

# A Malay Pop Songs of Deli, Minang and Minahasa: The Dynamism of Songs Characteristics, the Identities of Linguistic, and Musical Expression

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**Keywords:** Malay Popular Songs, Musical Idioms, shared values.

**Abstract:** One of the varieties of popular music of Indonesia is the so-called “Nyanyian Populer Daerah” (Local Popular Songs) which usually employs local dialect as well as typical melodic styles and expression. The number of these kinds of songs are abundant as there are so many local dialects and musical expression can be found in every region. This research focuses only on three local popular songs, two found in Sumatra island and one found in North Sulawesi. The two genres found in Sumatra islands (Deli and Minang) were exceptional as the main genres which got its influences of original Malay songs characteristics, meanwhile the other one was from Minahasa, which has its own different melodic styles but provides the same expression in singing. This research employed fieldwork as well as the study of the selected recordings available on the social media such as Youtube, etc. During the fieldwork, semi structural interviews was taken to some selective figures of local musicians and singers. The collected data from the fields then was interpreted and analyzed (object analysis) using musical theory perspectives and aesthetics criticism. As it presented here, this research was not comparative at all, let alone the readers enjoy the similarities and the differences of the genres. It was found out that all of the genres shared the similar Malay musical idioms in traditional narratives as well as oral cultures that show the dynamism of changes and sustainability of the local dialects as linguistic expression. A suggestion for further research was as vital as there were still so many musical and aesthetics values available to be searched out for future documentation and shared values

## 1 INTRODUCTION

Current situation of the utilization of music in the society, i.e. the social function of music, having two sides that might not be able to be separated from each other. On the one side, the indication of commercial factors as could be found in the music industry, and on the other side, the cultural impacts that were not less significant to be put into account. Meanwhile, the commercial factors might not be avoided and become a stimulant for music development in society, in cultural aspects, popular music becomes an essential aspect not only for social identity but also as the important aspect for daily lives in society itself. First of all, based on this statement, the general description of popular music function had to be found.

Culturally, all popular music consists of a hybrid of musical traditions, styles, and influences (Shuker, 2006). In this paper, however, Malay pop songs is

known as a genre of local pop, whereas in the North Sumatra it is called as Gambus, in West Sumatra it is more popular as Dendang, while in Minahasa or Manado it is generally reknown as Pop Melayu. All of these genres better known as typical hybrid music due to the commonalities that they shared, for instance, the particular local style of singing, the lyrical style which is traditionally in the form of pantun, i.e. a local strophic poem, as well as the instrumentation and its techniques. Moreover, it has social impacts such as highly moral value transmitted down from generation to generation through their musical culture.

The musical hybridity regularly emerged from the remarkable mixed elements of foreign musical cultures and the local elements that might already there in the local culture of people long before they merged and become a new genre that in this paper was mentioned as Malay Pop Songs.

Accordingly, hybridity in popular music is physically transparent since it is touchable and the instruments as the medium musical are also playable. Meanwhile, its non-physical elements can only be listened to which then we might call it as the musical idiom (Burke, 2016).

As it might be supposed, hybridity is a term adopted from botanical science to describe the assimilation of culturization considered as a natural phenomenon. From this point of views, it is suggested that the concept of hybridity might provides further possibility for the cultural transformation known as a discourse that perhaps unlikely to be understood as an unexpected consequences (Burke, 2016).

In its micro perspectives, hybridism supposed to be recognized as a process of division into three phases or three-momentum. The first momentum occurred due to the cultural convergences through the people movements or through books and other artefacts, such as paintings. The second momentum sometimes occurred on the occasion when another cultural event happens. The third momentum happened due to an integrated event which started over with a convergence (the shape of unification) visible in the fine arts and literary arts. This cultural translation happened in the third momentum, in terms of adaptation and cultural acceptance which is called as something of a new type of genre (Burke, 2016).

Despite of hybridism, there is another term known as syncretism which describes the occurring cultural contact process between different musical cultures that create a new musical idiom. There is a new category so-called diasporic music that has become a new trend of study extended from ethnomusicological study object known as traditional music. Diasporic music is also known as hybrid urban popular music. According to Mark Slobin, as cited by Born and Hesmondhalgh, there are three culture levels related to national music culture. There are superculture, interculture, and subculture. Three of these terms are included as cultural studies and discuss hybrid culture in the context of ethnomusicology and popular music studies. Malay pop songs is included as trans-national popular music category which has the hybridity traits as an attached concept. According to Simon Frith, popular music experts have changed the meaning of hybridity to a new type of authenticity (Born and Hesmondhalgh, 2000).

