lullabies due to their consideration on raising their children with the English language and to keep up with the current and a more preferred culture.
2.3 SINGING STYLES CONTEXT OF MUSIC

Thal'en, M. and Sundberg, J. (2001) stated, the voice of a singer normally projected in varying manners according to discrete singing styles. The dissimilarities of these manners are affected by the source of voice which can vary with some factors such as loudness, mode of phonation and pitch contributed by the singer.

Singing can be classified as a behavior by using the vocal cords and it is also the addition of sound from the usual human conversation. It is a constant use of tonalities, rhythms and various vocal techniques. Singers can learn vocal techniques in a way that they can better resonate with their voice. It has also been shown that a more powerful voice can be achieved with vocal fold mucoses such as fluorine and fluid (Titze I.R, 1995, Pg.38-42). Every singer or vocalist has different singing styles.

The style of singing can also be defined as a rhythmic determination. Which according to Azzizul Haqim, (2017), in the context of the traditional Malay music it illustrates the difference between a musical genre and another genre of music. It involves the presentation of a song by someone to sing the melodies of a song. Whilst according to J. Sundberg, (2001), the singing style affects the reach of sound or the difference in sound range.

2.3.1 Malay Asli Singing Style

According to Shafa'atussara. S (2009), traditional Malay songs are indeed synonymous in Malay culture. The Malays manifest one thousand feelings and hopes in Malay songs that have a gentle, faint rhythm and full of high creativity. Undeniable, through Malay songs this traditional, new generation today can evaluate and illustrate the patterns and backgrounds of life, thinking and also the ideology of a human being which was once called the Malay language. Generally, there are five genres of rhythm in the traditional
Malay song that has been identified. The first genre is the Zapin style, the second genre of Joget style, the third genre of Inang style, the fourth genre of Masri style and the fifth and the last genre of the Malay Asli style.

Zapin style has begun to be introduced by Arabs originating in the Middle East. The developmental aspect of Zapin musical history begins with the entry into the west of the Malay Peninsula (that time) through the performances of the Nobility and the joget stage during the late 1800s. Anyhow, is believed to be the introduction of Zapin Arab, in Malaya has long been established in Malaya in line with the development of trade in the age of Melaka Malay Sultanate. In addition to bringing merchandise, Arab traders do not miss out on introducing the cultures and forms of music that are well-liked from their country. With the creativity of the Malay community at that time, they changed the Zapin Arab music to Zapin Melayu music according to local culture and customs. To maintain the authenticity of the melodic and Zapin music modes, most of Zapin Melayu songs are still listening to the Zapin Middle East music. Among the traditional Malay songs that Zapin song is Mohon Kasih, Zapin Budi, and Ya Ladan.

The Malay Joget has incorporated the features of Portuguese and Malay music. Originally, the Joget dance was introduced in the 16th century during the conquest Portuguese in Malacca. Joget Dance is a continuation of a dance called Branyo, a folk dance of Portuguese society. (Huzanna Osman, 2003) Examples of such Malay songs are Joget Pahang, Joget Hitam Manis, Joget Secawan Kopi and Johor Sport Club.

The third genre of the Malay style was Inang, believed to have originated from the Arab land. The earned source also stated that the song of the Inang was brought in through Malay Deli districts in North Sumatra before arriving in Malaya. This Inang style has been popular since the golden age of the Malacca Malay Sultanate. The style and its lyrics are in the form of a ‘seloka’ that describes the beauty of the natural
creation of gods. Among the many style that are often performed are Lenggang Kangkung, Inang Cina, Bercerai Kasih, Seri Langkat, Seringgit Dua Kupang and Inang Kayangan (Huzanna Osman, 2003).

The rhythmic song Masri originally was a music or dance brought by the Arabs to Malaya. However, the rhythm has been renamed according to the Malay art tradition more polite and gentle. Contrary to Middle Eastern society who have a rather rough treatment. Most Masri song has a theme related to love. The Song Bintang Pujaan, Kain Songket, Alu-alu and Cantik Manis are among the songs included in this genre.

The introduction to the origin of the Malay Asli music is uncertain. The possibility of this type of music has existed in the Malay community for a long time. As the Malay songs of the singing are related to the King of Malay, Wan Abdul Kadir Wan Yusoff, (1988) stated. However, this Malay Asli song is said to be introduced by the Chinese people living in Melaka called Dondang Sayang. There are two theories about the history of the origin of Dondang Sayang such as explanations by Matusky, Patricia and Tan Sooi Beng in their book Malaysia Music: Classical Traditions, People and Synthetic (1997). The first theory states that Dondang Sayang comes from Penyengat Island, Riau and the second theory of the Malay Asli songs started in the Melaka Golden Age. Futher more, according to (Matusky, P., & Beng, T. S. 2017), beginning in the early 1920's the Bangsawan musicians changed the rhythm Asli, Zapin, Inang, Dondang Sayang and Masri to the popular music genres. This basic combination has been adapted to the arrangement of dance songs in the repertoire of mainstream recording of popular Anglo-American music. In the early of the twentieth century, musical instruments were also replaced with western musical instruments such as piano and drums. The Western dance band also has extended their musical instrument by adding electric bass, extra violin and other tools.
2.4 ORAL SINGING TRANSMISSION

*Oral Tradition as History:* Vansina, Jan (1985), described about oral tradition as specific statements that were provided verbally spoken and sung by mouth or played with musical instruments as a practical display by present generation. He supports his description of oral tradition by stating that communication concerning this culture must have happen within one generation, which can possibly be passed down to the next generation if transmission by word of mouth is maintained through time. Historians prefer this definition as their belief but other related occupations such as sociologists, linguists and scholars of verbal arts have their own proposed definitions.

According to Vansina Jan statement, he defines those oral traditions as verbal messages, which also means that they are narrative in the form of historical incidents, information, or secrets with oral transmission. Oral tradition is the teaching concept that passed by word of mouth, hearing, demonstrate and imitate by the teacher. Before the invention of modern technologies and media, oral transmission was used in passing news and stories. According to Rowbury, (2012), he suggested that existing cultures are all oral cultures because there were no available materials to be made as a written reference or facilities to publicize the culture such as books, writings, advertisements or televisions. According to Emery (2012), oral tradition is the propagation of urban legends and folklore to everyone in a community not just in the current generation but future generations verbally through time. According to Yahya Awang (2008), the oral traditions are passed from pass generations to new generations by word of mouth and their oral tradition is no exception.

Unlike the western style of teaching, basically they used notation for their teaching and learning concept but the Malay *Asli* songs is still taught by an oral tradition, as it has been since antiquity. The aim that was made priority is to increase
scholars’ understandings and memory on Malay *Asli* songs. In the process of teaching and learning, the teacher will supply guidance and control students’ understandings by providing practices consisting of the students’ capabilities to listen, memorize and reproduce what the teacher exhibit together with the music’s subtleties, nuances and ornaments. Eventually, scholars who went through these processes will be able to compose, arrange, write and improvise the structure of Malay *Asli* songs.

According to Crappell, (2012), rote teaching makes use of aural phenomenon as a factor for scholars to focus as the main mission which leads to the development of students’ reading ability. Soewita, (1993) stated, that music notes is a system that been used to write and to record a music on a paper in order for people to be able to read, document sized or been conveyed to others.

However, it also has some challenges and if taken lightly will cause some negative effect to this callable traditional heritage. It is also quite a worrying situation to see that experts in this traditional value are already old. The young generations seem to not so keen to learn and to preserve it. According to Awang Yahya, (2008), some of the challenges are Modern Education, the younger generations have less interest to upkeep, maintain or promoting this cultural value; Influence of the mass media and technology such as Television, Radio and IT has taken place. It has some negative impact to the values if not properly controlled; and unwritten, not documented oral tradition. Action should be taken to write, document, or record it before it is too late.

According to Nikanor, (2009), in his study of classical guitar, most people learn play guitar with oral tradition but disadvantages of this traditional value is lack of domination important theories which must be obtained from the music. Limited knowledge that only recognizes chords and simple technique course will not have a good attraction. It is different if practical and theoretical knowledge obtained better
because it is supported by the knowledge of music theory and practical policies and formats regular curriculum of institutions or private music courses available. Differ from Ali Akhbar Khan, (1991), he emphasizes that to make traditional music to be more appreciated by the culture is to make sure that scholars must memorize the music. This is to increase the chance of students to play with sincerity from the heart and not mechanically. He also stated that the most important traditional aesthetic concept in the classical art and music is that of ‘ras’ or rasa, sense or sentiment.

2.5 TEACHING CONCEPTS

The teaching process is a process or activity undertaken by the educator in order to promote, convey and disseminate the knowledge or skills to the students. It includes activities like planning, organization, delivery, guidance and evaluation from the teacher. According to Thomas F. Green, (1971), the intention of teaching is to change the attitude and the behavior of the students while obtaining the knowledge and the new beliefs. He also believes training or conditioning activity is an attempt to convert students' behavior in the process of teaching. Meanwhile, technical guidance or indoctrination / brainwashing is used to disseminate new knowledge and belief.

2.6 RELATIONSHIP OF ORAL TRANSMISSION AND SINGING STYLES

2.6.1 Relationship

In the process of singing lessons, it is undeniable that oral transmission is an important element in understanding what the teacher is trying to convey. According to Ingrid Akesson, (2012) appreciation is one of the important elements of oral transmission as it is part of the cultural environment. Teaching is a process related to the dissemination of knowledge or skills learning effect can be seen when there are behavioral changes in a
person from the stage before it endures a learning process and after it undergoes the process of learning.

2.6.2 The Importance of Oral Transmission and Singing Style

Oral learning is very much associated with singing style because of the many inputs that can be obtained from this process, where oral teaching teachers can better communicate messages compared to learning by listening to examples of audio or social media learning. This is the reason why the relationship between the oral transmission and the style of singing are very important.

2.6.3 Question on Body of Knowledge

Observing fieldwork with regard to the objectives of this study, many researches related to the Malay Asli songs, not least as well as studying the Malay Asli songs singing styles. This observation can be summarized that they are more applying the Malay Asli ensemble game, how the voice production process, how the ornament in singing is important as giving an image and identity to the Malay Asli Music.

2.7 CONCLUDE

Learning traditional music by nature is an oral tradition which by listening, observing and sing it. From the conclusion, stated that, non-formal method of transmission can be applied because its help the students to understand the culture context of Singing. It is also can allow the students to reactive and flexible and develop their listening skills in singing style. In Johor Most of the music co-curricular were includes this type of traditional music. In order to avoid the time constraints of teaching traditional music, this oral transmission teaching concepts needs to be maintained. Besides it also develops a wide variety of singing skills which completed the components of music.
CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

3.1 INTRODUCTION

This chapter will discuss the research design and methodology that will be used in this study. It is included the research design, the subjects, and data gathering instrument, procedures employed and the data analysis. The interview that is to be done by the researcher will be used as a data in order to identify the teaching approaches that employed by teachers of Malay Asli songs as well as the benefits of teaching Malay Asli songs orally.

3.2 QUALITATIVE RESEARCH DESIGN

The study is qualitative in nature. The data gathered through this research will be used to answer the research questions and this in turn will help the researcher to generate reasonable conclusions regarding the issues raised in the study which is to obtain the teaching approaches that employed by teachers of Malay Asli songs as well as the benefits of teaching Malay Asli songs orally.

In order to obtain the data in relation to the study, the following sources were used in this study:

1) Teacher Interview: Interview was conducted face to face and individually with the teacher of Malay Asli songs.

2) Secondary data based from past researches, journals and books.
3.3 GAINING ACCESS TO THE FIELD AND INFORMANTS

Malay Asli song singing activities appear in almost all the states in Malaysia. In this study, the area in Johor and Kuala Lumpur was selected as the field of research and identification of informants (see Figure 3.1). Malay Asli song is synonymous with traditional Malay music in Malaysia. However, the state of Johor was chosen as a research base based on several factors, the development of music and the song Malay Asli was very widespread in the state of Johor. There is an organization responsible for playing a role in reviving the Malay cultural heritage of the Yayasan Warisan Johor (YWJ) in the development of music and song Malay Asli in Johor. YWJ is also responsible for appointing Malay Asli instructors in schools around Johor.

