

**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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### ABSTRAK

Lagu Melayu *Asli* merupakan salah satu muzik tradisional di Malaysia. Kebanyakan kaedah serta pembelajaran muzik ini adalah diajar secara lisan. Ia juga adalah proses pembelajaran yang melibatkan pelajar untuk melihat, mendengar, menghafal, dan meniru daripada guru. Dalam membangunkan lagu-lagu Melayu *Asli*, proses pengajaran secara lisan telah digunakan kerana ianya selaras dengan kaedah pengajaran alat muzik di mana kedua-duanya dilakukan secara lisan juga. Secara umumnya, tradisi lisan adalah bahan yang dihasilkan oleh masyarakat terdahulu (tradisional) sama ada dalam ucapan, tradisi atau amalan, termasuk cerita rakyat, lagu, tarian, permainan, peralatan atau objek seperti bangunan dan lain-lain. Melalui penyelidikan ini, pengetahuan tentang lagu Melayu *Asli* dan proses pengajaran yang melibatkan teknik vokal, variasi, dan istilah dapat menjadi panduan penyanyi. Pada masa yang sama, pengetahuan ini dapat menyumbang kepada budaya masyarakat melayu. Pemerhatian aktiviti persembahan juga merupakan salah satu maklumat tambahan kepada penyelidik. Huraian maklumat adalah hasil temu bual dengan beberapa aktivis atau penggiat muzik tradisional Melayu yang mempunyai pengalaman lebih dari sepuluh tahun serta menjadi pengajar muzik Melayu *Asli* di sekolah-sekolah di sekitar Johor yang dilantik oleh Yayasan Warisan Johor. Hasil daripada temubual ini, menunjukkan semua responden bersetuju pada semua aspek produk yang telah dibangunkan. Bagaimanapun masih terdapat beberapa kelemahan dalam pengamatan mereka. Cadangan serta penambahbaikan untuk menangani kelemahan ini juga dibincangkan dalam bahagian akhir penulisan ini.

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## **LIST OF SYMBOLS AND ABBREVIATIONS**

ASWARA	:	Akademi Seni Budaya dan Warisan Kebangsaan
DBKL	:	Dewan Bandaraya Kuala Lumpur
KBN	:	National Cultural Complex
MAKUM	:	Majlis Kebudayaan Universiti Malaysia
MATIC	:	Malaysian Tourism Information Centre
PDRM	:	Polis Di-Raja Malaysia
RTM	:	Radio Televisyen Malaysia
UPM	:	Universiti Putra Malaysia
YWJ	:	Yayasan Warisan Johor

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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 Nasruddin, (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 fused 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 scourage 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 scourage 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 scourage 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 mucosae 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 Rowburry, (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

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.

No.	Name	Age	Original/Migrate	Occupation	Experience
1.	Alif Bin Khalid	35 year old (1982)	Batu Pahat	Activist YWJ and School Teacher	More than 15 years
2.	Abdul Rasid Bin Talib	60 year old (1957)	Jasin, Melaka / Tangkak, Johor	Activist YWJ	More than 35 years
3.	Ramlah Binti Ibrahim	53 year old (1964)	Batu Pahat	Housewife and Activist YWJ	More than 20 years
4.	Mohd Rozaidy Bin Shukry	30 year old (1987)	Johor Bahru / Keramat Wangsa	Activist and Musician at PDRM	More than 20 years
5.	Sabihah Binti Abdul Wahid	32 year old (1985)	Johor Bahru / Cheras	Musician at DBKL and Part Time Lecturer at ASWARA	More than 20 years
6.	Azzizul Haqim Bin Md Anuwar	33 year old (1984)	Kluang, Johor / Semenyih	Activist and Part Time Lecturer at ASWARA	More than 20 years

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

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

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.

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## 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. She 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.