For example, in general popular Melayu musics, it is found that hybridity in singing style comes from the influence of Alqur'an recitation. Meanwhile from the utilization of its musical instruments such as violin, flute, accordion, gambus, and many more, Malay pop songs is certainly can be classified as

hybrid music. Finally, the dynamism of songs characteristics, the identities of linguistic and musical expression will be elaborated here as to further understanding the local local contexts as well as of cultural identity, social expression, individual music preference, etc.

Identified problems. In this comprehension, we were invited to deeply think of musical interpretation not only in terms of the music function and its cultural context but also its social relation that provide different contextual meaning as well. Moreover there are possibilities as if the differences of shared values are possibly resided in one context, even though there are potentials as if there are musical preferences between individual to individual musicians. In order to further elaborating the genres then it is indeed necessary to answer these questions below: 1. What were the most of characteristics of Malay pop songs? 2. What were the significance musical expressions of Malay pop songs? 3. How to describe the linguistic characteristics and identities of Malay pop songs?

## 2 LITERATURE STUDIES

In this study several references were cited in order to elaborate the discourse of musical style and the sonority of the Malay pop songs and its heterogeneous preexisting local musical style of Deli, Minangkabau and Minahasa. It was certain that specific identity in form of musical styles found in different names. Malay pop songs of Deli was known as gambus, in Minang it is known as gamat and in Minahasa a call and response known as apotaria can be used as a comparison with some exceptions. Because the Minahasa styles could possibly have lost its Malay elements such as pantun and its melodical cengkok (vocal inflection). Overall, however, the result of the object analysis shows that the most visible style differences can be found mostly from the individual singing style that exposed the differences in sonority, timbre or the vocal quality of the singers.

Ian Cross (2003) explains music and local culture, which affect its local musical characteristic in itself. The then arising issue is how to comprehend the musics with the local culture context. Naturally it is necessary to overview the genre from the history, value, convention, institution, and technology that enable us to see the music to its cultural context (Cross, 2003). Some of the readers may be confused with the plural of "musics" and not singular "music". Recently in the discussion of local music we found that it was categorized as world musics' (with plural 's') rather than just music. The term of "musics"

however utilized because it is referred to music diversity. Ian Cross explains more that music, at first, is regarded as a singular phenomenon, which has the relationship to human biology, mind and behavior. However, in a second view, music become musics, a diverse, multiple, and unknowable form within a single unitary framework (Cross, 2003).

It is certain then that this sub-genre of music has various characteristics of different local attributes in each local regions. It also provides several social functions, such as for ritual, ceremonial and festival. Henceforth, in order to understand its characteristics, it might not be separated from its cultural contexts.

Local pops are repertoires of songs created by the local composers, involving local musicians and singers in order to fulfil the musical taste of milieu of society. In general, this subgenre of music contains some typical music characteristics, and in its development, it becomes a distinctive local pop music style. Malay pop songs of Deli, better known as gambus, although it has the same employment of lyrical poems and rhymes which is similar to that of the other local Malay pop songs, somehow it is always have unsimilarity of musical elements from one to another, for example the difference of technical playing style of certain instruments.

In a recent discussion of the social functions of Malay pop songs it was concluded that the genre had lost its popularity and it was certain only some elements were left in its very last function of music for festival (entertainment function). However, sometime in the 1950s, the ritual function of "Manumbai" song was closely related to the honeybees pickup ritual and traditional sickness healing ritual called "Buang Ancak". Riau traditional song entitled "Makan Sirih" which was created in 1957 by Nizami Jamil and Tengku Syamsuddin, known as a ceremonial song to greet the arrival of influential guests. It was the same with that of 'Mak Inang' that was utilized as entertainment for nobles and princesses and 'Joget' that was functioned to entertain all the guest in a social party.

A prominent musician of Gamat of Minang, in his PhD dissertation assisted that a well recognized song entitled Kaparinyo had its characteristic of 17th century Portugues Cafrinho that was introduced to Padang, West Sumatra, by people of Bengali and people of Indian Tamil (Martarosa, 2017).

The questions emerged as of how to enable us to understand the social function of music in a society? Alan P. Merriam once made a statement which brought us to his explanation of how he once said that music is a universal behaviour (Merriam, 1964). While John Blacking explained the function of

traditional music in society culture more clearly through his comment when he said that every known human society has what trained musicologists would recognized as 'music' (Blacking, 1995).

