



05-4506832



pustaka.upsi.edu.my



Perpustakaan Tuanku Bainun  
Kampus Sultan Abdul Jalil Shah



PustakaTBainun



ptbupsi

**KARMAWAN CONCEPT OF SINGING STYLE IN  
LAGU MELAYU ASLI INSPIRED BY  
KAMARIAH NOOR**



05-4506832



pustaka.upsi.edu.my



Perpustakaan Tuanku Bainun  
Kampus Sultan Abdul Jalil Shah



PustakaTBainun



ptbupsi

**SYAZWAN BIN JUNAIDI**

**SULTAN IDRIS EDUCATION UNIVERSITY**

**2025**



05-4506832



pustaka.upsi.edu.my



Perpustakaan Tuanku Bainun  
Kampus Sultan Abdul Jalil Shah



PustakaTBainun



ptbupsi

**KARMAWAN CONCEPT OF SINGING STYLE IN LAGU MELAYU ASLI  
INSPIRED BY KAMARIAH NOOR**

**SYAZWAN BIN JUNAIDI**

**DISSERTATION TO QUALIFY FOR A MASTER OF MUSIC  
(RESEARCH MODE)**

**FACULTY OF MUSIC AND PERFORMING ART  
SULTAN IDRIS EDUCATION UNIVERSITY**

2025



Please tick (✓)

Project Paper

Masters by Research

Masters by Mix Mode

Ph.D

## INSTITUTE OF GRADUATE STUDIES

### DECLARATION OF ORIGINAL WORK

This declaration is made on the 17/06/2025

#### i. Student's Declaration:

I, SYAZWAN BIN JUNAIDI, M20182001844 FACULTY OF MUSIC AND PERFORMING ART hereby declare that the dissertation / thesis for THE DEVELOPMENT OF "KARMAWAN": CONCEPT OF SINGING STYLE IN LAGU MELAYU ASLI INSPIRED BY KAMARIAH NOOR is my original work. I have not plagiarised from any other scholar's work and any sources that contains copyright had been cited properly for the permitted meanings. Any quotations, excerpt, reference or re-publication from or any works that has copyright had been clearly and well cited.

\_\_\_\_\_  
Signature of the student

#### ii. Supervisor's Declaration:

I, Professor Zaharul Lailiddin bin Saidon hereby certifies that the work entitled MOBILE THE DEVELOPMENT OF "KARMAWAN": CONCEPT OF SINGING STYLE IN LAGU MELAYU ASLI INSPIRED BY KAMARIAH NOOR was prepared by the above named student, and was submitted to the Institute of Graduate Studies as a partial / full fulfilment for the conferment of MASTER OF MUSIC (PERFORMANCE) and the aforementioned work, to the best of my knowledge, is the said student's work.

Date 17/6/2025

\_\_\_\_\_  
Signature of the Supervisor





**INSTITUT PENGAJIAN SISWAZAH /  
INSTITUTE OF GRADUATE STUDIES**

**BORANG PENGESAHAN PENYERAHAN  
TESIS/DISERTASI/LAPORAN KERTAS PROJEK  
DECLARATION OF THESIS/DISSERTATION/PROJECT PAPER FORM**

Tajuk/Title: KARMAWAN CONCEPT OF SINGING STYLE IN LAGU MELAYU ASLI  
INSPIRED BY KAMARIAH NOOR

No. Matrik /*Matric's No.*: M20182001844

Saya/I: SYAZWAN BIN JUNAIDI membenarkan Tesis/Disertasi/Laporan Kertas Projek (Kedoktoran/Sarjana)\* ini disimpan di Universiti Pendidikan Sultan Idris (Perpustakaan Tuanku Bainun) dengan syarat-syarat kegunaan seperti berikut:-

*acknowledged that Universiti Pendidikan Sultan Idris (Tuanku Bainun Library) reserves the right as follows:-*

1. Tesis/Disertasi/Laporan Kertas Projek ini adalah hak milik UPSI.  
*The thesis is the property of Universiti Pendidikan Sultan Idris*
2. Perpustakaan Tuanku Bainun dibenarkan membuat salinan untuk tujuan rujukan dan penyelidikan.  
*Tuanku Bainun Library has the right to make copies for the purpose of reference and research.*
3. Perpustakaan dibenarkan membuat salinan Tesis/Disertasi ini sebagai bahan pertukaran antara Institusi Pengajian Tinggi.  
*The Library has the right to make copies of the thesis for academic exchange.*
4. Sila tandakan ( ✓ ) bagi pilihan kategori di bawah / *Please tick ( ✓ ) for category below:-*

**SULIT/ CONFIDENTIAL**

Mengandungi maklumat yang berdarjah keselamatan atau kepentingan Malaysia seperti yang termaktub dalam Akta Rahsia Rasmi 1972. / *Contains confidential information under the Official Secret Act 1972*

**TERHAD/ RESTRICTED**

Mengandungi maklumat terhad yang telah ditentukan oleh organisasi/badan di mana penyelidikan ini dijalankan. / *Contains restricted information as specified by the organization where research was done*

**TIDAK TERHAD/ OPEN ACCESS**

(Tandatangan Pelajar/ Signature)

(Tandatangan Penyelia / Signature of  
Supervisor) & (Nama & Cop Rasmi /  
Name & Official Stamp)



Tarikh: 17/6/2025

Catatan: Jika Tesis/Disertasi ini **SULIT @ TERHAD**, sila lampirkan surat daripada pihak berkuasa/organisasi berkenaan dengan menyatakan sekali sebab dan tempoh laporan ini perlu dikelaskan sebagai **SULIT** dan **TERHAD**.