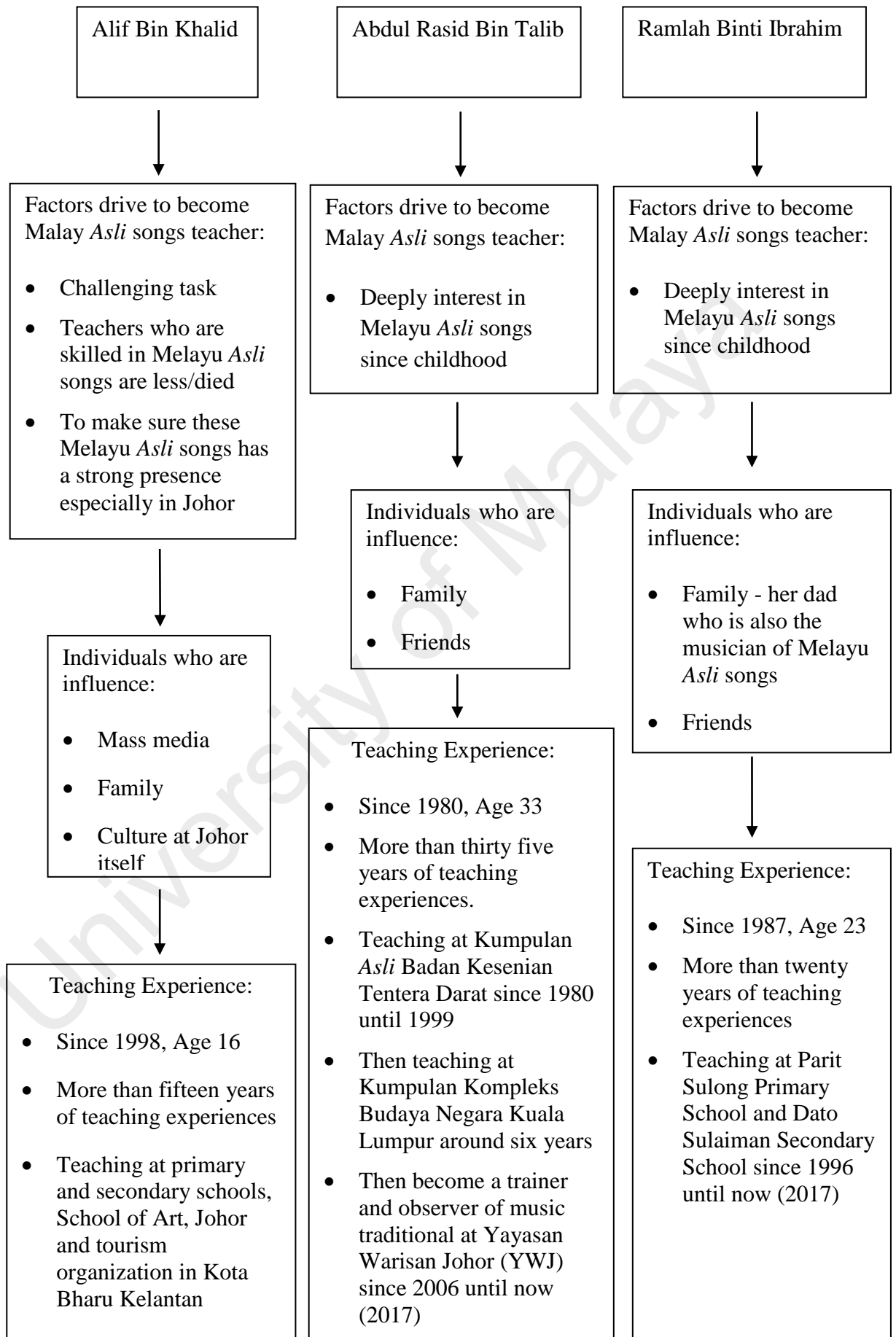
Alif has been teaching in schools around Batu Pahat, Muar, Johor Bahru and Kelantan comprising primary schools, high schools, Art Schools in Johor Bahru and a tourism organization in Kota Bharu Kelantan, though his still as a school teacher in Sabah. According to Abdul Rasid, that he was appointed as 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.