The other definition of the function of music in society is clearly described by Ian Cross that music can only make sense as music if can be resonated with histories, values, conventions, institutions, and technologies that enfold them, and it can only be approached trough culturally situated act of interpretation (Cross, 2003).

A young scholar of Malay original chants (Nyanyian Melayu Asli) named Tengku Ritawaty (2016) expressed more about the singing style of Malay pop songs reknown as cengkok (vocal inflections) which was according to her studies have correlated techniques to some specific notes ornamentations. Her dissertation entitled The Development of Curriculum for Learning and Teaching of Malay Original Chants in Formal Institutions of Education (UPSI, 2016), was very impressive and some of it had had helped improve this article as well.

Vocal inflections as part of quality of singing can only be obtained by individual singers through plenty of elaboration of singing styles and techniques as well as from understanding, participating, and extensive experiencing in music practices. Specific skill in understanding as well as creating of the pantun text is a must in order to show his or her genuine expression in comply with the typical vocal sonority and of expressive individual singing style. It should be noted by students of Malay pop songs that sonority and individual singing style can only be achieved by constant practicing and listening to the past songs from legendary singers. Due to this reason, it is suggested for them to listen as many as to past famous singers singing style.

Moreover, it should be emphasized here, however, that learning in singing style of Malay pop songs should be done with consistency through listening comprehensively to the best legendary singers of the past in order for her or him to build her or his own individual vocal sonority, individual style, and individual vocal articulation quality of the most. Not all of the past legendary singers have inborn-sonority voices, it means that the clear voices as an addition of extra musical abilities might obviously made them famous future singers. Many more of them achieved their popularity from a consistence practice in voice training.

It should also be mentioned here the assumption of possibly correlation between vocal inflection in Malay pop songs with that of vocal inflection in

Quranic recitation. This relationship can be traced back sometime since the influence of Arab that emerged in 7th century Aceh and then widespread to almost all of the Malay Peninsula. This followed by the emergence of pantun, gurindam, and syair which was certainly of Arabic literature and culture influences.

Lili Lehman, a vocal teacher in Prague Conservatory commented out that it is essential for all who wish to become artists to begin their work not only in singing but also in tone production, in Malay pop songs singing, for instance to practice Quranic recitation (Lehmann, 2006).

In addition with that W.E Haslam pointed out that the voice that is produced badly or emitted becomes worn fast, and is easily fatigued. Using an additional exertion of physical force, the singer generally attempts to conceal its loss of sonority and voice stability (Haslam, 2007).

Melismatic in Malay pop songs normally in form of syllables in texts sung in legato, with or without accent, in some notes or even some measures within one breath. In medieval chants it is known as musica ficta which refers to any notes or measures with accidentals notes that follow (Bent, 2002).

It was assumed therefore of the importance of vocal practice to stabilize sonor-voice quality. In practice, normally students had their own method of producing sonor-voice quality. It might be expected that singers, in general, were also shared the same experiences when utilizing the imitation method practice from the past Malay pop songs singers. Overall, the best sonority and vocal uniqueness were one of the natural gifts and individual characteristics that need to be developed.

### 3 OBJECT ANALYSIS AS A METHOD

It should be understood that object analysis was to discuss musical elements found in Malay pop songs of Deli, Minangkabau and Minahasa styles. The object analysis done based on the transcription of the recordings and its interpretation of the five main musical elements that consist of background, sonority, musica ficta, articulation, and expression.

\*) In coincidence with that the writers had elaborated specific knowledge, skills, and expertise not only with the help from the experts in the field, but also from the literature reviews related the scientific data that support theoretical study of Malay pop songs. All of these then was triangulized such as

with interviews. Although newest books and journal specific to this topic were hard to find, the older books which related to and compatible with the topics become important to this study.

\*) This article thus provided us with the results of the object analysis in the form of description on accounts of discographical studies. Discographical study is a study of recordings catalog in form of audio recordings and audio-visual recordings. In ethnographic study it is normal to provide the description of music recordings, especially recordings from certain artist or composers. Even though not all of the expertists of Malay pop songs have any discographic documents because they used to be more active as stage artists and not as recording artists. However some of them were active artists of both of stage and recording artists. The discussion then be elaborated as followss.

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#### 3.1 Object Analysis of Pantun

The Malay language dissemination to the whole nation believed to begin since the influence of the Sriwijaya Kingdom was spread out to the whole nation. Located in Palembang the kingdom was the center of commerce and Malay language was widely used as trade communication throughout the archipelago. In the seventh century, accordingly Malay language had become a kind of lingua franca.