Notes: If the thesis is **CONFIDENTIAL** or **RESTRICTED**, please attach with the letter from the organization with period and reasons for confidentiality or restriction



## ACKNOWLEDGEMENT

Alhamdulillah, I thank Allah SWT for giving me the persistence to complete this dissertation. The entire study was an overwhelming experience, and I have many people to thank. First and foremost, I would like to express my gratitude to my family members, my mother Rohaya binti Othman, and my sister Elfira binti Junaidi for their endless love and support. I also want to extend special thanks to Professor Zaharul Lailiddin Bin Saidon, my main supervisor, and Dr. Kamarulzaman bin Mohamed Karim, co-supervisor, for their guidance and dedication in helping me become a better scholar and individual. I am also grateful to the faculty members of the Faculty of Music and Performing Arts (UPSI), Puan Che Farihan binti Che Man, the Technical Department of the Faculty of Music and Performing Arts (UPSI), and all fellow students who participated in this dissertation. I would like to thank all my friends for their help and encouragement, both inside and outside of the academic setting. I also want to express my gratitude to my critical friends, Asmidar Ahmad and Rojer Kajol, for their input and guidance on the art of singing in *Lagu Melayu Asli*. Lastly, I want to thank the family members of Kamariah Noor and Hamzah Dolmat, especially Puan Sarina and Puan Saleha, for helping me learn more about Kamariah Noor.

*Tuai padi selasih dulang, Sayalah menumpang ke Jawa saja,  
Buah hati kekasih orang, Saya menumpang bersuka saja,*





## ABSTRACT

*Lagu Melayu Asli* (LMA) has evolved in the cultural and musical landscape from generations. However, there are concerns regarding the singing style, especially in identifying its aesthetics which draws limited, formulaic, and stagnant form of singing style. Disparities of paradigms influential to conflicts over what is measured “authentic.” In reality, the vocal tradition is impractical to be measured in the facet of authenticity as its aesthetics evolve with time and relevance to different phenomena and eras. The researcher argues that this matter needs to be dismantled to provide the singing style of LMA with farther perspectives. Henceforth, LMA singing style should supply individuality, with each singer consuming their unique approach, rather than conforming to the same style. Upon achieving a foundational understanding towards fundamental elements of singing style and composition, it is imperative for singers to intricately blend their individual artistic expression with a disciplined approach to musical proficiency. It is believed by scholars and practitioners that individualistic artistic expression and disciplined musical proficiency of an artist are achieved by emulating other artists as models. Given the current context, there is a sub-idiom methodology within the context of learning LMA through acculturation, termed *Meragam*. *Meragam* illustrates how acculturation of a preferred singer adopts diverse musical skills in shaping one’s unique vocal identity. Consequently, this study seeks to revitalize the vocal styles of past singer by integrating previously neglected elements and improvisational methods into a cohesive conceptual framework. The artistic process involves the perception and influence of an artist on a model, known as Kamariah Noor (KN), as a tool to enhance his singing abilities. While, rote learning and understanding play crucial roles in the development of the vocal performance skills. Thus, Karmawan Concept of Singing Style in Lagu Melayu Asli Inspired by Kamariah Noor will be showcased into LMA vocal performances.





## KARMAWAN CONCEPT OF SINGING STYLE IN LAGU MELAYU ASLI INSPIRED BY KAMARIAH NOOR

### ABSTRAK

*Lagu Melayu Asli* (LMA) telah berkembang dalam landskap budaya dan muzik dari generasi ke generasi. Walau bagaimanapun, terdapat kebimbangan mengenai gaya nyanyiannya, terutamanya dalam mengenal pasti estetika yang tepat, namun telah menjurus kepada gaya penyanyian yang terhad, formulaik, dan stagnan. Perbezaan paradigma telah mempengaruhi konflik mengenai apa yang dianggap “autentik.” Sebenarnya, tradisi vokal ini tidak praktikal untuk diukur dari segi autentisiti kerana estetikanya berkembang dengan masa dan relevan berlandaskan fenomena dan era. Penyelidik berpendapat bahawa perkara ini perlu dirobohkan untuk memberikan gaya nyanyian LMA dengan perspektif yang lebih besar. Oleh itu, gaya nyanyian LMA sepatutnya memberikan keunikan, dengan setiap penyanyi menggunakan pendekatan unik mereka, daripada menyesuaikan diri dengan gaya yang sama. Setelah memahami elemen asas gaya nyanyian dan komposisi, adalah penting bagi penyanyi untuk menggabungkan ekspresi seni individu mereka dengan pendekatan disiplin kecekapan muzik. Para sarjana dan pengamal percaya bahawa ekspresi seni individu dan kecekapan muzik yang disiplin oleh seseorang artis dicapai dengan mensimulasikan artis lain sebagai model. Dalam konteks semasa, terdapat metodologi sub-idiom dalam konteks pembelajaran LMA melalui akulturasi, yang dikenali sebagai Meragam. Meragam menggambarkan bagaimana akulturasi penyanyi yang dipilih mengadopsi pelbagai kemahiran muzik dalam membentuk identiti vokal unik seseorang. Oleh itu, kajian ini bertujuan untuk menghidupkan semula gaya vokal penyanyi lampau dengan menggabungkan elemen-elemen yang sebelum ini diabaikan dan kaedah improvisasi ke dalam kerangka konseptual yang padu. Proses seninya melibatkan persepsi dan pengaruh seorang artis terhadap model, yang dikenali sebagai Kamariah Noor (KN), sebagai alat untuk meningkatkan kebolehan penyanyi. Sementara itu, pembelajaran secara hafalan dan pemahaman memainkan peranan penting dalam pembangunan kemahiran persembahan vokalnya. Oleh itu, Konsep Gaya Nyanyian Karmawan Dalam Lagu Melayu Asli akan dipaparkan dalam persembahan vokal LMA.