![Figure 3.1: Map of Johor in Malaysia](image)

The informant for this study are the activist of Malay Asli songs teachers who were hired by the Yayasan Warisan Johor (YWJ) to teach Malay Asli groups in selected district in Johor also the activist who formerly was from Johor moved and migrated to Kuala Lumpur and Selangor. However, subject is not only limited to the teachers who have been appointed by YWJ but also the school teacher, lecturer from Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA), musician at Dewan Bandaraya Kuala
Lumpur (DBKL) and musician at museum of Polis Di-Raja Malaysia (PDRM), who have more than fifteen years of experience in teaching Malay Asli songs.

The selections of the informant are also based on their ability and expert in oral transmission of Malay Asli song and singing style of Malay Asli songs issues. The informant chosen in this interview session are Alif Bin Khalid from Tongkang Pecah, Johor, Abdul Rasid Bin Talib from Tangkak, Johor and Ramlah Binti Ibrahim from Taman Sri Jaya in Johor while Mohd Rozaidy Bin Shukry from Keramat Wangsa, Kuala Lumpur, Sabihah binti Abdul Wahid from Cheras, Kuala Lumpur and Azzizul Haqim Bin Md Anuwar from Semenyih, Selangor.

Table 3.1: Profile of Informant for Music Asli Interview.

<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
<th>Age</th>
<th>Original/Migrate</th>
<th>Occupation</th>
<th>Experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Alif Bin Khalid</td>
<td>35 year old (1982)</td>
<td>Batu Pahat</td>
<td>Activist YWJ and School Teacher</td>
<td>More than 15 years</td>
</tr>
<tr>
<td>2.</td>
<td>Abdul Rasid Bin Talib</td>
<td>60 year old (1957)</td>
<td>Jasin, Melaka / Tangkak, Johor</td>
<td>Activist YWJ</td>
<td>More than 35 years</td>
</tr>
<tr>
<td>3.</td>
<td>Ramlah Binti Ibrahim</td>
<td>53 year old (1964)</td>
<td>Batu Pahat</td>
<td>Housewife and Activist YWJ</td>
<td>More than 20 years</td>
</tr>
<tr>
<td>5.</td>
<td>Sabihah Binti Abdul Wahid</td>
<td>32 year old (1985)</td>
<td>Johor Bahru / Cheras</td>
<td>Musician at DBKL and Part Time Lecturer at ASWARA</td>
<td>More than 20 years</td>
</tr>
</tbody>
</table>

Gaining access to informants was succeeded via the researcher’s background as a Malay Asli song singer too. Researcher involve in Malay Asli as singer since age
seventeen. Talent as Malay *Asli* singer was found from the family background. Researcher mother is also a traditional Malay singer since childhood. Since active in traditional music activities, researcher recognizes many contacts who are also involved in traditional music. Researcher has been guided by experienced Malay *Asli* singers such as the late Dato’Ahmad Jais and the late Shamsudin Lamin.

For informants whom the researcher does not know prior to this research, snowball sampling technique was used. According to Hackett (2015), snowball is a common research technique used in qualitative and exploratory study. In this study, the researcher asked friends or insiders to the Malay *Asli* song field to recommend experts and events for data collection. Snowball sampling technique and cross-checking with experts were conducted to ensure reliability of informants selected such as listed on Table 3.1.

### 3.4 METHOD OF DATA COLLECTION

#### 3.4.1 Interview

Semi-structured interview questions are used as instruments for this dissertation. According to Bernard (1998), the best method of conducting an interview is with semi-structured interview especially if difficulty of obtaining a second-chance-with the informant experienced by a researcher. Typically, an interviewer must follow a guide complete with the prepared questions. This ensures the interviewer to save time for extra questions during the interview as well as appearing competent. The questionnaire consists of three sections which firstly concerning demographic profile. In this section, the questions include the background of the informant, factors that encourage them to become a teacher of Malay *Asli* songs, since when they start to teach Malay *Asli* songs, and their experiences and achievements in Malay *Asli* songs.
Next section questionnaire is related to the first research objectives explore into the oral transmission of Malay *Asli* songs. In this section, the questions include the teaching approaches that employed by teachers of Malay *Asli* songs as well as the benefits of teaching Malay *Asli* songs orally. This part includes questions that revolve issues of teaching Malay *Asli* songs orally, singing techniques, advantages and disadvantages teach orally, assessment and repertoire.

And the last section of the questionnaire covering the second objectives, namely to identify issues that are in the style of singing Malay *Asli* songs. The interview questions were constructed based on the reading of past researchers which focus on general singing style of Malay *Asli* songs. These past researches are from examples of research that focuses on the Pedagogy of Selected Non-Western Musical Traditions in Collegiate World Music Ensembles by Morford (2007).

The interviews are conducted in Johor and Kuala Lumpur. The teachers were met personally in respective venues without any other parties being able to interfere the interview. The interviews were conducted right after the researcher has enlighten the teachers on the purpose of the study. The interviews are recorded and the audio recording are then collected. Questions asked to revolve around the research questions in the teaching approaches that employed by teachers of Malay *Asli* songs as well as the benefits of teaching Malay *Asli* songs orally.

All the interviews were done during the teachers’ free hours and the availability of the teachers. Each interview took forty five minutes to one hour to complete.

### 3.4.2 Observation

The second method used by the researchers is observation. Observations made are watching the Malay *Asli* concert singing, watching Youtube, Malay *Asli* band
performance in entertainment or wedding party, Malay *Asli* Singing competitions, and also in electronic media such as radio and television.

**Table 3.2: Observation chart shows of event, locations, time and duration, Observation remark**

<table>
<thead>
<tr>
<th>No.</th>
<th>Event</th>
<th>Location</th>
<th>Time and Duration</th>
<th>Date</th>
<th>Observation Remark</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Wedding, Malay <em>Asli</em> Band</td>
<td>Batu Pahat</td>
<td>12 – 2pm</td>
<td>10&lt;sup&gt;th&lt;/sup&gt; December 2016</td>
<td>Singing style observation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(2 hours)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Wedding, Malay <em>Asli</em> Band</td>
<td>Johor Bahru</td>
<td>2- 4 pm</td>
<td>17&lt;sup&gt;th&lt;/sup&gt; December 2016</td>
<td>Singing style observation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(2 hours)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Johor Malay Music Concert</td>
<td><em>Radio, Televisyen Malaysia</em> (RTM), Johor Bahru</td>
<td>8-11pm</td>
<td>17&lt;sup&gt;th&lt;/sup&gt; December 2016</td>
<td>Singing style observation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(3 hours)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Participant in Competition, Malay <em>Asli</em> Music, Majlis Kebudayaan Universiti Malaysia (MAKUM)</td>
<td>University Putra Malaysia(UPM), Selangor</td>
<td>4 Day</td>
<td>18&lt;sup&gt;th&lt;/sup&gt; -21&lt;sup&gt;th&lt;/sup&gt; December 2016</td>
<td>Workshop on singing technique Malay <em>Asli</em> songs</td>
</tr>
<tr>
<td>5.</td>
<td>Performance Show, Traditional Music in Culture of Malaysia</td>
<td>Malaysia Tourism, Information Centre, (MATIC), Kuala Lumpur</td>
<td>8-10 pm</td>
<td>14&lt;sup&gt;th&lt;/sup&gt; January 2017</td>
<td>Singing style observation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(2 hour)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

A criterion for observation was listed by as a guide before approaching the event. These are:

a) Are there any conflicting styles interpreting Malay *Asli* songs among these events observed?

b) How do these performers differentiate between the Malay *Asli* songs in singing style?
c) Are there any special presentation of musical elements in delivering the style of Malay Asli singing style?

d) In terms of competition, are there issues of conflict in the style and manner of singing Malay Asli among the performers and judges? If yes, what are they?

e) How do judges evaluate the best singing styles of Malay Asli song during a competition?

f) Are there any effort, and how, the local communities sustain authentic singing style of Malay Asli song and prevent them from extinction, especially in Johor?

The criteria for observation help to prepare the researcher as a semi-guided observational guideline while data were recorded using a log book. Qualitative data collected from observation were then analyzed along with data from other sources.

3.5 METHODS OF DATA ANALYSIS

The six-step process by Creswell’s (2009) was chosen by the researcher to conduct qualitative analysis and interpretation during the evaluation and interpretation of all the data collected in this study. First and foremost, collected data was prepared for it to appear organized for analysis purpose. The first step includes the requirement of the researcher to transcribe the interviews and make sure that they were all typed up. Secondly, the data will then be carefully and attentively read through to provide reflection on particular information in provided reflection spots. Thirdly, a coding process was implemented onto the details gained from analysis by reading the transcriptions and notes. This is the stage where latent topics relating to the data that may answer research questions were coded. Following that is the stage where the coding process done by the researcher will be generated into a description of setting or people and categories or theme. Next stage is where the decision of the researcher to present
the descriptions in qualitative narrative. Finally, the interpreting process was done by finding the denotation of the collected data. The literature review will provide inputs for the researcher to reflect on after findings have been analyzed.

3.6 SUMMARY

The main aim of this research design is to wander through the oral transmission of Malay Asli songs and to identify issues in the singing style of lagu Malay Asli in Johor. The findings are stated in Chapter 4.
CHAPTER 4

DATA ANALYSIS AND DISCUSSION

4.1 INTRODUCTION

This chapter describes in detail the results from the interviews conducted. The data are derived from six sessions of interview with six different informants. The questions revolve the approaches that employed by teachers of Malay Asli music as well as the advantages of teaching Malay Asli songs through oral-extensive method. It also promotes discussions regarding stylistic issue of Malay Asli singing often debatable among its avid practitioners. In addition, the informants involved were required to provide their background information, to assist towards a more holistic data analysis. Data collected are evaluated and classified according to fulfill the aim of the researcher whereby answers for the research questions in Chapter 1 may be answered.

There are three research questions proposed amidst this research. The answers for the list of interview questions will counter the research question one (To identify the most effective approaches that employed by teachers of Melayu Asli songs orally in Johor) and will also in directly encompass the answer of research question two (Are there any special practice method to enhance and upgrading singing style in Malay Asli song) and third research question will identify the issues and conflict of Malay Asli singing style that what can be resolve to a better way and to maintain the purity singing style of Malay Asli music.

4.2 INFORMANT DEMOGRAPHIC DATA INFORMATION

There were six informants selected in the Johor area, Selangor and Kuala Lumpur to participate in the interview for this study. The first is Alif Bin Khalid from Tongkang
Pecah, Johor. Currently he works as a teacher in Sabah and travels to Batu Pahat every fortnight or weekend to teach Malay *Asli* and Ghazal music. The second informant Abdul Rashid Bin Talib originated from Jasin, Melaka and now has migrated to Tangkak, Johor working now as traditional music instructor and advisor at Yayasan Warisan Johor (YWJ) in Johor Bahru. The third informant is Ramlah Binti Ibrahim, a housewife from Taman Sri Jaya, Batu Pahat, Johor who is also appointed by YWJ to instruct Malay *Asli* singing every weekend at a school around his home in Batu Pahat, Johor.

The fourth informant is Mohd Rozaidy Bin Shukry who is a policeman by career but served as a musician in The Art Department of the Royal Malaysian Police (PDRM) Museum, Kuala Lumpur. He is the younger generation of Malay *Asli* practitioner. He was fortunate to receive early exposure in Ghazal music at the age of six, trained as a musician by his own grandmother, Siti Mariam who was a malay movie star in 1950s. Rozaidy then continued to train at the tender age during his primary education when he was extensively trained in Ghazal music and Malay *Asli* music by YWJ at his school.