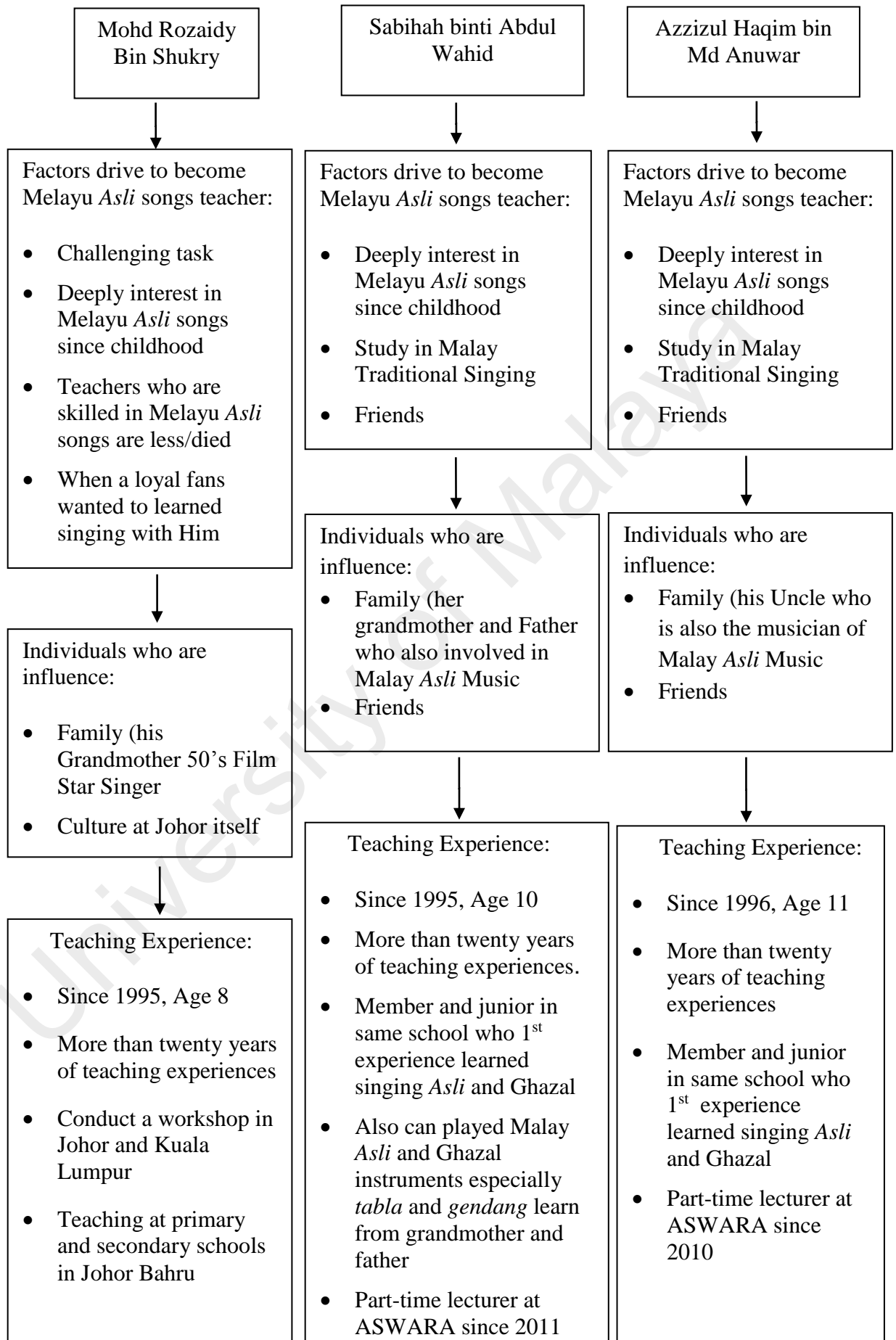
Mohd Rozaidy Bin Shukry starts from being a singer at wedding ceremony and traditional performances. He has been involved in the field of teaching this song when he was age eight, there is a loyal fan who is very much like in the way of singing or his style. From there he was called to conduct a workshop 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.