## CONTENTS

	<b>Page</b>
<b>DECLARATION OF ORIGINAL WORK</b>	<b>ii</b>
<b>DECLARATION OF DISSERTATION</b>	<b>iii</b>
<b>ACKNOWLEDGEMENT</b>	<b>iv</b>
<b>ABSTRACT</b>	<b>v</b>
<b>ABSTRAK</b>	<b>vi</b>
<b>CONTENTS</b>	<b>vii</b>
<b>LIST OF TABLES</b>	<b>xi</b>
<b>LIST OF FIGURES</b>	<b>xiii</b>
<b>LIST OF ABBREVIATIONS</b>	<b>xx</b>
<b>CHAPTER 1 INTRODUCTION AND BACKGROUND</b>	
1.1 Introduction	1
1.2 Motivation/Inspiration	1
1.3 Imagination and Idea	5
1.4 Background of Study	7
1.5 Problem Statement	15
1.6 Research Objective	17
1.7 Research Question	17
1.8 Justification of Performance/Recital Program	18
1.8.1 Performance Production Process	18
1.8.2 Recital Program	19

1.8.3	Raw Idea of Performance Concept	24
1.9	Significance of Performance	24
1.10	Limitation of Study	26

## CHAPTER 2 LITERATURE AND PERFORMANCE REVIEW

2.1	Introduction	28
2.2	Literature Review	28
2.2.1	The Development of Traditional Music in Malaysia	28
2.2.2	<i>Lagu Melayu Asli</i> (LMA) as Sub-Musical Genre in Malay Traditional Music	32
2.2.3	Historical Context of <i>Lagu Melayu Asli</i> (LMA)	34
2.2.4	Characteristic of <i>Lagu Melayu Asli</i> (LMA)	37
2.2.4.1	The Sub-Genres in <i>Lagu Melayu Asli</i> (LMA)	38
2.2.4.2	Aesthetical Value of <i>Lagu Melayu</i> <i>Asli</i> (LMA)	42
2.2.4.3	Instrumentation of <i>Lagu Melayu Asli</i> (LMA)	46
2.2.4.4	Compositional form of <i>Lagu Melayu</i> <i>Asli</i> (LMA)	50
2.2.5	The Singing Style of <i>Lagu Melayu Asli</i> (LMA)	53
2.2.6	Methodical Approach in The Singing Style of <i>Lagu Melayu Asli</i> (LMA)	62
2.2.7	Background of Kamariah Noor (KN)	69
2.2.8	The Singing Style of Kamariah Noor (KN)	70
2.2.9	Kamariah Noor's (KN) Singing Development and Interpretation	86
2.2.10	Unresolved Vocal Styling Issue in <i>Lagu</i> <i>Melayu Asli</i> (LMA)	88

2.3	Performance Review	90
2.3.1	Seri Mahligai by Kamariah Noor (KN) with (ORTM) 1960's?	90
2.3.2	<i>Konsert Seni Muzik Asli</i> Kumpulan Hamzah Dolmat (1981)	93
2.3.3	Iklan Ajinomoto 84 Hamzah Dolmat Kamariah Noor (KN) (1985) (Source: <a href="https://www.youtube.com/watch?v=XsmLPQWYdg8">https://www.youtube.com/watch?v=XsmLPQWYdg8</a> )	96
2.3.4	Orkes Hamzah Dolmat (1959)	98
2.3.5	<i>Jalak Lenteng</i> by Kamariah Noor (KN) (1960s?)	99
2.3.6	<i>Mak Dayu</i> by Kamariah Noor (KN)	101
2.3.7	<i>Dayang Senandung</i> by Kamariah Noor (KN)	102
2.3.8	Asli Singing Competition Bintang Asli, Pesta Dendang Rakyat, Bintang Asli 1994 -1997 and Bintang Asli Remaja 2002 – 2022	103

### CHAPTER 3 PERFORMANCE CONCEPT

3.1	Introduction	105
3.2	Raw Idea of Performance Concept	106
3.2.1	Early-Stage Framework	107
3.3	Theoretical Concept of Revitalization	107
3.4	Theoretical Concept of Reconstruction	109
3.5	Actualization of Conceptual Framework	111

### CHAPTER 4 ARTISTIC CREATIVE PROCESS

4.1	Introduction	114
4.2	Paradigm of Knowledge and Methodology	114
4.3	Foundation of Thought in Artistic Creative Process	117
4.4	Creative Process (Critical)	121

4.4.1	Formation of Idea	122
4.4.2	Discographic Analysis	123
4.4.3	Kamariah Noor's (KN) Singing Motives Identification	126
4.4.4	Imitation Process	130
4.4.5	Revision	136
4.5	Creative Process (Intuitive)	136
4.5.1	Inspiration	136
4.5.2	Raw Idea	137
4.5.3	Reflection	139

## **CHAPTER 5 DESCRIPTION OF CREATIVE ART-WORK**

5.1	Introduction	144
5.2	Description of Stage Performance	144
5.3	Program and Artistic Production	170
5.4	Technical Management	172
5.5	Description of Performance Theme	173
5.6	Sinography	176

## **CHAPTER 6 CONCLUSION, REFLECTION AND SUGGESTION**

6.1	Introduction	188
6.2	Conclusion, Reflection and Suggestion	188

<b>REFERENCES</b>	<b>192</b>
-------------------	------------

<b>APPENDICES</b>	<b>202</b>
-------------------	------------

## LIST OF TABLES

Table No.		Page
1.1	The Description of the Common sub-idiom Terminology is gathered through interview and observation with Haqim (2023), Ahmad (2019) and Bakar (2014)	13
1.2	Fadzril Nizam Discoveries in Oral Transmission and Stylistic Issues in Lagu Melayu Asli in Johor (2018)	14
1.3	Brief Comparison of Voice Type Between Model and Performer. Analysis by Syazwan bin Junaidi	19
1.4	Title of work (with Accompaniment and Description) – RECITAL 1	21
1.5	Title of work (with accompaniment and description) –RECITAL 2	22
2.1	List of Bunga-bunga Pattern by Bakar, 2014	43
2.2	Typical dynamic marking that can represent Melaram Suara. Musilosophy Rhythm and Blues Piano Music, 2012.	66
2.3	Common Dynamic and Articulation that can represent marking in Melaram Suara	67
4.1	Basic Formula of Artistic Research (Hannula, 2014)	116
4.2	The Description of The Common sub-idiom terminology is gathered through Journal and interview with Haqim (2023), Ahmad (2019) and Bakar (2014)	126
4.3	Kamariah Noor's (KN) Singing Motives Table. Created by Syazwan bin Junaidi	127

5.1	List of Production Member (Creative Department)	170
5.2	List of Production Member (Technical Department)	171
5.3	List of Musician and Music Arranger	171