The fifth informant, Sabihah binti Abdul Wahid, is from Johor Bahru but currently living in Cheras, Kuala Lumpur. Serving as a singer in the DBKL arts department and she is also a part-time singing lecturer of Malay traditional in ASWARA. She also earned an early exposure towards Malay *Asli* and Ghazal style. By the age of four, she started learning from her grandmother and parents. During her early schooling, she was involved directly with the activities organized by YWJ. The parole is the lead singer of Pak Lomak music group, which is very popular and synonymous with the development of *Asli* Music and Ghazal in Johor. She received many invitations to sing at weddings in Johor and around Kuala Lumpur. Her father was also a trained
musician of Malay *Asli* music and was a prominent figure in Johor prior to migrating to Kuala Lumpur to serve his tenure as an accordion player with DBKL combo orchestra.

The final informant of the six is Azzizul Haqim bin Md Anuwar from Kluang, Johor. He is a Malay *Asli* advocate who migrated to Selangor to study at ASWARA before becoming one of the Malay traditional music part-time lecturer in ASWARA. His early engagement in the singing of *Asli* and Ghazal Malay music started in primary school at the age of eight, where he was crowned a winner in the pursuit of young talent in Johor by YWJ. His parents did not engage in art, but his uncle was a traditional music artist in Kluang, Johor. At the beginning of his involvement in singing, he was only pursuing the *Asli* Music classes organized by YWJ, but looking at this immense desire with this traditional art music, he was then invited for the first time by his uncle to highlight his talent by following the Malay *Asli* and Ghazal troupe around Kluang area until the age of eighteen. He then gained mastery in this field to a higher level by joining the traditional Malay Department in ASWARA completing his tertiary education. Overall, this research study involves six Malay informants comprising four men and two women.

### 4.2.1 Drive to Interest

The factors that motivated them to become instructors of traditional Malay songs are generally because of their genuine interest in the Malay music art songs since childhood. They feel responsible towards continuing the legacy of early teachers whom have passed away. Although teaching is a challenging task especially when it comes to traditional music, they are committed to ensure that Malay *Asli* music remains a strong presence in the Malay Archipelago especially in Johor. In addition, most subjects were influenced by their parents and friends to teach Malay *Asli* songs. Their cultural surrounding in Johor has supported their strong interest in this traditional art.
4.2.2 Experience in Teaching the Singing of Malay Asli Music

In terms of teaching experience, Alif Bin Khalid has had a vast fifteen years of teaching experience. Meanwhile, Abdul Rasid Bin Talib, Ramlah Binti Ibrahim, Mohd Rozaidy Bin Shukry, Sabihah binti Abdul Wahid and Azzizul Haqim bin Md Anuwar have spent around twenty to thirty five years of teaching Malay Asli music. All teachers teach Malay Asli music in more than one place as well as in schools. Alif Bin Khalid, Abdul Rasid Bin Talib, Ramlah Binti Ibrahim and Mohd Rozaidy Bin Shukry have no formal basic qualification they only use the experiences they have acquired from individuals tutelage in Malay Asli music while Sabihah binti Abdul Wahid and Azzizul Haqim bin Md Anuwar have been educated formally in the singing of the Traditional Malay music during their undergraduate study at ASWARA.

Alif has been teaching in schools around Batu Pahat, Muar, Johor Bahru and Kelantan comprising primary schools, high schools, Art Schools in Johor Bahru and a tourism organization in Kota Bharu Kelantan, though his still as a school teacher in Sabah. According to Abdul Rasid, that he was appointed as a Malay Asli song teacher in the Army Art Centre, the group established in 1980 to 1999 and later renamed as Orkestra Tentera Darat (OTD) in 1999 until now. Then, was involved with the National Cultural Complex (KBN) group in Kuala Lumpur about six years and then transferred to the Yayasan Warisan Johor (YWJ) in 2006 to lead the traditional music team there. Meanwhile Ramlah began her teaching in 1987 by an individual and began to be appointed as a voluntary instructor in the school around her home. As soon as YWJ found that teaching talent is available to her, the school that gets her preference teaching is Dato Sulaiman Secondary School and Parit Sulong Primary School. She began to teach continuously and stay in these two schools in since 1996.
Mohd Rozaidy Bin Shukry starts from being a singer at wedding ceremony and traditional performances. He has been involved in the field of teaching this song when he was age eight, there is a loyal fan who is very much like in the way of singing or his style. From there he was called to conduct a workshop on the Malay *Asli* song in the school around Johor Bahru until he moved to Kuala Lumpur besides getting his presentation invitations also expanded his teaching talent at government departments in Kuala Lumpur by holding a workshop on Malay *Asli* singing and Ghazal.

While Sabihah and Azzizul Haqim, they are so lucky that after done studying in ASWARA, they have been offered by the management of ASWARA to become part-time singing lecturers in traditional music department. This is the fill of a vacancy or lack of teaching staff at this academy. Even though they have been in government and private sectors they are still teaching staff in ASWARA.

In terms of field achievement, all six instructors have a lot of achievements in the Malay *Asli* songs. They received awards in the Malay *Asli* music competition, Ghazal, or Keroncong. Several subjects are often the judges of the competition of Malay *Asli* songs organized by the Johor cultural ministry and other institutions.
Factors drive to become Malay *Asli* songs teacher:
- Challenging task
- Teachers who are skilled in Malay *Asli* songs are less/died
- To make sure these Malay *Asli* songs has a strong presence especially in Johor

Individuals who are influence:
- Family
- Friends

Teaching Experience:
- Since 1980, Age 33
- More than thirty five years of teaching experiences.
- Teaching at Kumpulan *Asli* Badan Kesenian Tentera Darat since 1980 until 1999
- Then teaching at Kumpulan Kompleks Budaya Negara Kuala Lumpur around six years
- Then become a trainer and observer of music traditional at Yayasan Warisan Johor (YWJ) since 2006 until now (2017)

Individuals who are influence:
- Family - her dad who is also the musician of Malay *Asli* songs
- Friends

Teaching Experience:
- Since 1987, Age 23
- More than twenty years of teaching experiences
- Teaching at Parit Sulong Primary School and Dato Sulaiman Secondary School since 1996 until now (2017)

Individuals who are influence:
- Mass media
- Family
- Culture at Johor itself

Teaching Experience:
- Since 1998, Age 16
- More than fifteen years of teaching experiences
- Teaching at primary and secondary schools, School of Art, Johor and tourism organization in Kota Bharu Kelantan

[Figure 4.1: Informant’s demographic]
Mohd Rozaidy bin Shukry

Factors drive to become Melayu Asli songs teacher:
- Challenging task
- Deeply interest in Melayu Asli songs since childhood
- Teachers who are skilled in Melayu Asli songs are less/died
- When a loyal fans wanted to learned singing with Him

Individuals who are influence:
- Family (his Grandmother 50’s Film Star Singer
- Culture at Johor itself

Teaching Experience:
- Since 1995, Age 8
- More than twenty years of teaching experiences
- Conduct a workshop in Johor and Kuala Lumpur
- Teaching at primary and secondary schools in Johor Bahru

Sabihah binti Abdul Wahid

Factors drive to become Melayu Asli songs teacher:
- Deeply interest in Melayu Asli songs since childhood
- Study in Malay Traditional Singing
- Friends

Individuals who are influence:
- Family (her grandmother and Father who also involved in Malay Asli Music
- Friends

Teaching Experience:
- Since 1995, Age 8
- More than twenty years of teaching experiences
- Conduct a workshop in Johor and Kuala Lumpur
- Teaching at primary and secondary schools in Johor Bahru

Azzizul Haqim bin Md Anuwar

Factors drive to become Melayu Asli songs teacher:
- Deeply interest in Melayu Asli songs since childhood
- Study in Malay Traditional Singing
- Friends

Individuals who are influence:
- Family (his Uncle who is also the musician of Malay Asli Music
- Friends

Teaching Experience:
- Since 1996, Age 10
- More than twenty years of teaching experiences
- Member and junior in same school who 1st experience learned singing Asli and Ghazal
- Also can played Malay Asli and Ghazal instruments especially tabla and gendang learn from grandmother and father
- Part-time lecturer at ASWARA since 2011
4.3 SINGING MALAY ASLI SONGS VIA ORAL TRANSMISSION

The response given by most informants stated that the Malay Asli song has its own unique identity known as 'interest' or 'feeling' created by the singer. This happens because someone who sings with a musical notation will directly be tied up with singing pitch according to the notation of the score, as opposed to those who sing without the notation of also known as singing 'by heart'. This will affect the usage of ornaments, which enrich variation on basic melody. This follows each singer's own direction about how to embellish their melody while being grounded to the key of its music.

According to the overall data of the respondents, all agree that oral learning is dependent on the skill or ability of the student itself. This is because in Malay Asli oral or verbal learning, the best or most effective way for a student is to listen and reflect, because it involves the sensory hearing (listen) as well as the brain (reflect). This ability is assessed in terms of how far the pitch or melody conveyed by the instructor can be translated or reflects well and accurately by the student himself. Through data obtained from the interview, the respondents also agree that there is a structured method or method to ensure fluency in oral learning. The results of the proposed method by the respondents can be seen in the table 4.1 below;

<table>
<thead>
<tr>
<th>No.</th>
<th>Name of Respondent</th>
<th>Proposed Method</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Alif bin Khalid</td>
<td>• Ask student to sing the melody or solfeggio for ten time</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The students are taught the Malay Asli songs melody.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The teacher demonstrates to the students how to sing the Malay Asli songs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Expose the students to the ornaments of Malay Asli songs for the students</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The students need to know the Suitability of key signature depends on their</td>
</tr>
<tr>
<td></td>
<td></td>
<td>vocal range.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>-----------------------</td>
<td>-------------------------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| 2. | Abdul Rasid bin Talib | - The students then are introduced with the basic melody and try to get the basic melody as good as possible  
|   |                       | - After get the basic melody, teacher will demonstrate a simple ornament on that basic melody orally.  
|   |                       | - After get the simple ornament to the song, students will be taught about the flow of the song from the beginning until the end of the song.  
|   |                       | - The focus is one song at one time.                                                      |
| 3. | Ramlah binti Ibrahim  | - Students need to learn from the basic level.  
|   |                       | - Learn basic melody  
|   |                       | - Try to sing the melody then teacher will corrected the proper melody  
|   |                       | - Learn the simple ornament shown by the teacher  
|   |                       | - it take time, maybe one week to get the basic melody with simple ornament              |
| 4. | Mohd Rozaidy bin Shukry | - Singing – learn basic melody  
|   |                       | - Heaving – simple ornament  
|   |                       | - Menggulung – advanced ornament  
|   |                       | - Anak Suara–trill, complete the phrasing  
|   |                       | - Sumbang Manis – tension note  
|   |                       | - Melaram – dynamics and expression                                                       |
| 5. | Sabihah binti Abdul Wahid | - Students are required to listen to one Malay Asli song.  
|   |                       | - Next, comprehension regarding the assignment is assessed by having the student sing the song that he/she has listened.  
|   |                       | - After that, the teacher will explain the necessity of basic ornament or ornament and the suitable placement of ornament in the song.  
|   |                       | - The songs that have been chosen for the assignment are simple and easily grasped e.g. Bunga Tanjung.  
|   |                       | - Students will be taught Langgam Asli if they have mastered Asli songs in the first and second semester. |
| 6. | Azzizul Haqim bin Md Anuwar | - Requires listening to plenty of Asli songs from male and female artists.  
|   |                       | - Learn the song melody beforehand.  
|   |                       | - After the melody is understood and familiar, the students may learn ornament. They must identify the placement of ornament and patah suara within the melody. |
According to Rozaidy, Sabihah and Azzizul Haqim, one of the improvements that can be advocated is to utilize the basic techniques of classical bel canto and Malay Asli techniques. This is because the teaching techniques used by western classical way emphasize on vocal cord warm-up, which prove to be important for students preparing for voice formation. After identifying the student's ability to sing the Asli Malay music, the teacher will often ask student to showcase their innate ability. Once students have acquired the basics in Malay Asli singing, the teacher will then rectify technical and stylistically issues in their performance, especially the depth and appropriate usage of ornaments.