Pantun can be described as a series of rhyming stanzas, generally utilized as figurative expressions. Below is an example of pantun found in Malay pop song entitled "Si Hitam Manis":

*'Si Hitam Manis'*

*Kiri jalan kanan pun jalan  
Ditengah-tengah pohon kenari  
Kirim jangan pesan pun jangan  
Kalaulah rindu datang sendiri*

It cannot be denied that this pantun is familiar to teenagers and young people who are falling in love. Something in common to learn from this pantun is that the first two lines of every verse are called sampiran, while the third and fourth verses are the main contents (isi) of the pantun. This kind of structure can be categorized as the basic structure of pantun or the simple form of rhyme.

Most of popular music, such as country, western pop, rock, punk, soul, and hip-hop have rhymes. Rhymes fulfil our lives, which is full of idiosyncratic



echoes and relationship both intimate and general, as can be seen in rhymes located in playground, bed, or the internet. The popular era of rhyme has already passed for them who only half-listen. This book by Caplan recommends us to open our ears and find this amazing rhyme culture again. From here, it can be comprehended how rhymes, including pantun, functional inside and outside of specific literature and music genre, not only in individual works but also in the culture itself (Caplan, 2014).

The definitive meaning of rhyme in hip-hop and the classical form of pantun is very different though. Contemporary hip-hop, often utilizing rhythmic gestures and rarely employing consistently the same rhyme forms all the way through. On the contrary, rhyme in pantun used the rhythm consistency of every last syllable between sampiran (the first two lines that are seemingly unconnected statement) and isi (contain a message or lesson) sections. It indicates that rhyme in hip-hop is unrestrained on rules (bersifat bebas) that therefore it is seemingly more suitable to the American literary culture. However, the art of pantun is more suitable with the early development of oral literary culture in Indonesia long before the establishment of modern poem and poetry. TS Eliot, in his poem entitled "Love Song of Alfred Prufrock" mentions that the modernism does not disregard rhyme but rebuild its technique (Caplan, 2014).

Moreover of the similarities between pantun and rhymes in hip-hop, both of it may express the happening of a particular condition. One of the examples can be found in "Kadendate" (a traditional call-and-response singing of Palu, South Sulawesi) where the singers capable of creating spontaneous rhymes of what they seen instantly. The same phenomena can be found in contemporary rhyming culture of hiphop rhyming.

What can be reflected from the above object analysis of pantun is that there might be possibilities that pantun culture can still be revitalized and developed like that of rhymes found in hiphop, however, it needs to improve new verses system, new challenges, and new connections. Once these ideas should be materialized, the art of pantun would developed and composers might employ the opportunity to experiment on the arts of pantun based on three points mentioned above.

### 3.2 Object Analysis of Vocal Inflections

The very basic components in music are pitch, duration, and loudness whilst the most important quality in music is timbre or tone quality. These qualities extraordinarily can be found in Malay pop

songs both in its instrumentation as well as in singing style which is utilizing vocal inflections as the qualities of musicianship of the singers. Below is some examples of major vocal inflections found in the history of music.

Grace notes is known as one of decorative vocal inflections, which is played fast before the main tone and is utilized to make the main note sounds more expressive and colorful.



Figure 1. the example of Grace Notes

#### 3.2.1 Passing Tone

Passing tone is one of ancient non-harmonic tones. By the definition, passing tone is a non-harmonic tone that is approached by step (conjunct motion) from a chord tone and resolves by step to another chord tone without a change in direction.



Figure 2. the example of Passing tone

Neighboring tone is included as one of the ancient ornamentation tones which only have the stepwise motion. Meanwhile, the suspension tones belong to a type of neighbouring tone that always appeared in the strongbeat and is always as the same dissonant tone.



Figure 3. The example of Neighbouring tone

#### 3.2.2 Pitch Inflections

In the early history of music, the utilization of flat and sharp tones in keyboard was not written on the scores, while usually the singers recognized them when to do the pitch inflections of the composition.

Lines of Poetry



Figure 4. The example of poetry lines

In Bach Chorale notes with *fermata* above give explanation of the end of poetry lines, which indicates the end of a verse in the song.