## LIST OF FIGURES

Figure No.		Page
1.1	Transcription of Naseb Serawak (Seri Serawak) by Miss Tijah (1930 – Ross Stuart). Transcription by Syazwan bin Junaidi	8
1.2	Score of Seri Sarawak from personal Score Collection. Transcription by Unknown Arranger	10
1.3	Transcription of Seri Sarawak by Kamariah Noor (KN) with Orkes Hamzah Dolmat. Transcription by Syazwan bin Junaidi	12
1.4	Performance Production Process. Created by Syazwan bin Junaidi	18
1.5	Raw Idea of Performance Concept. Illustrated by Syazwan bin Junaidi	24
2.1	The Categorization of Traditional Music in Malaysia based on Bakar (2024) Persembahan Nyanyian Lagu Tradisional Melayu Dalam Bentuk Vokal Ensemble	30
2.2	Transcription of <i>Asli</i> rhythm by Suflan, 2016	39
2.3	Transcription of <i>Inang</i> rhythm by Suflan, 2016	40
2.4	Transcription of <i>Joget</i> rhythm by Suflan, 2016	41
2.5	Transcription of <i>Masri</i> rhythm by Suflan, 2016	41
2.6	<i>Patah Lagu</i> in appoggiatura transcription. Transcription by Syazwan bin Junaidi	44
2.7	Example of Accordion.	46



2.8	Example of Accordion Violin ( <i>Biola</i> )	47
2.9	Example of <i>Rebana</i>	48
2.10	Example of <i>Gong</i>	49
2.11	Example of <i>Guitar</i>	49
2.12	Transcription Example of <i>Buka Lagu</i> in <i>Seri Serdang (Makan Sireh)</i> . Transcription by Suflan (2016)	50
2.13	Transcription Example of <i>Pengantar</i> in <i>Damak</i> . Transcription by Suflan (2016)	51
2.14	Transcription Example of <i>Sendi Lagu</i> in <i>Bunga Tanjung</i> . Transcription by Suflan (2016)	51
2.15	Transcription Example of <i>Pemati Lagu/Penutup Lagu</i> . Transcription by Suflan (2016)	52
2.16	Example of <i>Acciaccatura</i> in <i>Anak Tiong</i> . Transcription by Tengku Ritawati (2017)	57
2.17	Example of <i>Appoggiatura</i> in <i>Anak Tiong</i> . Transcription by Tengku Ritawati (2017)	58
2.18	Example of <i>Mordent</i> in <i>Jalak Lenteng</i> by Tengku Hamidah. Transcription Tengku Ritawati (2017)	59
2.19	Example of <i>Gruppetto</i> in <i>Seri Mersing</i> by Nur' Ainun, Transcription Tengku Ritawati, 2017	60
2.20	Example of <i>Slide Note</i> in <i>Mak Inang Pulau Kampai</i> . Transcription Tengku Ritawati, 2017	61
2.21	Example of <i>Termination Notation</i> in <i>Makan Sirih</i> . Transcription Tengku Ritawati, 2017	61



2.22	Example of Melagu in <i>Siti Payung</i> . Transcription Fadzril Nizam, 2018	62
2.23	Example of <i>Mengalun</i> . Transcription Fadzril Nizam, 2018 and edited by Syazwan Junaidi, 2023	63
2.24	Example of <i>Menggulung</i> . Transcription Fadzril Nizam, 2018 and marked by Syazwan Junaidi, 2023	64
2.25	Example of <i>Anak Suara</i> . Transcription Fadzril Nizam, 2018	65
2.26	Example of <i>Anak Suara</i> by Kamariah Noor (KN) in Seri Sarawak. Transcription Syazwan, 2023	66
2.27	Example of Sumbang Manis. Transcription by Fadzril, 2018	67
2.28	Approximation of Kamariah Noor's (KN) Vocal Range. Analysis by Syazwan bin Junaidi	71
2.29	Conjunct and Disjunct Melodic Pattern	73
2.30	Example of <i>Patah Lagu 1</i> (PL1) by Kamariah Noor (KN) in Batu Belah, Transcription Syazwan Junaidi and Fairuz Zamani	73
2.31	Example of <i>Patah Lagu 2</i> (PL2) by Kamariah Noor (KN) in Jalak Lenteng, Transcription Syazwan Junaidi and Fairuz Zamani	74
2.32	Example of <i>Patah Lagu 3</i> (PL3) by Kamariah Noor (KN) in Jalak Lenteng, Transcription Syazwan Junaidi and Fairuz Zamani	75
2.33	Example of <i>Patah Lagu 4</i> (PL4) by Kamariah Noor (KN) in Jalak Lenteng, Transcription Syazwan Junaidi and Fairuz Zamani	76
2.34	Example of <i>Lenggok 1</i> (L1) by Kamariah Noor (KN) in Jalak Lenteng, Transcription Syazwan Junaidi and Fairuz Zamani	77
2.35	Example of <i>Lenggok 2</i> (L2) by Kamariah Noor (KN) in Jalak Lenteng, Transcription by Syazwan Junaidi and Fairuz Zamani	78

2.36	Example of <i>Lenggok 3 (L3)</i> by Kamariah Noor (KN) in Jalak Lenteng, Transcription by Syazwan Junaidi and Fairuz Zamani	79
2.37	Example of <i>Lenggok 4 (L4)</i> by Kamariah Noor (KN) in Jalak Lenteng, Transcription by Syazwan Junaidi	80
2.38	Example of <i>Lenggok Dondang Sayang (Example 1)</i> by Ahmad Jusoh (1973). Transcription by Syazwan Junaidi	81
2.39	Example of <i>Lenggok Dondang Sayang (Example 2)</i> by Fatimah Adan (1973). Transcription by Syazwan Junaidi	81
2.40	Example of <i>Lenggok Dondang Sayang (LDS 1)</i> by Kamariah Noor (KN) in Jalak Lenteng with Orkes Hamzah Dolmat. Transcription by Syazwan bin Junaidi	82
2.41	Example of <i>Lenggok Dondang Sayang (LDS 2)</i> by Kamariah Noor (KN) in Makan Sireh with Orkes Hamzah Dolmat. Transcription by Syazwan bin Junaidi	82
2.42	Example of <i>Lenggok Dondang Sayang (LDS 3)</i> by Kamariah Noor (KN) in Dayang Senandung with Orkes Hamzah Dolmat. Transcription by Syazwan bin Junaidi	83
2.43	<i>Parsi Ghazal (PG 1)</i> by Kamariah Noor (KN) in Seri Mahligai with ORTM. Transcription Syazwan Junaidi	84
2.44	<i>Parsi Ghazal (PG2)</i> by Kamariah Noor (KN) in Seri Mahligai with ORTM. Transcription Syazwan Junaidi	85
2.45	<i>Parsi Ghazal (PG3)</i> by Kamariah Noor (KN) in Seri Mahligai with ORTM. Transcription Syazwan Junaidi	85
2.46	<i>Parsi Ghazal (PG3)</i> by Kamariah Noor in Seri Mahligai with ORTM Transcription Syazwan Junaidi	86
2.47	Back Cover of Sri <i>Penambang Ghazal (LP)</i>	91