Additionally, students are advised to do their own research through audio recordings available from activist practitioners of Malay Asli music. Listening to various recordings will improve their aural vision of the true style of Malay Asli singing. Students are expected to be proactive in order to retrieve the recordings of this Malay music due to its scarcity in nature. The best possible solution is to record live performances of Asli singing. To stay true to original, it is expected for students to imitate chanting techniques according to its original ornaments and embellishments.

Having mastered the correct techniques, students then begin to learn to memorize the lyrics or poems (pantun). This is very important because without lyrics, its listeners will underappreciated the artistic value of this Malay Asli music. The pantun can be self-designed according to the surroundings or take the existing pantun from the original pantun. This pantun is also an important role in the appreciation or presentation of the Asli Malay song.
4.4 THE TEXT LYRICS OR PANTUN

The Malay Asli song is created in a certain structure, which is in the form of two parts. It is formed from the use of lyrics based on Malay texts. The first part of the song uses the hint of the pantun. In the second part it uses the meaning of the pantun. Normally each part will be repeated twice. After finishing the two parts of the pantun is sung, a new pantun function will be used and will go through the same process as the first pantun function. Usually in the original song, two pantun doubles will be used to complete the message to be delivered.

4.4.1 The Structure of the Pantun

Pantun is a Malay poem used to convey their voices to others. According to Abdul Rasid, ‘pantun’ is a Malay representation”. It means the nature of the Malay people likes to use ‘kias’ in conveying what is implied in their hearts. In general, Malay literature has its own distinctive features. Among others are;

a) It has separate functions. Usually in the Malay Asli song uses two different poems.

b) Usually pantun consists of rows or lines of each duplicate. Examples include two ropes, four ropes, six ropes, eight ropes, ten ropes, twelve ropes and sixteenth ropes. For pantun in original music usually use a four-poem pantun.

c) The number of syllables in each row between nine and eleven syllables.

d) Each poem has a hint and meaning. Usually for the first four rows of the first two lines are shadows and the second two rows are intentions.

e) Recital Form is a-b-a-b.

f) Each poem has a complete and perfect mindset.
g) Have symbols that match the norms and values of the local community.

h) There is a meaningful relationship between the hint or the meaning.

The use of *pantun* is very suitable with the Malay *Asli* song. It combines the two beauties in it, *pantun* and melodies. If the Malay *Asli* song text was exchanged for the usual artistry, it did not reveal the originality of the song and it would be the *Asli Langgam* song of the tune-up of the present song.

### 4.5 MALAY ASLI SINGING TECHNIQUE

Malay *Asli* song is a Malay artwork that is tough to sing. It contains *ornaments or lenggok* or *patah lagu* that are commonly difficult to sing for non-experienced singers of Malay *Asli* music. This difficulty requires some diligence, enthusiasm and patience in learning it, because the only method to study these music is by listening and responding to the melody. To add up to its difficulty, the method requires very powerful ‘imitation skills’ and when it comes to basic melodies it is necessary to have a high improvisational skill in shaping *ornaments* or directing the basic melody. To utilize appropriate ornaments, singers must thoroughly evaluate its artistic benefits in order to make a wise musical decision. Past experiences and extensive listening to superior performances will eventually assist performers to make critical decisions regarding the usage of *lenggok* in their singing.

According to experts, there is no formal syllabus for Malay *Asli* singing technique. This is not due to lack of expertise in writing or making syllabus, but the importance of syllabus structure is only useful as a guide. This guide can be easily adapted according to students’ ability and experience. According to these experts; Alif, Ramlah, Rozaidy, Abdul Rasid, Azzizul and Sabihah there has been efforts in the past to establish a systematic approach in teaching Malay *Asli* singing technique. Amongst the methods or techniques introduced by previous activists are ‘singing’ or ‘melagu’,
heaving or 'mengalun’, swaying or menggulung, anak suara, sumbang manis, melaram suara and meragam. These methods or techniques will be discussed here concisely.

4.5.1 Singing or Melagu

After analyzing the data collected after interviewing some prominent experts in the music industry, it is stated that the terminology of ‘singing’ or ‘melagu’ refers to the study of basic melody and the introduction of basic notations in Malay Asli songs can refer (Appendix B). According to Alif, the usage of the term ‘melagu’ refers to flatten the melody and proceeded with singing the melody afterwards. Whoever uses Alif’s method usually requires them to repeat this for approximately ten times or more until they remember the melody well.

According to Abdul Rasid and Ramlah, the term ‘melagu’ refers to introduction of a melody where the basic melody will be sung without ‘ornament’. This is very important for one to understand how the melody will be formed and turned into a song. Other than acting as a ‘penghantar lagu’ or ‘song conveyer’, ‘singing’ is one of the structures that differentiate one song with another.

It is also stated by Rozaidy that an introduction of a song is also to understand the form of melody in a song. This is known as ‘melagu’. Rozaidy also stated that the term of ‘melagu’ has been used to educate Malay Asli performers and it was used previously by his own teacher too. This term is more symbolic than the understanding of the words while listening to the melody.

According to Azzizul, ‘melagu’ is the main technique in the education of Malay Asli music. It is a process or learning the basic melodies of a song. This process is very crucial for one to comprehend the annotations or the basic melody of a song. Identifying
these basic melodies will assist us to understand the structure of the melody in a song. After understanding the structure of the melody, it would be an easier task in creating the ‘ornaments’.

For Sabihah on the other hand, ‘melagu’ is an important element in Malay Asli songs transmission. Besides listening to a melody of a song, one must have the knowledge the basic notations in a particular song. This is because most Malay Asli songs that exist and heard are full of ‘ornament’ or ornaments. It is found hard for one to imitate the melody of a song that has many ‘ornament’ and ornaments. Therefore, the term ‘melagu’ is important to be identified among Malay Asli singers.

Based on the findings obtained from the above experts, it can be said that ‘melagu’ is an important element in identifying the difference between few consecutive songs and the process of understanding or learning the melody in a song. It functions as a key stimulus to the next process, which is known as ‘mengalun’.

**Figure 4.2:** Melody notation of Siti Payung used of ‘Singing’ or ‘melagu’.
### Table 4.2: Expert’s Statement of Singing or Melagu.

<table>
<thead>
<tr>
<th>NO.</th>
<th>NAME</th>
<th>STATEMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Alif Bin Khalid</td>
<td>• The usage of the term ‘<em>melagu</em>’ refers to enlightenment on listening of the melody and proceeded with singing the melody afterwards</td>
</tr>
<tr>
<td>2.</td>
<td>Abdul Rasid bin Talib</td>
<td>• ‘<em>melagu</em>’ refers to introduction of a melody where the basic melody will be sung without ‘ornament’</td>
</tr>
<tr>
<td>3.</td>
<td>Ramlah binti Ibrahim</td>
<td>• ‘<em>melagu</em>’ refers to introduction of a melody where the basic melody will be sung without ‘ornament’</td>
</tr>
<tr>
<td>4.</td>
<td>Mohd Rozaidy bin Shukry</td>
<td>• More symbolic than the understandings of the wordings in ‘listening to the melody’</td>
</tr>
<tr>
<td>5.</td>
<td>Azzizul Haqim bin Md Anuwar</td>
<td>• A process or learning the basic melodies of a song</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Identifying these basic melodies will assist us to understanding the structure of the melody in a song</td>
</tr>
<tr>
<td>6.</td>
<td>Sabihah binti Abdul Wahid</td>
<td>• ‘<em>melagu</em>’ is an important element in the education of Malay Asli songs.</td>
</tr>
</tbody>
</table>
4.5.2 Heaving or ‘Mengalun’

Sing or using ‘melagu’ on Malay Asli songs, ‘heaving’ or ‘mengalun’ is one of the methods that must be used as an application in Malay Asli songs. ‘Mengalun’ is the beginning process of ornamenting melody. ‘Mengalun’ is not an easy process because it requires excellent hearing skills and the ability to re-sing the melody heard. This process is also known as imitation. The process of ‘mengalun’ is dependent to the musical chords that are played at the moment. This is the sole reason why an excellent hearing skill is crucial for ‘mengalun’ process.

According to Alif, the term ‘mengalun’ would also mean to start the performance with ornaments. This process is quite difficult for those who just started to learn ‘ornament’ because besides hearing the musical chords, they also require a good level of imitation skills. Starting from basic melodies that have been learned, it is later added simple notations of ‘ornament’. Upon mastery, it can be improved with an even more complex form of ‘ornament’.

According to Abdul Rasid, ‘mengalun’ is not an easy method to be followed. Other than the skills of imitation, it is also required for one to own improvisation skills. This process can happen by exposing to a lot of Malay Asli music audios and hearing the voices of Malay Asli singers. From there the idea of individual improvisation was created.

According to Ramlah, she agreed that the process of ‘mengalun’ is not an easy method because not everyone is able to imitate the ‘ornament’ that has been heard from teachers and music audios. The process of ‘mengalun’ must start with simple form of ‘ornament’ additional to the basic melodies.
Rozaidy on the other hand suggests that ‘mengalun’ is an adaptation of ‘ornament’ from basic melodies. However, it does not relate to any ‘ornament’ that seems excessive or extreme. It has to be placed at suitable conditions for example before the process of ‘anak suara’ happens or also referred as ‘thrill’. This process is commonly used along with two or three notations or pitches. For Azzizul, ‘mengalun’ is a value added from basic melodies. It is commonly sung before the usage of ‘anak suara’ together with two or three notations.

According to Sabihah, the method of ‘mengalun’ is the starting of deciding the singing style in Malay Asli songs or ‘ghazal’. This is because ‘mengalun’ in Malay Asli songs only requires two or three notations only but different from ‘ghazal’, it requires three or more notations. Furthermore from Sabihah, ‘mengalun’ is an opening passage to the next method, which is known as ‘swaying’ or ‘menggulung’.

The methods and findings from experts can be said that ‘mengalun’ is an adaptation of ‘melagu’, which is also the beginning of exposing a melody with ‘ornament’ process. It does not require excessive notations but only require repetitions of two or three notations to provide enough ‘feel’ and continued with the method or technique of ‘anak suara’. It also acts to complete a phrase or sub-phrases. Starting with ‘mengalun’ method, it gives space for the usage of the method or technique of ‘swaying’ or ‘menggulung’ in the repetition of ‘pantun’ in the song. It can also provide an impact to the differentiation of ‘ornament’ in the singing style of Malay Asli songs or ‘ghazal’.

**Figure 4.3:** Example of ‘Heaving’ or ‘Mengalun’.

![Figure 4.3: Example of ‘Heaving’ or ‘Mengalun’](image)
<table>
<thead>
<tr>
<th>NO.</th>
<th>NAME</th>
<th>STATEMENT</th>
</tr>
</thead>
</table>
| 1.  | Alif Bin Khalid               | • ‘Mengalun’ is also known as ‘beginning of ornament’  
• This process is quite difficult for those who just started to learn ‘ornament’ because besides hearing the musical chords, they also require a good level of imitation skills |
| 2.  | Abdul Rasid bin Talib         | • Other than the skills of imitation, it is also required for one to own improvisation skills  
• This process can happen by exposing to a lot of Malay Asli music audios and hearing the voices of Malay Asli singers.  
• From there the idea of individual improvisation was created |
| 3.  | Ramlah binti Ibrahim          | • The process of ‘mengalun’ is not an easy method because not everyone are able to imitate the ‘ornament’ that has been heard from teachers and music audios.  
• ‘Mengalun’ must start with simple form of ‘ornament’ additional to the basic melodies. |
| 4.  | Mohd Rozaidy bin Shukry       | • Mengalun’ is an adaptation of ‘ornament’ from basic melodies.  
• It has to be placed at suitable conditions for example before the process of ‘anak suara’ happens or also referred as ‘trill’. |
| 5.  | Azzizul Haqim bin Md Anuwar   | • Mengalun’ is a value added from basic melodies.  
• It is commonly sung before the usage of ‘anak suara’ Together with two or three notations. |
| 6.  | Sabihah binti Abdul Wahid     | • ‘Mengalun’ is the starting of deciding the singing style in Malay Asli songs or ‘ghazal’.  
• ‘Mengalun’ in Malay Asli songs only require two or three notations only but different from ‘ghazal’, it requires three or more notations.  
• ‘Mengalun’ is an opening passage to the next method which is known as ‘swaying’ or ‘menggulung’. |
4.5.3 Swaying or Menggulung

According to Rendra (1993), improvisation in music is the enhancement of a music or singing. In this context, improvisation of music is a spontaneous invention that happened simultaneously can refer (Appendix C). This statement may relate with the method of ‘swaying’ or ‘menggulung’ in Malay Asli songs. ‘Swaying’ or ‘menggulung’ is the continuity from ‘mengalun’ method. According to Alif, the technique of ‘swaying’ or ‘menggulung’ in Malay Asli songs is used to express colours in Malay Asli songs.