**Figure 4.1:** Informant's demographic





### 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 4.1:** Proposed method orally by the respondent

No.	Name of Respondent	Proposed Method
1.	Alif bin Khalid	<ul style="list-style-type: none"><li>• Ask student to sing the melody or solfeggio for ten time</li><li>• The students are taught the Malay <i>Asli</i> songs melody.</li><li>• The teacher demonstrates to the students how to sing the Malay <i>Asli</i> songs</li><li>• Expose the students to the ornaments of Malay <i>Asli</i> songs for the students understanding.</li><li>• The students need to know the Suitability of key signature depends on their vocal range.</li></ul>



2.	Abdul Rasid bin Talib	<ul style="list-style-type: none"> <li>• The students then are introduced with the basic melody and try to get the basic melody as good as possible</li> <li>• After get the basic melody, teacher will demonstrate a simple ornament on that basic melody orally.</li> <li>• 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.</li> <li>• The focus is one song at one time.</li> </ul>
3.	Ramlah binti Ibrahim	<ul style="list-style-type: none"> <li>• Students need to learn from the basic level.</li> <li>• Learn basic melody</li> <li>• Try to sing the melody then teacher will corrected the proper melody</li> <li>• Learn the simple ornament shown by the teacher</li> <li>• it take time, maybe one week to get the basic melody with simple ornament</li> </ul>
4.	Mohd Rozaidy bin Shukry	<ul style="list-style-type: none"> <li>• Singing– learn basic melody</li> <li>• Heaving – simple ornament</li> <li>• Menggulung – advanced ornament</li> <li>• Anak Suara–trill, complete the phrasing</li> <li>• Sumbang Manis – tension note</li> <li>• Melaram – dynamics and expression</li> </ul>
5.	Sabihah binti Abdul Wahid	<ul style="list-style-type: none"> <li>• Students are required to listen to one Malay <i>Asli</i> song.</li> <li>• Next, comprehension regarding the assignment is assessed by having the student sing the song that he/she has listened.</li> <li>• After that, the teacher will explain the necessity of basic ornament or ornament and the suitable placement of ornament in the song.</li> <li>• The songs that have been chosen for the assignment are simple and easily grasped e.g. Bunga Tanjung.</li> <li>• Students will be taught <i>Langgam Asli</i> if they have mastered <i>Asli</i> songs in the first and second semester.</li> </ul>
6.	Azzizul Haqim bin Md Anuwar	<ul style="list-style-type: none"> <li>• Requires listening to plenty of <i>Asli</i> songs from male and female artists.</li> <li>• Learn the song melody beforehand.</li> <li>• 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.</li> </ul>

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*’.

G <sup>7</sup>	C	C <sup>7</sup>	F
si - ti	pa-yung mu- da	bis -	ta - ri

**Table 4.2: Expert's Statement of Singing or *Melagu*.**

NO.	NAME	STATEMENT
1.	Alif Bin Khalid	<ul style="list-style-type: none"><li>• The usage of the term '<i>melagu</i>' refers to enlightenment on listening of the melody and proceeded with singing the melody afterwards</li></ul>
2.	Abdul Rasid bin Talib	<ul style="list-style-type: none"><li>• '<i>melagu</i>' refers to introduction of a melody where the basic melody will be sung without 'ornament'</li><li>• '<i>melagu</i>' is one of the structures that differentiate one song with another.</li></ul>
3.	Ramlah binti Ibrahim	<ul style="list-style-type: none"><li>• '<i>melagu</i>' refers to introduction of a melody where the basic melody will be sung without 'ornament'</li><li>• '<i>melagu</i>' is one of the structures that differentiate one song with another.</li></ul>
4.	Mohd Rozaidy bin Shukry	<ul style="list-style-type: none"><li>• More symbolic than the understandings of the wordings in 'listening to the melody'</li></ul>
5.	Azzizul Haqim bin Md Anuwar	<ul style="list-style-type: none"><li>• A process or learning the basic melodies of a song</li><li>• Very crucial for one to comprehend the annotations or the basic melody of a song</li><li>• Identifying these basic melodies will assist us to understanding the structure of the melody in a song</li></ul>
6.	Sabihah binti Abdul Wahid	<ul style="list-style-type: none"><li>• '<i>melagu</i>' is an important element in the education of Malay <i>Asli</i> songs.</li><li>• One must have the knowledge the basic notations in a particular song</li></ul>