2.48	Cover of LP <i>Konsert Seni Muzik Asli</i> . Pusat Kebudayaan University Malaya (1981)	93
2.49	Che Siti/Cik Siti Lela Mayang by Kamariah Noor (KN) and Hamzah Dolmat (1985)	96
2.50	<i>Che Siti/Cik Siti Lela Mayang</i> by Dolmat Abdul Fattah (1937)	97
2.51	LP Cover Orkes <i>Hamzah Dolmat</i> (Radio Malaysia) – LP (1959)	98
2.52	Vinyl Cover Temah, <i>Wahab, Munah Besar Jalak Linting</i> (1919)	100
2.53	Cassette Cover, <i>Album Hamzah Dolmat Dalam Kenangan</i> (1987)	101
2.54	CD Cover, <i>Selekta Emas Warisan Abadi</i> Vol.1 (1995)	102
2.55	Screenshot, Scene of <i>Mariani Ismail</i> in <i>Seri Mersing</i> (1961)	103
2.56	Album Cover of <i>Bintang Asli Remaja</i> (2006)	103
3.1	Raw Idea of Performance Concept. Created by Syazwan bin Junaidi	106
3.2	Early- stage Conceptual Framework of “Karmawan” – The singing style inspired by Kamariah Noor. Created by Syazwan bin Junaidi	107
3.3	Actual Conceptual Framework “Karmawan” – The Singing Style Inspired by Kamariah Noor	111
4.1	Illustration of Creative Artistic Process for “Karmawan” – Concept of Singing Style in Lagu Melayu Asli Inspired by Kamariah Noor	119
4.2	Discovery on The Singing Style of Lagu Melayu Asli (LMA).	125
4.3	Melodic comparison of common melody and “Karmawan” Approach in the song Damak. Transcription by Syazwan bin Junaidi	132



4.4	Lengkok Revitalization of “Karmawan” in Damak. Transcription by Syazwan bin Junaidi	134
4.5	Lengkok Revitalization of “Karmawan” in Damak. Transcription by Syazwan bin Junaidi	135
5.1	<i>Damak</i> Vocal Guide. Transcribed by Ruviyamin Ruslan and Edited by Syazwan bin Junaidi	161
5.2	<i>Kamaruzzaman</i> Vocal Guide. Transcribed by Ruviyamin Ruslan and Edited by Syazwan bin Junaidi	164
5.3	<i>Siti Payung</i> Vocal Guide. Transcribed by Ruviyamin Ruslan and Edited by Syazwan bin Junaidi	166
5.4	<i>Alah Emak Kahwinkan Aku</i> Vocal Guide. Transcribed by Ruviyamin Ruslan and Edited by Syazwan bin Junaidi	169
5.5	Example of “ <i>Monotone</i> ” theme.	175
5.6	Example of “ <i>Double Exposure</i> ”.	175
5.7	Properties from Amir Azmi.	176
5.8	Stage Layout. Created by Syazwan bin Junaidi.	177
5.9	Full Set of <i>Baju Melayu</i> with <i>Songkok</i> and <i>Samping</i> . Photo by (Songket Dunia, 2024).	178
5.10	<i>Dokoh</i> . Photo by (Mahmud, 2024)	179
5.11	Montage Scene One. Directed by Amir Azmi	181
5.12	Montage Scene Two. Directed by Amir Azmi	182
5.13	Montage Scene Three. Directed by Amir Azmi	182





5.14	Montage Scene Four. Directed by Amir Azmi	183
5.15	Montage Scene Five. Directed by Amir Azmi	183
5.16	Montage Scene Six. Directed by Amir Azmi	184
5.17	Montage Scene Seven. Directed by Amir Azmi	184
5.18	Selection of Kamariah Noor's (KN) Photos. Source from Kajol	185
5.19	Montage Three Scene One. Directed by Amir Azmi	186
5.20	Montage Three Scene Two. Directed by Amir Azmi	186
5.21	Montage Three Scene Five. Directed by Amir Azmi	187
5.22	Montage Three Scene Six. Directed by Amir Azmi	187





## LIST OF ABBREVIATIONS

ASWARA	Akademi Seni dan Warisan
BBC Maestro	E-learning provider
DS	Dondang Sayang
EP	Extended Play
GMJ	Ghazal Melayu Johor
JKKN	Jabatan Kebudayaan dan Kesenian Negara
KN	Kamariah Noor
LP	Long Playing Record
LDS	Lenggok Dondang Sayang
LMA	Lagu Melayu Asli
LMD	Lagu Melayu Deli
ORTM	Radio Television Malaysia Orchestra
P.B.U.H	Peace be upon him
PG	Parsi Ghazal Melayu Johor
PL	Patah Lagu
RTM	Radio Television Malaysia
S.W.T	Subhana Watala
UM	Universiti Malaya
UiTM	Universiti Teknologi MARA





## CHAPTER 1

### INTRODUCTION AND BACKGROUND

#### 1.1 Introduction

This chapter provides a clear explanation of artistic ideas and motivation, exploring the factors that inspire and drive the creation of artwork. It also delves into how ideas can be translated into artistic creations.