Rasid suggests ‘swaying’ or ‘menggulung’ is a process of ‘ornament’ of a melody at a different and better level, which involves more variety in its embellishments. It is a process of expanding the capability of a melody that uses the method or technique of ‘mengalun’. This process requires hearing process from music audios or music recording acquired from the respective teachers. This process requires high skill for the melody to not be in dissonance with the key.

According to Ramlah, this process focuses on the skill of a person to add ‘ornaments’ on a melody. The precision of pitch or tone in ‘ornament’ must be taken into account for the improvised melody to not overcome the scale or key signature of the song. It requires extensive trainings to ensure a variation to be done within the context of the song.

According to Rozaidy, the method of ‘swaying’ or ‘menggulung’ is a technique that adds colours to the melody of a Malay Asli song. The excitement of a tune depends on this technique where this technique displays the capability of a singer to use ‘ornament’ within the melody. Rozaidy added that it is quite hard for a person to own the expertise of this technique if the person lacks practice and exercise. The source of
music audios or music recordings, internal or external resources, is very important as a reference in the technique of ‘swaying’ or ‘menggulung’.

According to Azzizul, most singing technique of ‘swaying’ or ‘menggulung’ occurs at the end of a phrase or the last syllable of a song and at certain times in the middle of a syllable. This technique is the continuity of ‘mengalun’ technique. It is also known as the variation process that happens in Malay Asli songs.

This statement is supported by Sabihah where she stated that ‘swaying’ or ‘menggulung’ is a variety process onto the melody of a song. Commonly used during the repetition of ‘pantun’ at the first and second line and not to mention the third and fourth line to display colours in the song. This will simultaneously show the uniqueness of Malay Asli songs.

It can be concluded based on experts’ thoughts that the technique of ‘swaying’ or ‘menggulung’ is an enhancement and improvement of a melody. It is also a process to expand the melody through the process of variation in Malay Asli songs. With this technique, it can clearly showcase the true capability of a person through the skill of adapting the melody and the credibility of the idea from a singer. This is because the technique of ‘swaying’ or ‘menggulung’ has no specific way of variation and done with conducive practices.

**Figure 4.4:** Example of ‘Swaying’ or ‘Menggulung’.
<table>
<thead>
<tr>
<th>NO.</th>
<th>NAME</th>
<th>STATEMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Alif Bin Khalid</td>
<td>• The technique of ‘swaying’ or ‘menggulung’ in Malay Asli songs is used to display colours in Malay Asli songs.</td>
</tr>
<tr>
<td>2.</td>
<td>Abdul Rasid bin Talib</td>
<td>• A process of ‘ornament’ of a melody at a different and better level which involves more variation.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• It is a process of expanding the capability of a melody that uses the method or technique of ‘mengalun’.</td>
</tr>
<tr>
<td>3.</td>
<td>Ramlah binti Ibrahim</td>
<td>• This process focuses on the skill of a person to add ‘ornament’ a melody.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The precision of pitch or tone in ‘ornament’ must be taken account for the variation melody to not overcome the scale or key signature of the song.</td>
</tr>
<tr>
<td>4.</td>
<td>Mohd Rozaidy bin Shukry</td>
<td>• A technique that adds colours to the melody of a Malay Asli song.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The entertainment and melodious tune depends on this technique where this technique displays the capability of a singer to use ‘ornament’ with the melody.</td>
</tr>
<tr>
<td>5.</td>
<td>Azzizul Haqim bin Md Anuwar</td>
<td>• Occurs at the end of a phrase or the last syllable of a song and at certain times in the middle of a syllable.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• It is also known as the variation process that happens in Malay Asli songs.</td>
</tr>
<tr>
<td>6.</td>
<td>Sabihah binti Abdul Wahid</td>
<td>• ‘Swaying’ or ‘menggulung’ is a variation process onto the melody of a song.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Commonly used during the repetition of ‘pantun’ at the first and second line and not to mention the third and fourth line to display colours in the song.</td>
</tr>
</tbody>
</table>
4.5.4 Anak Suara

Other than all the terms stated, there is a method or technique that is typically put to use in the production of a Malay Asli song which is known as ‘anak suara’. The term of ‘anak suara’ is the most important element and always used in every songs of Malay Asli.

According to Alif, ‘anak suara’ is the sound of two notations repeated after the method of ‘mengalun’, ‘swaying’ or ‘menggulung’. It is used to complete the phrases and sub-phrases. Rasid also has the same thought on ‘anak suara’ where it is the sound of two notations or in music term known as ‘trill’. It works as to complete the beat or the phrases or sub-phrases.

Ramlah also suggests that ‘anak suara’ is small forms of ‘ornament’ which acts to complete the phrases and sub-phrases. It is also the continuation of the method of ‘mengalun’ and ‘swaying’ or ‘menggulung’.

According to Rozaidy, Azzizul and Sabihah, they stated that ‘anak suara’ is a part of ‘ornament’ where its function is quite significant in Malay Asli songs. This is because every usage of ‘ornament’ technique which are ‘mengalun’, ‘swaying’ or ‘menggulung’, ‘sumbang manis’ or ‘melaram suara’ always comes before ‘anak suara’ technique. It acts as a connection between a few ‘ornament’ and also to complete phrases and sub-phrases.

Generally, it can be analyzed that ‘anak suara’ is an important element in ‘ornament’ technique where all other method and techniques requires ‘anak suara’ to complete each other. ‘anak suara’ also makes a typical Malay Asli song to not seem hanging by the end of the song besides completing the phrases and sub-phrases.
Figure 4.5: Example of ‘anak suara’.

Table 4.5: Expert’s Statement of Anak Suara

<table>
<thead>
<tr>
<th>NO.</th>
<th>NAME</th>
<th>STATEMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Alif Bin Khalid</td>
<td>• The sound of two notations repeated after the method of ‘mengalun’, ‘swaying’ or ‘menggulung’.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• It works as to complete the beat or the phrases or sub-phrases.</td>
</tr>
<tr>
<td>2.</td>
<td>Abdul Rasid bin Talib</td>
<td>• It is the sound of two notations or in music term known as ‘trill’.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• It works as to complete the beat or the phrases or sub-phrases.</td>
</tr>
<tr>
<td>3.</td>
<td>Ramlah binti Ibrahim</td>
<td>• Small forms of ‘ornament’ which acts to complete the phrases and sub-phrases.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• It is also the continuation of the method of ‘mengalun’ and ‘swaying’ or ‘menggulung’.</td>
</tr>
<tr>
<td>4.</td>
<td>Mohd Rozaidy bin Shukry</td>
<td>• A part of ‘ornament’ where its function is quite significant in Malay Asli songs.</td>
</tr>
<tr>
<td>5.</td>
<td>Azzizul Haqim bin Md Anuwar</td>
<td>• Always comes before ‘anak suara’ technique</td>
</tr>
<tr>
<td>6.</td>
<td>Sabihah binti Abdul Wahid</td>
<td>• It acts as a connection between a few ‘ornament’ and also to complete phrases and sub-phrases.</td>
</tr>
</tbody>
</table>
4.5.5  Melaram Suara

The meaning of this term in Western music is called ‘dynamic’ and ‘expression’. According to Alif, this technique is an advanced technique where it is only used after all ‘ornament’ techniques are made used. This technique involves the ‘feel’ process towards the song.

According to Rasid, the ‘feel’ during the delivery of the song came from ‘melaram suara’. It depends on one’s skill placing the ‘feel’ during the song. This process undoubtedly requires full attention from the teacher and experience felt during the delivery of the song.

Ramlah suggests that ‘melaram suara’ is the display of expression correlates with the ability of the singer to gain the ‘feel’ during the song. This simultaneously gives an impact onto the emotions of the listeners. This skill is quite hard to be obtained by a singer because it requires deep understanding and consciousness towards the song.

According to Rozaidy, ‘melaram suara’ comes spontaneously when a singer delivers a Malay Asli song. The ‘feel’ towards the song comes automatically right after the music has started playing besides having the experience to fully understand the structure of the song. This technique involves the ability to manipulate your voice and to deliver at suitable situations. The suitability of the situations is very hard to be made into classifications where not all singers can carry out ‘melaram suara’ magnificently. It is very dependent on ‘feel’ and the ability of the singer to deliver the song.

According to Azzizul stated that ‘melaram suara’ is more to dynamic and expression. It is a process to beautify ‘ornament’. When all the methods and techniques of ‘ornament’ have reached its optimum level, this technique must be learned afterwards. Their opinion is that this method can be ignored. However, it will affect the
delivery of the song because the melody or voice tone will be rough and less delicate. According to Sabihah, this method provides positive impact to the listeners if one masters the method or technique of ‘melaram suara’.

It cannot be denied that the voice tone of a person differs from each other. However, voice tone that has been produced has different texture and colour. It can be formed so it appears better and more energetic. Findings from ‘melaram suara’ technique can be deduced that other than the texture of voice, it gives a huge impact to the consciousness and the delivery of a song. A magnificent performance of a song is acquired by using this particular method. Even with that, it is very subjective because not all singers are able to do it as it requires solid practices and the ability to manipulate voice. It also must suit together with different situations to ensure the flow and neatness of a ‘ornament’ does not seem awkward.

Table 4.6: Expert’s Statement of Melaram Suara

<table>
<thead>
<tr>
<th>NO.</th>
<th>NAME</th>
<th>STATEMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Alif Bin Khalid</td>
<td>• An advanced technique where it is only used after all ‘ornament’ techniques are made used.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• This technique involves the ‘feel’ process towards the song.</td>
</tr>
<tr>
<td>2.</td>
<td>Abdul Rasid bin Talib</td>
<td>• The ‘feel’ during the delivery of the song came from ‘melaram suara’.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• This process undoubtedly requires full attention from the teacher and experience felt during the delivery of the song.</td>
</tr>
<tr>
<td>3.</td>
<td>Ramlah binti Ibrahim</td>
<td>• The display of expression correlates with the ability of the singer to gain the ‘feel’ during the song.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Gives an impact onto the emotions of the listeners.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Requires deep understanding and consciousness towards the song.</td>
</tr>
</tbody>
</table>
4. Mohd Rozaidy bin Shukry

- Comes spontaneously when a singer delivers a Malay Asli song.
- The ‘feel’ towards the song comes automatically right after the music has started playing besides having the experience to fully understand the structure of the song.
- Involves the ability to manipulate your voice and to deliver at suitable situations.

5. Azzizul Haqim bin Md Anuwar

- ‘Melaram suara’ is more to dynamic and expression. It is a process to beautify ‘ornament’.
- This method can be ignored however; it will affect the delivery of the song because the melody or voice tone will be rough and less delicate.

6. Sabihah binti Abdul Wahid

- This method provides positive impact to the listeners if one masters the method or technique of ‘melaram suara’.

4.5.6 Sumbang Manis

Based on the methods and techniques in Malay Asli songs, there is another one technique that is known as ‘sumbang manis’. This method or technique is a value added in Malay Asli songs.