### 3.3 Object Analysis of Song Form

*Pantun* in Malay pop songs naturally consist of four verses, AABA. The first line is called antecedent (the question) or the calling sentence while the second verse is called consequent (the response). Second line is similar with that of the first line but ends in tonic which means the responding sentence. If the third verse is not a repetition from the first melody, it might be a new contrasting sentence with new melody. The third verse is ended with supertonic or dominant similar to the first verse. Sometimes, the third verse is in contrast with the first and second verse. Otherwise, it is only a repetition from the first verse. The fourth verse normally identical to the second verse and ended up with tonic *do*.

Generally speaking, the second verse is a repetition from the first with a little alteration (if there is any). The verse B is a contrasting theme which usually be mentioned as chorus. There are possibilities for the verses in B to change despite the similarities from the previous verse and it also does not always have to end up in tonic. In AABA song form, the melodic verse can be the ‘call and response’ sentences. If there is any melodic verse which is the calling sentence, it usually followed with responding sentences which is usually called with an antecedent-consequent melody. As it is mentioned above, the melody pattern can be identical or diversified, it can even be the repetition. The song verse is always ended up with a *cadenza* (*cadence*) and a *fermata*.

#### 3.3.1 Object Analysis of Musical Textures

In musical term, texture means the whole effect of interaction between melody, rhythm, timbre, and harmony. The texture that is known in music consists of monophony, homophony, polyphony, and heterophony. There are two categories in homophonic music, that are rhythmic unison which is usually called as homorhythmic and melody with accompaniment. In rhythmic unison, the melody and its accompaniment are processed simultaneously even though sometimes there are melodic filler that is played by violin, flute, and accordion. In Malay pop songs, the generic format is vocal melody with accompaniment. In this musical texture, the vocal melody is dominating the accompaniment.



Figure 5. The antecedent phrase of *Hitam Manis* song

Mostly, in this sense, the domination of vocal as the main melody is extreme. This domination becomes the main focus, not only as a musical character but also as the musical aesthetic as a whole. This strong musical characteristic would make people to recognize the Malay pop songs in general very easily, although it is difficult to differentiate musical characteristic between the existing genres.

#### 3.3.2 Object Analysis of *Cengkok*

In Gregorian chants there is a musical term called as *musica ficta*, which is somewhat similar to *cengkok* in Malay pop songs. *Cengkok* is normally utilized as personal improvisation on a melodic line so it is certain that capabilities of every Malay pop singer is differed due to its personal traits. In contrast with it, in *musica ficta*, generally found in Baroque and Gregorian chants, there is no individual improvisation characteristic because basically, the composers wrote down the inflections on the scores.

This study does not mean to equate *cengkok* (vocal inflection) with *musica ficta* because *cengkok* in Malay Pop songs is unrestrained by musical rules (free inflections) and which usually utilized as individual performer accidentals, while in medieval music, specifically in ‘Aria’ (part of opera), *musica ficta* are mostly used as editorial accidentals (written melismatic).

According to Malay pop songs singers and musicians *cengkok* is like flowers to the melody (melodic inflections). Yet there is a difference technicality in the production of *cengkok* and *musica ficta*, even though both of it obviously have the same foundation function, that is to beautify the melody. It should be realized that in Malay pop songs singing without *cengkok* is definitely weird (such the case not found in pops Minahasa, though), the reason is that because the quality of Malay pop songs singers is measured by its individual *cengkok* singing skills.

So, the readers can easily recognized the singers’ capability by observing the soft, sensitive, and melancholy type of *cengkok* that different to that of the singers with the brilliant and sharp *cengkok* type. This is usually related with the singers personality and the listeners musical taste to judge the aesthetic values of a performance.

However, what can be described here is that it is definitely true that in Malay pop songs, many of song characteristics and genres required different type of *cengkok* elaboration. There is particular situation when a song required specific type of *cengkok* with more soft nuance, seductive, varied with vibrato, and does not required accentuate type of singing or *stacatto*. It is to say to some extend that the eloquence of a melismatic melody in this sense is to extremely elaborate the melody with elaborative stretching of the syllables in the verses as beautifully as possible in order to provide more seductive impressions to the listeners.

There is another point to confirm that in Malay pop songs, *cengkok* is one of the most significance musical expression element and certainly the most significance characteristic that signifying its genuineness. *Cengkok* is thus the most unique traits that differentiate this genre from another type of local pops found in Indonesia. It also provides the quality of the singers if he or she could exhibit the balance between sonority and skills in quality of singing of Malay pop songs.