#### 1.2 Motivation/Inspiration

Music has always been a vital aspect of my life, shaping my identity and providing an avenue for self-expression. However, growing up in a middle-class family meant that formal music education was often side-lined in favour of more traditional academic pursuits. My singing abilities emerged organically, nurtured through personal insights, informal gatherings, and an innate passion for music. In 2013, as I embarked on my formal music education journey at UiTM, I encountered unexpected challenges in the form of performance anxiety, self-doubt, and the daunting presence of talented peers.





My journey of exploration in *Lagu Melayu Asli* (LMA) began at the age of 17, with a focus on developing my understanding of the genre and accessing relevant resources. Initially, I encountered challenges in familiarizing myself with the intricate style and ornamentation of LMA due to the absence of proper guidance and ineffective learning methods. I resorted to emulating recordings of popular artists, which hindered my ability to distinguish credible sources of information. This issue became evident during my participation in the *Pertandingan Lagu Melayu Asli Peringkat Daerah Gombak in 2007*, where I progressed to the state-level competition. At the state-level event, all finalists were privileged to attend a week-long masterclass conducted by a renowned female connoisseur. Each participant had the opportunity to perform a segment of a song alongside the connoisseur as part of the preparation for the final round. I dedicated a significant amount of time to memorizing the melody of *Sri Kedah* and analyzing the nuances of the song through various resources, including recordings of esteemed artists such as *Dato' Ahmad Jais*, *Datuk Sharifah Aini*, and *Shamsuddin Lamin*.

During the masterclass, the connoisseur identified deficiencies in my singing technique, specifically noting that my interpretation of LMA lacked authenticity. She recommended that I avoid listening to contemporary recordings of LMA in order to develop a more authentic approach to the style. However, the feedback provided was general in nature and did not offer specific guidance on how to achieve authenticity in my performance. As a result, my final presentation fell short of expectations, prompting me to reflect on the concept of authenticity in LMA. Despite my shortcomings, my interest in LMA has deepened, motivating me to seek guidance from experts well-





versed in the aesthetic and methodological aspects of this traditional art-form to gain a more comprehensive understanding of its nuances.

In 2009, I embarked on a quest to find a skilled mentors to enhance my singing abilities. Through the guidance of talented friends, I was introduced to valuable resources that deepened my understanding of vocal techniques. Initially, my perception of LMA was limited, as I believed it to be confined to a singular style with variations only in the pantun (Quatrain). However, upon exploring LMA recordings further, a friend recommended *Kamariah Noor* (KN) as “the goddess of LMA.” Listening to KN proved to be a challenging yet enlightening experience, as her distinctive stylistic elements, particularly *Lenggok* (ornamentation), appeared novel and unconventional to me. The first recording of KN’s work that I encountered was *Seri Mersing*, which showcased her intricate melismatic singing style and a melody that diverged from my previous musical encounters. Over time, I gradually developed an appreciation for and adaptation to this unique singing style, leading to a transformative shift in my musical perspective.

In the realm of LMA, KN has introduced a novel perspective that highlights her adeptness at executing intricate melodies and ornamentation. Her vocal style not only emphasizes individual artistic expression and disciplined musical proficiency but also exudes a sense of liberation. KN effortlessly manoeuvres through unconventional melodies, incorporating a notable range of ornamented notes within a single phrase, traversing various keys, and engaging in improvisation with vocal clarity, flexibility, and agility. While some critics contend that KN’s approach diverges from prevailing norms of generalized singing style methods that translates well-ordered and less





melismatic complexity, others regard her as a trailblazer in championing creativity and adaptability, thereby pushing the boundaries of conventional singing styles.

Understanding KN's singing style was a complex and time-consuming process for me, as I struggled to navigate and fully grasp its nuances. This challenge led to a period of uncertainty and overwhelm in my musical journey, where I grappled with the overwhelming amount of material and struggled to find my own artistic direction. One of the key difficulties I faced was determining which style to adopt and reference in my own singing. This dilemma resulted in criticism for my attempts to incorporate KN's style without a thorough analysis of its aesthetic and artistic foundations. Furthermore, my intentions often did not align with my technical capabilities, leading to additional challenges and technical limitations in my vocal performance. Coming from a background in classical singing, where technical precision and vocal mastery are paramount, I found it challenging to adapt to the more fluid and expressive nature of traditional singing styles. Traditional singing, with its emphasis on cultural expression and emotive storytelling, required a different set of skills and artistic sensibilities that I struggled to reconcile with my classical training. This tension between the rigidity of classical singing and the fluidity of traditional styles posed a significant obstacle in my musical development, highlighting the need for a more nuanced understanding and integration of diverse vocal traditions.

The conflicting perceptions of technical difficulties and vocal limitations have created an internal dilemma for me. Challenges such as *Patah Lagu* and *Lenggok*, combined with feedback criticizing my classical and robotic style, have caused me to struggle with self-doubt. While these critiques are subjective, I value the insights of





experts in the field. The fear of receiving negative feedback has been a source of anxiety for me. However, through a process of self-discovery, I have learned to embrace my uniqueness and strive for freedom in my singing style. I now believe that adopting KN's approach is the key to overcoming these obstacles.

Based on the aforementioned considerations, I have initiated a process of self-improvement. By adopting a systematic approach, I aim to identify and address my weaknesses effectively, thereby expanding my skill set and capabilities. Drawing inspiration from KN's vocal prowess and artistic expression, I intend to rectify my technical and artistic shortcomings within the framework of LMA singing. Consequently, I have resolved to integrate elements of her innovative singing style into my own practice, with the goal of refining my LMA singing technique.



### 1.3 Imagination and Idea

Preserving or enhancing traditional art is crucial for maintaining its artistic and aesthetic value and preventing it from being overshadowed by modernization and standardization. Drawing on my expertise in music, I have developed a strategy to rejuvenate the traditional singing style of *Lagu Melayu Asli* (LMA) by integrating the intricate singing techniques inspired by Kamariah Noor (KN). This novel approach seeks to infuse KN's overlooked singing approaches, revitalizing the traditional singing style for present-day audiences.