According to interviews with experts, Alif, Rozaidy, Azzizul and Sabihah, they had stated that the method or technique of ‘sumbang manis’ in music terms is known as tension note. Tension note or ‘sumbang manis’ is very subjective when it comes to its production. According to experts, the need of the production of ‘sumbang manis’ depends on the individual itself. If they do not practice this method it is still fine. But if they do it is considered as an upper hand for them if they are involved in a competition of Malay Asli songs.
Same goes to the technique of ‘melaram suara’ which it is also very subjective, the difference between ‘melaram suara’ and ‘sumbang manis’ is that it is more important to prioritize the knowledge of ‘melaram suara’.

**Figure 4.6:** Example of ‘Sumbang Manis’

<table>
<thead>
<tr>
<th>NO.</th>
<th>NAME</th>
<th>STATEMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Alif Bin Khalid</td>
<td>• Known as tension note.</td>
</tr>
<tr>
<td>2.</td>
<td>Mohd Rozaidy bin Shukry</td>
<td>• Very subjective</td>
</tr>
<tr>
<td>3.</td>
<td>Azzizul Haqim bin Md Anuwar</td>
<td>• Depends on the individual itself.</td>
</tr>
<tr>
<td>4.</td>
<td>Sabihah binti Abdul Wahid</td>
<td>• Considered as an upper hand for them if they are involved in a competition of Malay Asli songs.</td>
</tr>
</tbody>
</table>
4.5.7 *Meragam*

Singers all around the world have their own influence in music. If we take a look on the possible influences of music, it will affect the singing of an individual and not to mention Malay *Asli* songs where the term ‘*meragam*’ in Malay *Asli* songs is classified as an influence.

According to Alif, all singer’s has their own influences in their singing. In the context of Malay *Asli* songs, ‘*meragam*’ is classified as the point to determine the singing style where an individual influence becomes a trend in their singing. This will enhance their singing to be focusing more on their influence, this fact is also the same opinion with the Rasid.

According to Ramlah, there is the influence of hearing and also the reference to the song and indirectly forming the song’s singing. Most of them make one an idol in the influence of their songs. Rozaidy stated, that ‘*meragam*’ can also be referred to the formation of ‘ornament’ from certain influences. It depends on one's interest and inclination towards that influence.

According to Azzizul, refer to the influence of a person either from the teacher they are studying or the reference from the hearing to the singing of the singer’s Malay *Asli* song.

According to Sabihah, it is to lead to the formation of a person's identity. Most of the Malay *Asli* songs that were produced besides the basic learning of the Malay *Asli* singing techniques were the elements or the use of singing from the influence of the singing of a person who was a reference to their song. From that influence they will improvise the melody of ornament. It is the melody expansion resulting from the improvisation and in turn becomes an identity to their song.
Referring to Rozaidy, Azzizul and Sabihah in their early exposure in traditional songs, they are more inclination towards ‘ghazal’. That is why in their early education, their singing styles are more focused on ‘ghazal’. As they grew older, they have a higher tendency to be involved in Malay Asli songs. This is because there are many invitations for them to be singing Malay Asli songs. This is also one of the many reasons why they moved to Kuala Lumpur. As for Azzizul and Sabihah, they continued their studies at ASWARA to gain further and deeper knowledge on Malay Asli songs. With all the findings after interviewing with the experts, the term ‘meragam’ acts as an influence to its total performance.

Table 4.8: Expert’s Statement of Meragam

<table>
<thead>
<tr>
<th>NO.</th>
<th>NAME</th>
<th>STATEMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Alif Bin Khalid</td>
<td>• Own influence in singing</td>
</tr>
<tr>
<td>2.</td>
<td>Abdul Rasid bin Talib</td>
<td>• The point to determine the singing style where an individual influence becomes a trend in their singing.</td>
</tr>
</tbody>
</table>
| 3.  | Ramlah binti Ibrahim                   | • The influence of the hearing as well as the observation of the song that forms to the singing of the song.  
|     |                                        | • Most of them make one an idol in the influence of their songs           |
| 4.  | Mohd Rozaidy bin Shukry                | • The shape of a ‘ornament’ of certain influence.                         
|     |                                        | • Depends on one's interest and liking for that influence.               |
| 5.  | Azzizul Haqim bin Md Anuwar            | • Depending on the influence of the person either from the teacher or the reference from the hearing to the song. |
| 6.  | Sabihah binti Abdul Wahid              | • Leads to the identity of a person's singing.                           
|     |                                        | • The influence that becomes a reference to a person's singing          |
4.6 Training and Learning Malay Asli Songs

The training for Western Classical songs has a specialization or fixed syllabus that has been arranged in the process of learning and finding their singing techniques. This can be easily distinguished from the training for Malay Asli songs. The techniques for Malay Asli songs are still unarranged and unfixed because there are no specific syllabuses and the knowledge is let known through oral transmission.

Findings after interviewing the experts, most training practices depend on the teacher and the initiative of the students themselves. However, there are still a few training practice that can be acknowledged for usage in the learning process of Malay Asli songs which are:

a) Identifying students’ capabilities and provide enough trainings for melody imitation that are given according to their known abilities. Selection of song must also be suitable with the students.

b) Enlightenment and understandings towards the song selected must be highlighted to the students and not to forget the emphasis on the usage of ‘ornament’ and improvisation must be according to students’ capabilities.

c) Provide freedom to the students upon receiving new ideas of ‘ornament’ through the hearing process of music audios. It does not only come from the teachers only.

d) Exposure on basic vocal trainings such as voice warming-up. This is important so the voice formation appears better.

e) Training of ‘ornament’ must be done by separating them into phases and repeat this training until one is proficient enough.
f) Give a song as a task and let it be heard again in class. This is to be done by one to one method. Master class shall be done once a week to let students find new ideas.

g) Ensure the effectiveness of ‘ornament’ used and meet the required features. The effectiveness of ‘ornament’ will lead to students’ specific singing style.

h) Memorize the given ‘pantun’ or ‘poem’ that has been made independently

This method of learning may expand according to time where it can be improved and enhanced in the terms of methods and techniques. The initiatives in teaching are also important for a teacher to ensure the learning process will be suitable with the mind-sets of students. This can happen in a formal or informal way of teaching methods. However, there is still no exact way of teaching and learning of Malay Asli songs where the syllabus and notations are deteriorating. This is because the lack of sources for songs and the hardship of finding music audios that can be used as reference for learning processes. Reliability on the sources may only come from activists or Ministry of Arts that kept the sources since long ago.

4.7 Malay Asli Singing Style

Malaysia is a multiracial country, hereby it created several types of music and cultural which appears very unique to the world. The largest ethnic composition here is the Malay, where majority of them recognized Islam as their religion. They have very distinctive traditions and customs, cultural behavior, and most importantly, their characteristically unique arts.

Besides being strongly associated with the Islamic religion and traditions, the Malays are also known for their arts. Generally, the Malay arts comprises of music, dance, calligraphy, architecture, martial arts, embroideries, drawings and many more which had been passed down for generations. The Malay music, particularly the Malay
Asli music, will be the sole focus of this discussion and the discovery of the authenticity of Malay Asli singing style will be further dissected. Through in-depth interviews with the experts of Malay Asli music mentioned in section 3, several conditions of Malay Asli singing styles were identified. These styles were thought to differentiate a Malay Asli song genre from others.

One of the experts, Azzizul, mentioned that the Malay Asli method of singing had been influenced by the Gujarati, Indian and the Arab. The influence came about at the time when the traders from these regions sailed across to Malay Province and were very much welcomed by the noblemen in the Malay Peninsula. These stylistic singing influences were made popular by these noblemen who developed it further by infused it with their own styles which had survived to this day. These influences are prominently evidenced when comparing the similarity between the singing styles of Malay Asli with the styles from Gujarati, Indian, or the Arab. Even though the ‘ornament’ was not emphasized, its element in Malay Asli singing style can still be found and heard.

Another Malay Asli song expert, Rozaidy, highlighted that the singing style of Malay Asli is characterized by its orderliness and politeness. When performing the Malay Asli, ‘penghantar lagu’ must be delivered after the song introduction with the melody sung with ‘ornament’ until the phrases and sub-phrases are completed. The song, then, must followed by a counter-melody or music filler. This description of sequence is a standard in Malay Asli genre. Whereas the ‘politeness’ quality refers to the conduct of the ‘ornament’ where the rendition must appear softer and orderly. Contrary to ‘ghazal’ style of singing, there is no repetition in single phrase of the lyrics from the song in Malay Asli singing.

The same view also shared by Sabihah, who is also an expert in Malay Asli genre. She specified that Malay Asli singing style has its own rules and principles that
must be conformed to as to portray the very orderly and polite manners of Malay Asli singing style. The Malay Asli singing style is separated into a few stages: ‘singing’, ‘heaving’, and ‘menggulung’. She also mentioned that in every Malay Asli song, the ‘penghantar lagu’ is fixed. After ‘penghantar lagu’ is played, it is compulsory to sing the song and must be sung with full phrase at one breath. The politeness also must be evidenced in ‘ornament’, even during the ‘menggulung’ or ‘swaying’, where it must be sung with gentle rather than hastily as normally seen in ‘ghazal’ singing style.

Table 4.9: Difference between Singing Style of Malay Asli Song and Ghazal

<table>
<thead>
<tr>
<th>ITEM</th>
<th>GHAZAL</th>
<th>MALAY ASLI</th>
</tr>
</thead>
<tbody>
<tr>
<td>TEMPO</td>
<td>• Fast (allegro)</td>
<td>• Slow (adagio)</td>
</tr>
<tr>
<td>BEAT</td>
<td>• Most rhythms have semiquaver notes.</td>
<td>• Most rhythms have quaver and crochet.</td>
</tr>
<tr>
<td>ORNAMENT</td>
<td>• A little hard and free-like</td>
<td>• Depends on music introduction and must be sung in one full phrase.</td>
</tr>
<tr>
<td></td>
<td>• Most ‘ornament’ is sung at the middle of syllable.</td>
<td>• Ornament sung at the end of a syllable.</td>
</tr>
<tr>
<td></td>
<td>• Parsi and SaReGaMa swing in haste or at high note</td>
<td>• Smooth even during ‘menggulung’.</td>
</tr>
<tr>
<td>MASUK LAGU or START SINGING</td>
<td>• Free-like.</td>
<td>• Must be sung after the music introduction.</td>
</tr>
<tr>
<td></td>
<td>• May be sung early, after and during the music introduction.</td>
<td></td>
</tr>
<tr>
<td>MUSIC INTRODUCTION</td>
<td>• Does not bound with music notation</td>
<td>• Fixed.</td>
</tr>
<tr>
<td>LYRICS</td>
<td>• Free-like</td>
<td>• No repetition in the wordings of lyrics.</td>
</tr>
<tr>
<td></td>
<td>• Repetition is allowed at the wordings of lyrics.</td>
<td>• Only repeats ‘pembayang’ dan ‘maksud’ in ‘pantun’ twice.</td>
</tr>
</tbody>
</table>
4.8 STYLISTIC ISSUES IN SINGING MALAY ASLI SONGS

Due to the transmission method of the Malay Asli singing style, there have been unresolved issues among the activists involving the styles. The three main issues are:

i) Conflict between the members of the jury during adjudication session,

ii) Teachers’ credibility during learning process, and

iii) Lack of valid and authentic sources of Malay Asli singing style that has been published as reference. Having a valid and authentic source of Malay Asli singing style published may help in establishing a standard for this genre and assist towards resolving these problems.

4.8.1 Authenticity of Malay Asli Singing Style

This issue commonly arises during a traditional Malay singing performance or competition where it will involve Melayu Asli genre. There will be conflicts among the members of the jury who need to adjudicate the participants’ performance quality and talent on the Melayu Asli song. The disagreements usually involve whether the influence of other singing style, namely ‘ghazal’, that presents in a Malay Asli song should be penalized or compromised.