Every Malay pop singer should comply its own specific and unique traits of *cengkok*. This unique traits in so many senses affected the singers style in making its own type of *cengkok*. The particular formula about 'how to produce and beautify the *cengkok*,' however, could not be specifically explained here. Nevertheless, it should be emphasized that the spirit of understanding and expressing a high sense of song text is the key.

*Cengkok* is an individual style, means that every singer has its own style depending on his or her ability to create melodic ornamentation on the existing melodic lines. Moreover, it has been pointed out that the skill of the interpretation of a pantun text is highly recommended.

As it was mentioned above that in Western music theory, the synonym of *cengkok* is *musica ficta*, that is an ornamental melodic line sung in melismatic. John Stainer and William Barret categorized *musica ficta* as one of necessarily most elaborative and complex singing technique. Elements of *musica ficta* normally be written on a chant or melody in forms of some notes that embellished a syllable without having certain notes (extended syllable) (Stainer and Barrett, 2009).

A further explanation of *melisma* can be described as follows, a syllable can be sung on more than one note (syllable extension or *melisma*) and also two consecutive syllables of different words can be connected to the same note. The punctuation of the

lyric has to be attached to the word before the graphic extension or *melisma* (Susan et. al, 2005).

Meanwhile, Oxford Dictionary of Music (2006) explained that a melisma is a cluster of notes to be sung to a syllable. It is a bit difficult to write the exact notes for *cengkok* due to the difference type, interpretation, and skills of the *cengkok* that is individually sung by the singers.

After listening, observing, and analysing some examples of repertoire from Malay pop songs and the existing discographic object analysis study such as *gambus*, *gamat*, and *joget*, it can be commented out that certain Malay pop songs have it form of *cengkok* ornamentations as follows:

*Acciacatura*: a kind of grace notes in the form of a note or notes which anticipate the existing notes from the song syllable. It normally combined with another vocal technique named double or triple *appoggiatura*.

*Appoggiatura*: It is also included as one of the grace notes which is followed the notes before or after the existing note. *Appoggiatura* is one of the essentials notes found in almost Malay pop songs. Hence, it is necessary that every Malay pop singer should mastered this technique. According to Baird, the definiton of *appoggiatura* is: "Of all the ornaments of singing, none is easier for the master to teach or for the student to learn than the *appoggiatura*. In addition to its pleasing quality, it alone in the art enjoys the privilege of being heard frequently without becoming tiresome to the listener, so long as it does not exceed the limits of good taste as prescribed by those who understand music." (Julianne C. Baird, 1995. p. 88).

It should be noted here however that in Malay pop songs, *appoggiatura* is generally unwritten but is sung when a singer expresses to a *cengkok* as an individual singing styles. In Malay pop songs, the function of *appoggiatura* is:

As a connector between melody to make it more sonorous and also performs the sole identity of Malay pop songs. This kind of expression creates the sense of melismatic characteristic of Malay pop songs due to the utilization of legato/slur and staccato.

As a melodic filler that enriches the flexibility of the melodic lines so that it does not feel like empty at all. To enrich the harmony variation by elaborating passing tones horizontally towards the vertical harmonic notes. To produce a more lively and brilliant melody within Malay pop songs. Instead of *appoggiatura*, there are also trill in melismatic or syllables extension contexts which is included as one of the Malay pop songs characteristic. As the results of object analysis in some Malay pop song

repertoires, it can be found that the method to insert 'trill' in Malay pop song are as follows:

*Appoggiatura* usually elongate the first note of the melody and is sung louder than the following melody.

To make a *appoggiatura* as a longer variation, it is normally started with the softer voice, followed by crescendo and decrescendo throughout the melody.

If *appoggiatura* is located on the strong beats, it usually followed by the accented notes.

Typical a long melody is usually preceded by *appoggiatura*. However, as an exception not all *appoggiaturas* in Malay pop songs are followed by grace notes and trill.

*Mordent* can also be found in Malay pop songs repertoires. *Mordent* is an ornament comprises of two types, namely upper mordent and lower mordent. In spite of it is theoretically unwritten in Malay pop songs, however, it is practically often be sung.

According to object analysis of the repertoire examples and current discographic study, it is found that another existing ornamentation is slide notes, i.e., notes to be slidden towards the main notes in a slur technique. In contrast with that of *appoggiatura*, these slide notes is always moving in stepwise. Similar to that of *appoggiatura*, however, slide notes is also consisting of two or three notes lead to the original notes of the melody.