#### 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'*.



**Table 4.3: Expert's Statement of Heaving or *Mengalun***

NO.	NAME	STATEMENT
1.	Alif Bin Khalid	<ul style="list-style-type: none"> <li>• '<i>Mengalun</i>' is also known as 'beginning of ornament'</li> <li>• 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</li> </ul>
2.	Abdul Rasid bin Talib	<ul style="list-style-type: none"> <li>• Other than the skills of imitation, it is also required for one to own improvisation skills</li> <li>• This process can happen by exposing to a lot of Malay <i>Asli</i> music audios and hearing the voices of Malay <i>Asli</i> singers.</li> <li>• From there the idea of individual improvisation was created</li> </ul>
3.	Ramlah binti Ibrahim	<ul style="list-style-type: none"> <li>• The process of '<i>mengalun</i>' is not an easy method because not everyone are able to imitate the 'ornament' that has been heard from teachers and music audios.</li> <li>• '<i>Mengalun</i>' must start with simple form of 'ornament' additional to the basic melodies.</li> </ul>
4.	Mohd Rozaidy bin Shukry	<ul style="list-style-type: none"> <li>• '<i>Mengalun</i>' is an adaptation of 'ornament' from basic melodies.</li> <li>• It has to be placed at suitable conditions for example before the process of '<i>anak suara</i>' happens or also referred as 'trill'.</li> </ul>
5.	Azzizul Haqim bin Md Anuwar	<ul style="list-style-type: none"> <li>• '<i>Mengalun</i>' is a value added from basic melodies.</li> <li>• It is commonly sung before the usage of '<i>anak suara</i>' Together with two or three notations.</li> </ul>
6.	Sabihah binti Abdul Wahid	<ul style="list-style-type: none"> <li>• '<i>Mengalun</i>' is the starting of deciding the singing style in Malay <i>Asli</i> songs or '<i>ghazal</i>'.</li> <li>• '<i>Mengalun</i>' in Malay <i>Asli</i> songs only require two or three notations only but different from '<i>ghazal</i>', it requires three or more notations.</li> <li>• '<i>Mengalun</i>' is an opening passage to the next method which is known as 'swaying' or '<i>menggulung</i>'.</li> </ul>

### 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

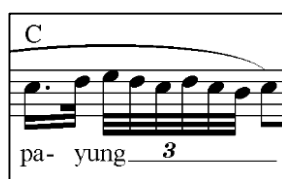
music audios or music recordings, internal or external resources, is very important as a reference in the technique of ‘swaying’ or ‘*menggulung*’.

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 4.4: Expert's Statement of Swaying or *Menggulung***

NO.	NAME	STATEMENT
1.	Alif Bin Khalid	<ul style="list-style-type: none"><li>• The technique of 'swaying' or '<i>menggulung</i>' in Malay <i>Asli</i> songs is used to display colours in Malay <i>Asli</i> songs.</li></ul>
2.	Abdul Rasid bin Talib	<ul style="list-style-type: none"><li>• A process of 'ornament' of a melody at a different and better level which involves more variation.</li><li>• It is a process of expanding the capability of a melody that uses the method or technique of '<i>mengalun</i>'.</li></ul>
3.	Ramlah binti Ibrahim	<ul style="list-style-type: none"><li>• This process focuses on the skill of a person to add 'ornament' a melody.</li><li>• 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.</li></ul>
4.	Mohd Rozaidy bin Shukry	<ul style="list-style-type: none"><li>• A technique that adds colours to the melody of a Malay <i>Asli</i> song.</li><li>• The entertainment and melodious tune depends on this technique where this technique displays the capability of a singer to use 'ornament' with the melody.</li></ul>
5.	Azzizul Haqim bin Md Anuwar	<ul style="list-style-type: none"><li>• Occurs at the end of a phrase or the last syllable of a song and at certain times in the middle of a syllable.</li><li>• It is also known as the variation process that happens in Malay <i>Asli</i> songs.</li></ul>
6.	Sabihah binti Abdul Wahid	<ul style="list-style-type: none"><li>• 'Swaying' or '<i>menggulung</i>' is a variation process onto the melody of a song.</li><li>• Commonly used during the repetition of '<i>pantun</i>' at the first and second line and not to mention the third and fourth line to display colours in the song.</li></ul>