The background of the study will provide a comprehensive notion of the revitalization and reconstruction approach, which seeks to explore and enhance various





singing styles through creative changes and additions. This approach aims to present a fresh and improved musical interpretation of traditional singing styles. The inspiration for this approach was derived from personal vocal challenges experienced in the context of LMA and KN.

The concept of “reconstructed authenticity” in singing style has been established and validated through various educational writings and public recognition. However, there is a notable absence of critical discourse on how to effectively utilize this style. To further explore and develop this reconstructed approach to singing, it is crucial to examine the origins and development of this style, considering its historical context and comparing past practices with current trends. This can be achieved through discographic analysis and a thorough examination of the evolution of LMA. In order to distinguish between reconstructed and generalized singing styles, a purification process based on KN’s styles is essential.

This process embroils reconstructing melodic landscapes, *Alunan* (melodic articulation) to incorporate intricate ornamentation consisting of 2 to 11 notes within a single melodic phrase. By delving into these aspects, I can enhance the understanding and escalation of the reconstructed singing style and its unique characteristics. Hereafter, the performance will feature traditional instruments including the Accordion, *Rebana* (Drum), Violin, *kesi* (cing), Double Bass, Guitar, and *Gong* in order to uphold the tradition of LMA. The minimalistic accompaniment is intended to highlight the reconstruction of the singing style.





## 1.4 Background of Study

The singing style in *Lagu Melayu Asli* (LMA) has evolved over time through a process of syncretism, blending practices and styles among singers. This development was facilitated by a specific approach to learning and performing the style, which involved behaviours and thought processes unique to the community. Historically, singers acquired the LMA style through a method known as “rote learning,” which emphasized memorization through repetition and the recall of knowledge through kinesthetics, visual, and auditory experiences. Essentially, the learning process involved repeated practice and imitation of a master singer. Fadzril (2018) supports this view, highlighting the act of observing, memorizing, and emulating a teacher in the acquisition of LMA, as opposed to the more structured approach of Western classical music notation. Haqim (2023) further emphasizes the distinctive characteristics of LMA, particularly in terms of melodic structure, ornamentation, articulation, and dynamics. In this discussion, we will focus on the melodic structure of LMA to gain a deeper understanding of its unique singing style.

The singing style in LMA emerged in the early 19<sup>th</sup> century in Malay *Bangsawan* play (Malay opera). The style emerged in the 1930s to 1940s after the collapse of *Bangsawan* due to modernization, the creation of phonograph records, and film by the British colonization. In the early stages of Malay *Bangsawan*, the singing style was different due to limited instrumentations. According to Kajol (2018), it began with heterophonic accompaniments such as the French Accordion and mandolin, which were very percussive, and the comping of the chord was straight. The melodies resulted in simultaneous melodic variants of the same tune, with the singing also being straightforward and overlapping with the accompaniment. The same melody could be



repeated simultaneously based on the singer's interpretation, originally not being structured. The same text could also be repeated a few times. An example can be seen in the transcription below.

**Figure 1.1**

*Transcription of Naseb Serawak (Seri Serawak) by Miss Tijah (1930 – Ross Stuart).  
Transcription by Syazwan bin Junaidi*

The musical score consists of three systems. The first system includes a Violin part and two Treble Solo parts, all marked 'Largo'. The second system includes a Violin part and a Treble Solo part with lyrics: 'ya illahi na sebnya ba dan'. The third system includes a Violin part and a Treble Solo part with lyrics: 'ya il la hi'. The score is in 3/4 time and features a key signature of two flats.

The brief transcription provided in Figure 1.1 depicts the melody lines of *Naseb Sarawak*, also known as *Sri Sarawak*, recorded by Miss Tijah in the 1930s. The melody lines exhibit a straightforward structure, particularly marked in bar 3, where they are repeated in unison. An interesting heterophonic effect is observed in bar 5, introducing a variation to the original melody. During the *Bangsawan* era, the singing style was described as lacking form and quality, with the *Lenggok* not clearly articulated and



featuring rapid, often unrecognizable, movements. Vocal timbre during this period was noted to be shrill, with a wide spread timbre and likely fast vibrato. However, in the 1950s and 1960s, with the revolutionization of instrumental accompaniments, songs began to exhibit more structured forms and melodies.

Furthermore, the incorporation of *Bangsawan* traditions into the Malay film industry has had a significant impact on the evolution of melody and form in Malay music. According to Kajol (2018), the musical elements in films were heavily influenced by the vision of the film directors, aligning with the narrative and contemporary trends of the time. Additionally, the involvement of music producers, arrangers, and composers in commercializing LMA has contributed to the transformation of its aesthetic features. This has led to the modernization and enhancement of melodies, forms, pantun, and singing styles, which are now commonly observed in current situation. At this circumstances, contemporary musicians have adopted Western musical structures, such as Binary Form (AB and AABB), to organize repeated melodies and determine their placement within a composition. An example of this can be found in the song *Seri Serawak*.



**Figure 1.2**

Score of *Seri Sarawak* from personal Score Collection. Transcription by Unknown Arranger

**SERI SARAWAK**

Asli = 56

Sa yang Shi ra wak Sayang Sa ra wak su ngai nya sem  
Hen dak : ku ba wa : Hen dak ku bawa pera hu ku sem

pit  
pit

Bu ah be ra  
Ting gal lah ham

ngan sa yang Bu ah be ran gan lam bung lam bung an  
ba sa yang Ting gal . lah ham ba me ra na lah ba

Bu ah be ra dan

Based on the analysis of the score presented in Figure 1.2, a compositional

structure emerges wherein the melodies are structured in Binary form (AABB) and highlighted in red font. The fundamental compositional structure is categorized into three components, denoted in green font according to Arshad's (2016) theory on The Stylistic Characteristics of Lagu Melayu Asli (LMA). These components include: 1) Bar 1 *Pengantar* – a sequence of notes preceding the quatrain, 2) Bar 2 and 3 – quatrain – representing the melody line sung by the vocalist, and 3) Bar 3 *Sendi Lagu* – a sequence of notes serving to connect the subsequent melody line, and 4) Bar 11 – 4 *Mati Lagu* or quatrain ending (coda). This compositional structure aims to facilitate a deeper understanding of LMA for musicians and singers. The melodic structure is also evident in the treble solo, with distinct lines that do not overlap with the accompaniment. The melodic progression is executed in an ordered manner, running



parallel to the violin line. Ornamentations are generally not transcribed, as per Bakar (2014), due to their personalized nature and variability among singers.