*Trill*, known as the swirling notes, is often unseen on the scores. Although it is theoretically unwritten on the scores, however, all of the Malay singers intention is to produce a soft and memorable sound, not too excessive though, so that it expressed the pleasantness of the melodic lines. All of the new singers must be able to create *trill* in certain syllables in order to produce the most beautiful voice inflections. However, it should be noted here that if a 'trill' is anticipated by an *appoggiatura*, then the *appoggiatura* has to become the first note of the 'trill'. This article does not elaborate the examples of such notes ornamentation in a specific order but the reader should explore its listening comprehension to the genre in order to understand the object analysis of these kinds.

Furthermore, such addition notes found in the discographic object analysis showed that some of the ornamentation notes were contributed to the establishment of *cengkok* that created its own shared values in Malay pop songs.

From the study of object analysis above it can be concluded that *cengkok* in Malay pop songs is the a highly specific individual trait of unwritten notes ornamentation that might be described as the so-called a free improvisation. *Cengkok* might occurred in the elongation of syllables which generally unwritten and

sung in melismatic (utilizing slur or *legato*). *Cengkok* is similar to that of a *musica ficta* and constituted as the typical characteristic of Malay pop songs sung in profoundly melismatic.

### 3.4 Object Analysis of Articulation

The articulation in singing the syllables in Malay pop songs is unique and different from the daily pronunciation of formal languages. The authors opinions and ideas of articulation in these studies were concluded from a selective ideas of a semi structural interviews and the field notes.

To begin with, all the articulation of the Malay pop songs text is as the determiner of the expression. It means that the correct articulation will define the text more clearly to the audience. Although it sounds normal, in contrast, it needs specific practice for a singer to be capable of precise articulation. It is suggested that to do consistent vocal practice is a necessary requirement to achieve clarity and purity of articulation. The ability does not apply naturally, but is achieved through consistent vocal training. The tone quality is applied naturally, but the clarity of articulation should be trained due to it correlation with corrected text pronunciation.

It is understood that Malay pop songs singers should conveyed with the correct and clear articulation in each syllables so that the words are better perceived by the audience. In another words, a good articulation will gives impression of a clear text articulation so that the musical expression of the song can be delivered beautifully.

To be specific, it should be emphasized here that the significance of vocal practice to gained clarity and purity of articulation is prerequisite. The indication of readiness in singing comes from the feeling of comfortable that can be achieved with a constant daily vocal practice in certain time. Usually singers uses the *solfa* technique, which consists of *do, re, mi, fa, sol, la, si, and do* to trained their vowels pronunciation (vocalization). Within *solfa* technique, only vowels *a, i, e, o* are available, while the word 'u' gives less attention. It is not a coincidence if the vocalization of 'u' is easier to reach rather than other vowels.

It should also be emphasized of the significancy of consistence voice training and such to avoid things that will corrupt the vocal chord, like the occurrence of voice stroke. There is also an interesting opinion that vocal articulation ability can be gained from the childhood Alqur'an recitation experience. Although there is no scientific explanation of it yet, this opinion



is reasonable, in one possible thing since *cengkok* and articulation are also trained in the Quranic recitation.

If it is examined in vocal articulation theory, Lilli Lehman, a vocal theorist, explains that all vowels must keep their point of resonance uninterruptedly on the palate. All beauty in the art of song, in cantilena as well as in all technique, consists chiefly in uninterrupted connection between the tone and the word, in the flexible connection of the soft palate with the hard, in the continually elastic adjustment of the former to the latter. This means simply the elastic form, which the breath must fill in every corner of resonating surface without interruption, as long as the tone lasts (Lehmann, 2006).

The ability to sing the articulation or diction well is a part of the unseparated vocal technique that must be learned. The dynamic control, accent, timbre control in singing expression are also included in the aspects of vocal technique.

Harriete Brower argues regarding the definition of vocal mastery. It is said that to become a master in vocal, one has to develop his voice that it is under complete control and then he can do with it whatsoever he wishes. He must be able to produce all he desires of power, pianissimo, accent, shading, delicacy and variety of color (Brower, 2005).

Further explanation of the importance of articulation or diction is also defined by Harriete Brower (2005) by saying that the greatest thing about a song is the words. Words inspired the music, they were the cause of its being. Imagine, when once words have been joined to music, how other words can be put to the same music, without destroying the whole idea. The words must be made plain to the audience. Every syllable should be intelligible and understood by the listener. Diction is so absolutely paramount.