#### 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*

NO.	NAME	STATEMENT
1.	Alif Bin Khalid	<ul style="list-style-type: none"> <li>• The sound of two notations repeated after the method of '<i>mengalun</i>', '<i>swaying</i>' or '<i>menggulung</i>'.</li> <li>• It works as to complete the beat or the phrases or sub-phrases.</li> </ul>
2.	Abdul Rasid bin Talib	<ul style="list-style-type: none"> <li>• It is the sound of two notations or in music term known as 'trill'.</li> <li>• It works as to complete the beat or the phrases or sub-phrases.</li> </ul>
3.	Ramlah binti Ibrahim	<ul style="list-style-type: none"> <li>• Small forms of 'ornament' which acts to complete the phrases and sub-phrases.</li> <li>• It is also the continuation of the method of '<i>mengalun</i>' and '<i>swaying</i>' or '<i>menggulung</i>'.</li> </ul>
4.	Mohd Rozaidy bin Shukry	<ul style="list-style-type: none"> <li>• A part of 'ornament' where its function is quite significant in Malay <i>Asli</i> songs.</li> </ul>
5.	Azzizul Haqim bin Md Anuwar	<ul style="list-style-type: none"> <li>• Always comes before '<i>anak suara</i>' technique</li> </ul>
6.	Sabihah binti Abdul Wahid	<ul style="list-style-type: none"> <li>• It acts as a connection between a few 'ornament' and also to complete phrases and sub-phrases.</li> </ul>

#### 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***

NO.	NAME	STATEMENT
1.	Alif Bin Khalid	<ul style="list-style-type: none"> <li>• An advanced technique where it is only used after all 'ornament' techniques are made used.</li> <li>• This technique involves the 'feel' process towards the song.</li> </ul>
2.	Abdul Rasid bin Talib	<ul style="list-style-type: none"> <li>• The 'feel' during the delivery of the song came from <i>'melaram suara'</i>.</li> <li>• This process undoubtedly requires full attention from the teacher and experience felt during the delivery of the song.</li> </ul>
3.	Ramlah binti Ibrahim	<ul style="list-style-type: none"> <li>• The display of expression correlates with the ability of the singer to gain the 'feel' during the song.</li> <li>• Gives an impact onto the emotions of the listeners.</li> <li>• Requires deep understanding and consciousness towards the song.</li> </ul>

4.	Mohd Rozaidy bin Shukry	<ul style="list-style-type: none"> <li>• Comes spontaneously when a singer delivers a Malay <i>Asli</i> song.</li> <li>• 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.</li> <li>• Involves the ability to manipulate your voice and to deliver at suitable situations.</li> </ul>
5.	Azzizul Haqim bin Md Anuwar	<ul style="list-style-type: none"> <li>• ‘<i>Melaram suara</i>’ is more to dynamic and expression. It is a process to beautify ‘ornament’.</li> <li>• 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.</li> </ul>
6.	Sabihah binti Abdul Wahid	<ul style="list-style-type: none"> <li>• This method provides positive impact to the listeners if one masters the method or technique of ‘<i>melaram suara</i>’.</li> </ul>

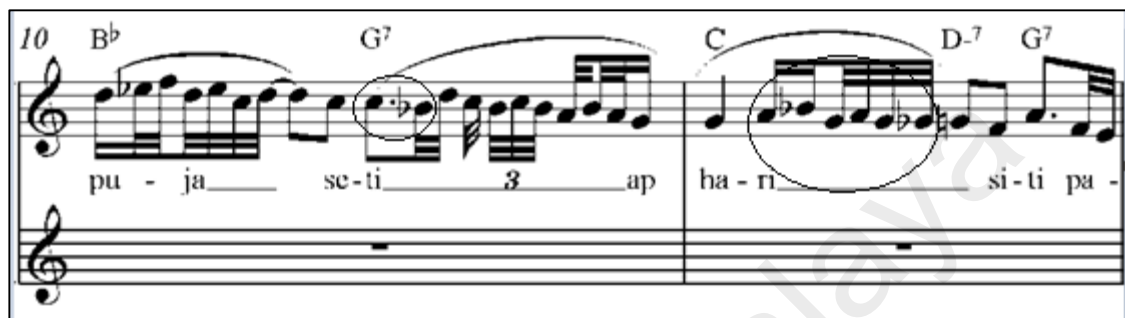
#### 4.5.6 Sumbang Manis

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 4.7:** Expert's Statement Of *Sumbang Manis*