All of the three experts that were interviewed have encountered this kind of issues whenever they were involved in a Malay Asli singing competition as juries. The dispute usually will involve around the topic of understanding as well as methods for ‘ornament’. These experts collectively agreed that a miniscule hint of ‘ghazal’ influence in Malay Asli song should not be a cause for concern and could be overlooked because it does not affect the whole singing structure of a Malay Asli song. More importantly, the singers will need to be aware of other significant elements in Malay Asli songs such
as vocal strength or interesting voice tone and smoothness in ‘ornament’; the order and the politeness; neatness in ‘ornament’; control of breathing in single phrase; dynamic singing performance; and good expression which will be judge during the performance that has a higher priority during the competition. However, they also pointed out that an obvious usage of ‘ghazal’ singing style with major application throughout a Malay Asli song is considered inappropriate and missing the whole point of the competition. In these instances, the participants or the singers will be penalized.

Ultimately, the presence of ‘ghazal’ singing style should not be a complex issue to be solved because there are several other criteria in singing competition that should have been focused on provided that the ‘ghazal’ influence does not overshadow the Malay Asli song genre as a whole.

### 4.8.2 Credibility of Teachers

The issue of teachers’ credibility within the Malay Asli singing community can be seen through the mixture of ‘ornament’ that has been taught to the Malay Asli song students. It is a conflict among the teacher of Malay Asli singing style believing that one’s style is a better way of singing and more authentic. This disagreement has caused more confusion for the students who want to learn Malay Asli singing style as variety of ‘ornament’ has been argued to be the most accurate representative of Malay Asli by prominent singers, activists or other teachers. The interviewed experts believed that there is no single correct way of singing style for Malay Asli genre and the mixture of different ‘ornament’ in Malay Asli singing style will provide a more colorful presentation of ‘ornament’ in Malay Asli singing style.

In addition to that, the interviewed experts also believed that there is lack of mastery in the Malay Asli song art by those teachers that leads to very minimum
exposure for the students. The cause for this issue can be pinned down to the lack of experience, exposure and research by these teachers as well as the lack of teaching materials that can assist the students (which also leads to the next issue).

4.8.3 Lack of References and Continuity of Heritage of Malay Asli Singing

Style

All of the three experts interviewed agreed that the problem with lack of resources and reference guides is due to the fall of popularity in Malay Asli genre as well as the huge domination and influence of modern pop songs within the current music arena. Consequentially, less money being invested in this art which leads to financial constraint to further highlight the Malay Asli genre through the usage of modern technology such as for recording purposes. On top of that, Malay Asli musicians and activists are less favorable towards music notations and writing because of their lack of familiarity. Eventually, the presentation and learning process of Malay Asli genre has always been orally with no proper written documentation to refer to.

The experts also have pointed out that the socioeconomic factor might has a major role in the fallout of Malay Asli genre. Most Malay Asli music activists provide less encouragement for their children to inherit and continue the art of Malay Asli music. Given a moderate standard of living provided through the Malay Asli music, they usually wanted their children to venture into an occupational field that ensures a better future. The assumption by the members of society that Malay Asli music is an outdated form of art has caused this genre to be even less attractive for younger generations. Inevitably, there are extremely few Malay Asli music activists in the community.

Nevertheless, the government, under the Ministry of Arts, has taken great initiatives to preserve and retain Malay Asli music through the establishment of art
institutions, societies, and activities and has seen an expansion of lessons and heritage in Malay Asli music.
CHAPTER 5

CONCLUSION AND RECOMMENDATION

5.1 INTRODUCTION

This chapter concludes all the results and discussions derived from the interviews regarding the oral transmission approach and stylistic issues in singing Malay Asli songs, the benefits of such approach as well as providing recommendations for future research.

5.2 CONCLUSION

5.2.1 Oral Transmission

Based on the results obtained, it is noted that there are steps that can be taken in teaching Malay Asli songs through oral traditions that will eventually make the teaching flow more appropriate and manageable:

i) It is important and essential for the students to be well-informed and educated on the history of the Malay Asli songs.

ii) The students should be exposed to a set of existing well-known Malay Asli songs as well as a description of the methods as well as the steps they need to learn so that they can simply adapt themselves so they could study the song appropriately.

iii) Students should be assessed at the stage of singing. Then, the student will need to be shown how the teacher would sing the song and the singing technique used by the teacher. Next, the students are required to undergo an intensive training both, in groups and individually. Finally, the students will
be re-evaluated on their performance after a certain period of technique refinement.

In addition, it is also suggested that the teaching of Malay Asli songs through oral traditions provides a great deal of benefits to the teaching and learning facilities of Malay Asli songs. According to Azzizul, teaching Malay Asli songs through oral traditions is seen as helping to improve the listening and thinking skills of the students. Moreover, this approach would allow students to be more creative as they are given the opportunity to improvise their own ‘ornament’ of Malay Asli songs rather than bound by written guidelines. This method will eventually enable them to evoke a sense of "feeling" when they sing because they are free to make their own style variation guided by the main note and not bound by the whole note.

All of the interviewed expert came to a consensus that the teaching of Malay Asli song without a proper written notation or documentation does make the teaching session easier and smoother. In addition, it is noted that the current time allocation for teaching and learning session of Malay Asli songs in Johor is sufficient enough to allow the students to master the skills of the singing; yet, written musical notes, in some way, are still needed so that the students would have a reference and guide to go to and will not forget the tones easily from their previous lessons. As suggested by Shahanum (2012), as much as notation of these Malay Asli songs are needed for the continuity of its legacy, it is undeniable that notation could still possibly be used as a working guide that provides the framework of the piece for the students.

Fear that the Malay Asli songs would be dead and extinct in the future, there is a vital need to cultivate the interest especially among the youngsters towards this genre. Performance-based assessment and activities should be done frequently in order to expose them with the Malay Asli songs. One of many efforts that could be done to
produce more skilled instructors in Malay *Asli* songs is workshops or master classes by experts which can equip these youngsters with an authentic knowledge on the Malay *Asli* songs. These necessary actions are needed as to instill interest and strong enthusiasm towards this genre among the students as well as getting them to be familiar with the Malay *Asli* songs. Once the students have developed their interest and are enthusiastic enough, they will see the importance and will be in directly involved in preserving and revitalizing their own music culture as discussed by Bramantyo (2009) where he stated that this an important mission and vision for the music curriculum. Plus, these are fundamental in creating an effective teaching and learning sessions of Malay *Asli* songs.

5.2.2 Singing Styles

Based on the findings obtained, it is noted that there are steps that can be taken to tackle the singing styles issues more appropriately and manageable. The three main issues that always have been the highlights of Malay *Asli* singing styles can be solved.

i) The issue of conflict during judging session where it occurs between the members of the jury is thought to be solved by the existence of guidelines and also specific information involving judging against Malay *Asli* singing. Although it is essentially a subjective process, the guidelines as well as a precise description of the necessary criteria for the production of Malay *Asli* singing style may help in reducing the discrepancies and assist in enhancing the knowledge of this Malay *Asli* song, either among the jury or the general public. For this objective to be fulfilled is not up to one party, but various authorities to play their part so to maintain harmony as well as uphold the Malay cultural heritage. One of the expert also suggested that the community also needs to take the initiative as well as pay more attention to the current
developments of the Malay *Asli* genre. For example, if there are any authorities advising on workshops or information in print and electronic media that are in the form of writing books, journals, internet or blogs that generate much information for better understanding of income in these Malay *Asli* songs.

ii) The issue involving the teachers’ credibility for learning process is, as stated by one of the expert, due to the desire to defend the teaching skill by the teacher on what is learned and also the influence on the song to the students. The influence of the singer might be necessary to give an idea of the style of singing but to be retained by the style of singing a song is unnecessary. In this era, the appearance of the material or something that is easy to obtain can also be mixed as long as it does not sing ‘ghazal’ gestures or other significant influences significantly and students can also get the idea of ‘ornament’ from other teachers. This situation is no longer in line with this era which does not necessarily mean that it is wrong or incorrect in the formation of an ornament that is sung by the mixing of this ornament is seen to make the ornament more versatile. There are also many other influences or factors that can inspired someone's singing styles. Singers can and usually will make their own improvisation once they are already familiar with the singing Malay *Asli* songs. The expert agreed that these problems can be solved if the instructors are not limiting the students’ ornamental styles as long as it is within the definition of Malay *Asli* genre. The teachers and instructors will need to be more open minded in accepting the improvisation or students’ ideas of ornament singing styles. Additionally, emphasis on dynamics also should be made during the singing.
iii) The remake of Malay *Asli* songs in an audio form is necessary to solve the issue of lack of legitimate and authentic sources as well as to maintain the sustainability and remain evergreen to the public. An audio reproduction or publication of the current and previous songs of this genre will be a reference and incorporated into the standard knowledge of Malay *Asli* singing style that can resolve the problem of lacking in proper guidance. The expert also pointed out that, in this era, plenty of songwriters have writing musical notation skills, which is a good thing as it indirectly gives the opportunity to the new composer to know the Malay *Asli* songs better as well as maintaining the continuity of the legacy with a proper guideline that can be referenced, kept, reproduced, and delivered during workshops and master classes for Malay *Asli* songs. The initiatives by various ministries and authorities must be fully utilized to attract the public to participate in preserving the authentic style of singing. The expert is convinced that the community will continue to explore this field and strengthen its stand if the concentrated effort is gathered promoted the Malay *Asli* songs and can be understood further. In addition to that, the Department of National Culture and Arts should take the initiative to work with veteran and young musicians to produce Malay *Asli* album to spark the continuation of its aesthetic value. Another expert felt that the interest in Malay *Asli* songs can be rapidly and effectively developed provided it is assimilated into an education system, just as what Johor Heritage Foundation has done in their effort to emphasize the importance of Ghazal. This initiative can be replicated in other states too where it is proposed to have Malay *Asli* singing as part of the musical subjects at school. The objective is to introduce the style of singing that
begins with the simple Malay Asli songs to impress the students who may be the future pioneers of Malay Asli singers.

5.3 IMPLICATION OF THE STUDY

There are particular groups of people that are expected to gain insight and benefit through this research. Firstly, this research benefits the teachers where they can use this research as a reference on the implementation of approaches in teaching Melayu Asli songs orally. Besides, teachers can also make their own judgement towards the approaches and better at contributing ideas on improvising it. Furthermore, teachers in future generations may be able discover the strength and weaknesses of this approach as well as consider it as a part of their teaching approaches.

Apart from the teachers and future teachers, the Ministry of Culture and Tourism Malaysia and Ministry of Education may use the findings of this research as a reliable reference or as a platform for teachers to provide useful feedbacks especially on the mostly preferred teaching approach. The findings may also be useful to observe the opinions and development of younger generation in learning Malay Asli songs in school, thus eventually provided them with a productive insight in considering the existing curriculum. Last but not least, this research may assist other future researches especially regarding Malay Asli songs by being the foundation element for a more excellent and effective research.

5.4 RECOMMENDATION FOR FUTURE RESEARCH

There are a few suggestions that had outlined below, based on the findings from this research project, as a future topic for upcoming researches.
Firstly, the study scope could be broadened up since there were only two subject areas covered in this study. This is because it would help to improve the amount of data collected so that it would strengthen and improve the reliability of the result for the future researches. This hopefully will indirectly increase the potential of the research to become even more useful as reference.

As the research method in this project involved conducting interviews with teachers and former students who are mostly located in the state of Johor, future research, therefore, should be geographically expanded to other states in Malaysia as well so that more sources and interviewees can be gathered and collected from. This is crucial when comparing the differences in music teaching among the other states; given that different state will have different sets of students, teachers and cultures. Thus, by doing so, a wider insight could be obtained and the result can be generalized and more robust. As a recommendation, the research must assess the teachers and scholars from countryside areas too. This will definitely be more challenging but the result obtained will be valid and more authentic as most of the students might be among those who possess low proficiency level in Malay Asli songs.

Another recommendation is for the approach of data collection should be prolonged and upgraded until the method is competent in succumbing the current development of technology. Interviewing the teachers and former students was the method employed in this research. For time to come, there should be a wider and well-constructed methods available for data collection, such as distribution of questionnaires or conducting experiments and analyze the observations. Using variety of methods will enable the different sources of data to detect similarities as well as differences in spite of their varying sources. It is encouraged for a quantitative design of research to be included as well instead of qualitative research design alone. This is due to the nature of
qualitative findings where it may be affected by respondents’ feelings or bias towards the questions given. Thus, by having both qualitative and quantitative research design, some variation in data analysis can possibly be obtained.