Moreover, Harriete Brower also describes that the satisfactory diction creates something deeper than a song itself. It is the giving out of one's best thought, one's best self, which must animate the song and carry it home to the listener. It touches the heart, because it comes from one's very inmost being, a creature of mood. One cannot sing unless one feels like it. Brower further explain that the singer have to be inspired in order to give an interpretation that shall be worth anything (Brower, 2005).

### 3.5 Objective Analysis of the Expression

Flat expression in singing Malay pop songs is not recommended here but on the contrary expression is another significance objective to be gained by the

Malay pop singers. The objective can be achieved by intimacy (rote memory) to the songs and to its musical structure from its introduction, transition, as well as to the instrumental parts. For instance it is suggested to consider that in certain types of Malay pop songs, the introduction section is very significance, utilized not only as the song introduction but also as the guidance for the singers to go through the actual melody.

It should be pointed out here that the autonomous understanding of all musical aspects in introduction section of the song is very important. Some mistaken might unconsciously occurred when the musicians failed to cooperate with the singers. From the ideas above, its also clear of how necessary for the singers to be able to relate the unity of *cengkok* and song text. These two elements have close connection to the feelings, emotions, and appreciation when the singers expressing the Malay pop songs text.

Furthermore, to be more specific, the authors have provided to the readers with further explanation of the relationship of the text with feelings, emotions and appreciation in order to give birth to good expressions in Malay pop songs. Suzanne J. Beicken argues of how the singer should have to understand the text of the song. Therefore the singers should to rote the text throughoutfully before starting to sing it in order to be able to express its meaning. On this point, as pointed out by Beicken, ignorance or carelessness is no excuse. Accordingly, musical notation cannot represent all the fine points of expression which the affect demands: the art of declamation must make up for this deficiency (Beicken, 2004).

It is understood then that when several notes are sung to one syllable, the performance is called *melismatic* singing. Every long or short extension of a syllable contains more than one note is called a *melisma* (Beicken, 2004). Due to this reason, the *melismatic* character and its relation with the text is comply one to the other. When there is long *melismatic* does occurred, the correct calculation is needed for intersect the syllables in each breathing. In singing, the intersection of syllables caused by off-breathing should be avoided.

There is also another fact that singing is an art typical with the expression directly from the heart. The emotion, feeling, and expression are the human pure elements. Furthermore, it is said that instincts have a prominent role for every singer to express emotion and feeling with voice. For this utilization of the voice to take effect on the character of melody, as distinguished from ordinary speech, it expressions should also purely instinctive (Taylor, 2007).

In addition, in the essence of artistic point of view, art itself is different from the reality, but the depiction of the reality through profoundly meaning in the art that is understood by people. To reach emotion of the artistic substance is therefore quite significant. In that case, D.C Taylor mentioned that art is not reality. But art is the ability to portray reality through the comprehension of all the emotions that any person may be forced to encounter. To acquire the ability to simulate the entire gamut of human emotions, which far exceeds what any individual can ever expect to personally encounter, is to successfully play one's craft to its fullest artistic realization (Taylor, 2007).

#### 4 CONCLUSIONS

Firstly, it should be revealed that as the literature artwork, pantun must be fulfilled by a criteria as one of the pinnacle of intangible heritage of Malay culture. According to Mohd. Rashid Md Idris (2011): "Pantun is known as an old Malay poem that not only full of meanings but also full of aesthetic values. These aesthetic values available when the listener are sensitive to the formatted structure and its language style in a piece of pantun. The formatted structure is not build arbitrarily but it needs consideration and sensitivity in all of its aspects, including the lexical preference, syllables, and the limited verses."

Secondly, in Malay Pop Songs, the musical texture normally followed the pantun formal structure, that is A-A-B-A. The melodic lines that is dominated by vocal as the main melody has become the main focus not only in its musical character but also as the musical aesthetic as a whole. All of these musical characteristics provide people to recognize Malay pop songs in its general context.

In contrast with *musica ficta*, *cengkok* is more freely, and basically included as a personal musical trait of individual singer. Because of the eloquence of *cengkok* sung in melismatic, thus the elaboration of melody with elaborative stretching lines of the syllables provide us with a seductive impression.

Finally, articulation of Malay Pop Songs should be applied naturally, the tone quality should have the clarity of articulation and correct text pronunciation.

As a suggestion then, it should be noted that the genre which is in fact can be classified as one of the oldest type of popular songs should eventually be preserved. Moreover, in order to sustain the existence of this genre, a formal action in form of transmission is very significant to be taken.

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