NO.	NAME	STATEMENT
1.	Alif Bin Khalid	<ul style="list-style-type: none"> <li>Known as tension note.</li> </ul>
2.	Mohd Rozaidy bin Shukry	<ul style="list-style-type: none"> <li>Very subjective</li> </ul>
3.	Azzizul Haqim bin Md Anuwar	<ul style="list-style-type: none"> <li>Depends on the individual itself.</li> </ul>
4.	Sabihah binti Abdul Wahid	<ul style="list-style-type: none"> <li>Considered as an upper hand for them if they are involved in a competition of Malay <i>Asli</i> songs.</li> </ul>

#### 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**

NO.	NAME	STATEMENT
1.	Alif Bin Khalid	<ul style="list-style-type: none"> <li>• Own influence in singing</li> </ul>
2.	Abdul Rasid bin Talib	<ul style="list-style-type: none"> <li>• The point to determine the singing style where an individual influence becomes a trend in their singing.</li> </ul>
3.	Ramlah binti Ibrahim	<ul style="list-style-type: none"> <li>• The influence of the hearing as well as the observation of the song that forms to the singing of the song.</li> <li>• Most of them make one an idol in the influence of their songs</li> </ul>
4.	Mohd Rozaidy bin Shukry	<ul style="list-style-type: none"> <li>• The shape of a 'ornament' of certain influence.</li> <li>• Depends on one's interest and liking for that influence.</li> </ul>
5.	Azzizul Haqim bin Md Anuwar	<ul style="list-style-type: none"> <li>• Depending on the influence of the person either from the teacher or the reference from the hearing to the song.</li> </ul>
6.	Sabihah binti Abdul Wahid	<ul style="list-style-type: none"> <li>• Leads to the identity of a person's singing.</li> <li>• The influence that becomes a reference to a person's singing</li> </ul>

#### 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

<b>ITEM</b>	<b>GHAZAL</b>	<b>MALAY ASLI</b>
<b>TEMPO</b>	<ul style="list-style-type: none"> <li>• Fast (allegro)</li> </ul>	<ul style="list-style-type: none"> <li>• Slow (adagio)</li> </ul>
<b>BEAT</b>	<ul style="list-style-type: none"> <li>• Most rhythms have semiquaver notes.</li> </ul>	<ul style="list-style-type: none"> <li>• Most rhythms have quaver and crochet.</li> </ul>
<b>ORNAMENT</b>	<ul style="list-style-type: none"> <li>• A little hard and free-like</li> <li>• Most ‘ornament’ is sung at the middle of syllable.</li> <li>• Parsi and SaReGaMa swing in haste or at high note</li> </ul>	<ul style="list-style-type: none"> <li>• Depends on music introduction and must be sung in one full phrase.</li> <li>• Ornament sung at the end of a syllable.</li> <li>• Smooth even during ‘<i>menggulung</i>’.</li> </ul>
<b>MASUK LAGU or START SINGING</b>	<ul style="list-style-type: none"> <li>• Free-like.</li> <li>• May be sung early, after and during the music introduction.</li> </ul>	<ul style="list-style-type: none"> <li>• Must be sung after the music introduction..</li> </ul>
<b>MUSIC INTRODUCTION</b>	<ul style="list-style-type: none"> <li>• Does not bound with music notation</li> </ul>	<ul style="list-style-type: none"> <li>• Fixed.</li> </ul>
<b>LYRICS</b>	<ul style="list-style-type: none"> <li>• Free-like</li> <li>• Repetition is allowed at the wordings of lyrics.</li> </ul>	<ul style="list-style-type: none"> <li>• No repetition in the wordings of lyrics.</li> <li>• Only repeats ‘<i>pembayang</i>’ dan ‘<i>maksud</i>’ in ‘<i>pantun</i>’ twice.</li> </ul>

## 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.

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## 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 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.

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## 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.

**O**

*Orkestra*

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

**P**

*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 Conveyor; 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.

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