In a nutshell, it is very important for all researchers to acknowledge the limitations of a specific study or research before conducting the required procedures. This is to prevent from unexpected difficulties throughout the completion of the research. It is crucial to guarantee the reliability of the final product and of course, making the final product a significant one as well as mind-opening.
REFERENCES


GLOSSARY

A
Akademi
It is an advanced college that holds vocational education in one particular branch or part of a particular knowledge, science, technology, or art

Anak Suara
It means trill in music terminology.

Asli
It means genuine; in the genre of Malay music means the authenticity of the Malay music.

B
Bandaraya
It comes from two words namely City and Raya (large). Therefore, it means the 'big city' which usually is more than 100,000 people.

Budaya
Its definition includes civilization, development, folklore, custom, clothing, behavior and so forth that are inherited by a society or nation.

D
Darat
Meaning of land; a dense part of the earth surface not covered by body of water.

Dewan
Hall or space of places to hold functions; council or body comprises several departments that make up the organization.

Di-Raja
Someone with the royal bloodline; legitimate (not a king): a king who really is a king (legitimate); the title of honor is because of something is under the purveyor (owned, favored, and suitable for) of the king: Malay soldier.

G
Gendang
A musical instrument made of long, rounded hollow wood and covered with skin or leather (at both ends); as a signal, how to beat a drum; ~ parade how to hit drums while marching; ~ leaving the drums saying the king has left.

Ghazal
The rhythm of a Malay song that has Arabic music elements.
**Gong**
A kind of noise-tuned metal plate with knob (sound produced by beating the knob), an important tool that plays the foundation in a musical ensemble performance.

**I**

**Inang**
Time measurement or tempo (in the musical sense), style, behavior, variety, rhythm; a genre of Malay music. The pace of *inang* is somewhat faster than the *Asli* beat sometimes even powerful enough to describe the fun joke moves.

**J**

**Joget**
Time measurement or tempo (in the musical sense), a genre of Malay music. Dance and Malay songs that has an upbeat rhythm, rhythmic dance, horny; The term 'track two' describes the interaction of 2 people (opposite sex) in a mood of joy.

**K**

**Kebangsaan**
Loyal to nation or states as a whole, national: spirited; chosen to represent the personality of a country or nation such as language, clothing, etc.: clothing, flower, language.

**Kebudayaan**
The entire way of life (which includes behavior, attitude, and thinking) and all the outcomes of the activities and creation of materials or spiritual in nature of a society, civilization, development (reason).

**Keroncong**
Song or rhythm of the Malay song (old song); raving to (singing) the song Keroncong.

**L**

**Langgam Asli**
A popular rhythm (as opposed to the *Asli* rhythm), a modern and popular song rhythm in the era (*Asli* rhythm).

**Lenggok**
Inflection; singing ability or singing in stylish melody.

**M**

**Majlis**
Appointed or elected corporation that has a governing authority, making regulations and advising.
Melagu
Singing; flatten the melody and proceeded with singing the melody afterwards

Melaram Suara
More to dynamic and expression in terminology of music. It is a process to beautify ‘ornament’. When all the methods and techniques of ‘ornament’ have reached its optimum level.

Melayu
Malay; Race; The name of a nation and language.

Mengalun
An adaptation of ‘ornament’ from basic melodies.

Menggulung Suara
Is a variation process onto the melody of a song.

Meragam Suara
Can also be referred to the formation of ‘ornament’ from certain influences. It depends on one's interest and inclination towards that influence.

Orkestra
Orchestra; Musical ensemble team that has a large number of musicians and is divided into various musical instruments by part or section.

Pantun
Old limerick poems that usually consist of four lines in each stanza (the first two lines are the reflection of the meaning and the remaining lines contain the meaning).

Patah Lagu
Phrasing of a song; terms in the Asli Malay song.

Pemaksud
Something meaningful to a reflection, stating that something is meant (found in limerick poems).

Pembayang
Something that reflecting about something else (implied) something that being hinted (found in limerick poems).

Penghantar Lagu
Song Conveyer; Filler; terminology in music; Melody of the conveyor carrying something to be delivered and answer by the main melody.
**Polis**
Police; Security forces and law enforcement.

**R**
**Radio**
Radio; Transmission (broadcast) of sound etc. via air or frequency.

**Rasa**
Feel; the habit that give rise to feeling or sense; the condition of the heart towards something.

**Rebana**
A kind of traditional music instrument that is often played to accompany the song.

**S**
**Seloka**
Poem of teaching purposes (satire, jokes etc). Joke composing or writing.

**Seni**
The ability to create something; works (poems, paintings, music, etc.) created with talent (skillfully), the result of a creation.

**Sumbang Manis**
In music terms is known as tension note.

**T**
**Tabla**
A kind of musical instrument from a drum family, which has a wooden frame and covered with bones at one opening. Tabla is usually played while seated. It is played by beating directly using a hand.

**Televisyen**
Instrument that receives television transmission; broadcasting (transmission) live picture (moving picture) along with sound through cable or air, on screen or glass television set.

**Tentera**
Troops consisting of soldiers etc. who are trained to maintain national security and peace.

**U**
**Universiti**
University: Institutions or higher learning organizations that provide knowledge in various fields, conduct scientific research, and award various degree levels.
W
Warisan
Inherited, heritage or inheritance.

Y
Yayasan
Organizations formed to work on something (such as schools, research bodies, scholarships, etc.).

Z
Zapin
A kind of traditional Malay rhythm. zapin has undergone modifications in terms of its shape and variety which are more traditional in nature.
APPENDIX

APPENDIX A

SEMI-STRUCTURED INTERVIEW QUESTION

Demographic Profile

1. Ceritakan serba sedikit mengenai diri anda? / Tell me a little bit about yourself?
   (Name, age, where are you from, where are you living now, your current job).

2. Apakah faktor yang mendorong anda untuk menjadi penyanyi muzik Melayu Asli? / What factors that encourage you to become a Malay Asli music singer?

3. Adakah terdapat individu yang mempengaruhi diri anda untuk menjadi penyanyi muzik Melayu Asli? Jikalau ada, ceritakan serba sedikit tentang individu tersebut dan hubungan anda dengan individu tersebut. / Did any particular individual affect your decision to become a Malay Asli music singer? If so, describe that individual and your relationship.

4. Sejak bilakah anda mula menyanyi muzik Melayu Asli? / Since when do you start singing Malay Asli music?

5. Sejak bilakah anda mula menyanyi muzik Melayu Asli di kawasan ini? / Since when did you start to sing Malay Asli music for this area?

6. Dimanakah anda belajar muzik Melayu Asli sebelum ini? / Where did you learn Malay Asli music before this?

7. Ceritakan serba sedikit tentang pengalaman dan pencapaian anda di dalam muzik Melayu Asli? / Can you tell a bit about your experiences and achievement in Malay Asli music?
In order to explore the approaches that employed by singers of Malay Asli songs as well as the benefits of singing style Malay Asli songs.

Teaching technique Malay Asli songs

1. Sepanjang pengalaman anda, apakah kaedah yang anda rasakan paling berkesan dalam mengajar teknik nyanyian lagu Melayu Asli? / In your teaching experience, what do you think is the most effective way in teaching lagu Malay Asli via oral transmission?

2. Boleh kongsikan contoh, bagaimana penjalanan anda mengajar pelajar baru menyanyi lagu Melayu Asli kepada tahap yang lebih baik? / Can you share, for example, taking us into a journey into how you teach a beginner lagu Malay Asli, to an advance level?

3. Apakah cabaran yang anda hadapi sepanjang proses mengajar? / What are the challenges that you faced during your teaching?

4. Adakah terdapat teknik-teknik yang penting dalam kaedah teknik mengajar yang anda lihat telah diabaikan atau dipinggirkan oleh pengajar-pengajar lagu Melayu Asli? / Are there any important teaching method that you see are neglected in many lagu Malay Asli teachers?

5. Bagaimana anda memilih pelajar? / How do you select students?

7. Apakah terma-terma melayu yang terdapat dalam nyanyian Melayu Asli? (cth seperti ekspresi,melodi,aluanan) / What are the key terminologies used by lagu Melayu Asli, what do you call in malay?

Singing Style Technique

1. Apakah gaya nyanyian Melayu Asli yang paling anda mahir dari himpunan lagu Melayu Asli yang anda tahu? What style of singing that you are most adept of Malay Asli song repertoire you know?

2. Adakah terdapat percanggahan dalam menentukan gaya nyanyian sebenar lagu Melayu Asli? Contoh; gaya nyanyian Ghazal, Deli atau lain-lain. / Is there any conflict in the authentic singing style in term of interpreting lagu Malay Asli? Example; Singing Style of Ghazal, Deli or other.

3. Bolehkah anda membezakan gaya nyanyian di antara lagu Melayu Asli, Ghazal dan Deli? / Can you differentiate between lagu Malay Asli, Ghazal & Deli singing style?

4. Apakah rentak atau bit memainkan peranan penting dalam menentukan Gaya nyanyian lagu Melayu Asli? Nyatakan / Are rhythm or bit plays an important role in determining the style of Malay Asli song? Explain?

5. Apakah elemen muzik penting dalam menentukan gaya nyanyian sesebuah lagu Melayu Asli? / What music element do you think are most important in delivering the style of Malay Asli singing style?
Advantages and disadvantages

1. Apakah kesukaran yang dihadapi oleh anda ketika mempelajari gaya nyanyian lagu Melayu Asli? Bagaimanakah anda mengatasinya? / What difficulties faced by you when learn singing style Malay Asli song? How do you handle it?

2. Apakah kelebihan dan kekurangan yang diperoleh apabila mempelajari gaya nyanyian Melayu Asli? / What are the advantages and disadvantages that you can get by learning of Malay Asli singing style?

Assessment

1. Bagaimana anda menilai sesuatu gaya nyanyian Melayu Asli yang baik? / How do you evaluate the best singing style of Malay Asli song?

2. Pada pendapat anda, siapakah penyanyi lagu Melayu Asli terbaik sehingga hari ini? Jelaskan apakah sebab-sebab yang mempengaruhi pilihan anda? / In your opinion, who is the best singer of Malay Asli song? Explain what are the reasons that influence your choice?

Selection of the Repertoire

1. Adakah terdapat perbezaan teknik dan gaya nyanyian mengikut lagu tertentu? / Is there any differences in technique and style of singing certain songs?

2. Apakah kriteria-kriteria khusus yang perlu ada di dalam pemilihan lagu Melayu Asli? / What is the criteria that must be included in the selection of Malay Asli song?
In order to recommend enhancement of singing style Malay *Asli* music

1. Pada pendapat anda bagaimana untuk mengekalkan ketulenan gaya nyanyian lagu Melayu *Asli* agar tidak pupus khususnya di Johor? / In your opinion how to maintain the purity singing style of Malay *Asli* song from extinction, especially in Johor?

2. Bagaimanakah anda dapat menarik minat masyarakat negeri Johor untuk sentiasa memahami dan mengekalkan kesahihan gaya nyanyian lagu melayu *Asli*? / How can you attract the people of Johor to always understand and maintain the validity of the authentic singing style Malay *Asli* song?

3. Apakah mungkin terdapat cara meningkatkan serta penambahbaikan gaya nyanyian lagu Melayu *Asli* khususnya di Johor dan secara amnya di seluruh Malaysia? / What are your suggestions to enhance and upgrading singing style Malay *Asli* song in Johor and generally?
APPENDIX B

Lead Sheet of Basic Melody of Siti Payung.

Siti Payung (versi 1)

pro.

\[\text{Siti Payung (versi 1)}\]

\[\text{pro.}\]

\[\text{pro.}\]

\[\text{pro.}\]

\[\text{pro.}\]
APPENDIX C

Lead Sheet of Improvisation or Swaying Melody of Siti Payung.

Siti Payung (versi 2)