Furthermore, KN's unique singing style is no longer considered relevant in current situation due to her departure from the established compositional and vocal norms that were prevalent in earlier eras. This departure can be attributed to her upbringing in a musical environment shaped by the development of *Lagu Melayu Asli* (LMA), as her father, Dolmat Abdul Fatah, was a prominent composer in the 18<sup>th</sup> and 19<sup>th</sup> centuries, alongside figures such as Pak Lomak, known as the Father of Ghazal Melayu Johor (GMJ). As a result, KN possesses a profound understanding of the fundamental forms of compositions, melodic structures, and LMA singing techniques from that period, prior to generalization singing style.



The prevailing opinion regarding her is that she possesses exceptional skill in utilizing various theme of ornamentation, particularly the *Parsi Ghazal* (PG) ornamentations from GMJ, and vocal styling of *Dondang Sayang* (DS). KN's approach is deemed hybrid, blending two elements simultaneously. Furthermore, she has reimagined the melodic characteristics by exploring the compositional structure mentioned earlier, namely *Pengantar*, quatrain, and *Sendi Lagu, Mati Lagu* and incorporating the ornamentations in LMA, challenging the conventional methods of LMA. I argue that her singing style is rooted in her expertise and understanding of the various types of ornamentations, and her ability to match them according to her desired performances.



Figure 1.3

Transcription of *Seri Sarawak* by Kamariah Noor (KN) with *Orkes Hamzah Dolmat*.  
Transcription by Syazwan bin Junaidi

**Seri Serawak by Kamariah Noor**

The musical score is divided into measures 1-4, 5-8, 9-10, and 11. Measure 1 is marked 'Rubato' and 'Buka Lagu'. Measure 4 is marked 'A' and 'a tempo'. Measures 5-8 are marked 'Sendi Lagu'. Measure 8 is marked 'A' and 'Pengantar'. Measure 10 is marked 'Sendi Lagu'. Measure 11 is marked 'B' and 'Pengantar'. A blue box in measure 4 explains: 'Pantun (Melody) – normal entrance should be at this point after pengantar'. Another blue box in measure 8 explains: 'Pantun (Melody) – she came at the normal entrance at this point after pengantar'. The lyrics 'Sa yang se ra wak sun gai nya sem pit' are written below the Treble Solo part in measures 5-8 and 9-10.

Based on the transcription provided in Figure 1.3, an analysis of KN’s melodic structure in the song *Seri Serawak* performed with *Orkes Hamzah Dolmat* from the 1950s reveals a consistent AABB form. The music form, compositional aspects, and singing points are highlighted in red, green, and blue fonts respectively. The A section

is repeated twice, showcasing KN's unique approach to the melodic structure. In the traditional singing style, the quatrain is typically followed by the *Pengantar*. KN's entrance in the A section differs between the first and second repetitions, with a delayed entrance in the first instance and a timely entrance in the second. This nuanced approach by KN, which is often overlooked in current situation, demonstrates a level of stylistic creativity that is worth noting.

In KN's reconstructions of the melody, *Lenggok* (ornamentation) was incorporated, which can be viewed as sub-idioms within LMA's singing style. The sub-idioms of *Lenggok* in the generalized singing style are identified, transcribed, categorized, and mapped. These sub-idioms include *Patah Lagu*, *Lenggok*, *Layang*, *Melenggang Suara*, *Alun*, and others. Further details can be found in the table provided

below.

**Table 1.1**

*The Description of the Common sub-idiom Terminology is gathered through interview and observation with Haqim (2023), Ahmad (2019) and Bakar (2014)*

NO.	Sub-idioms of Singing Style (Terminology)	Description
1.	<i>Patah Lagu</i>	Asmidar and Azizzul defined <i>Patah Lagu</i> as a vocal phrasing technique that involves the deliberate insertion of intervals to interject a specific melody.
2.	<i>Lenggok</i>	Azizzul stated that <i>Lenggok</i> is a vocal embellishment characterized by a series of notes within a melody.
3.	<i>Layang</i>	Creating a singing voice that conveys a sense of fluidity, tranquillity, and weightlessness.
4.	<i>Alun/Alunan</i>	Developing a technique that embodies a seamless, serene, and ethereal quality.
5.	<i>Melenggang Suara</i>	The melodic waves present in singing and the use of slurs.

In addition to the sub-idioms presented in Table 1.1, there exist additional formations of sub-idioms within the generalized singing style. However, these formations are not widely recognized and are primarily understood within a specific group of individuals. In his 2018, Fadzril delineated these sub-idioms that were originated by Rojer, as confirmed by Rojer himself during a 2023 interview. Fadzril categorized these terms based on the insights and assertions of Rojer Kajol, Sabihah Abdul Wahid, Alif bin Khalid, Ramlah binti Ibrahim, and Azizul Haqim, who are respected influences in the LMA singing style. Fadzril's classification of the sub-idioms is outlined in the following table:

**Table 1.2**

*Fadzril Nizam Discoveries in Oral Transmission and Stylistic Issues in Lagu Melayu Asli in Johor (2018)*

NO.	Approach	Description
1.	<i>Melagu</i>	Identification of fundamental notations, basic melodies, or melodic structures, and to accurately reproduce them through singing.
2.	<i>Mengalun</i>	Ability to demonstrate melodic wave is characterized by the swaying of melody through the incorporation of <i>Lenggok</i> .
3.	<i>Menggulung</i>	A melodic embellishment that involves the addition of two or more notes within a melodic phrase.
4.	<i>Anak Suara</i>	Significant micro-ornament (small notes and scarcely clear)
5.	<i>Melaram Suara</i>	Perceived as dynamic and can be correlated with the dynamic markings commonly used in Western classical music.
6.	<i>Sumbang Manis</i>	Harmonic ornamentations on tensions notes from the compositional chords.
7.	<i>Meragam</i>	Individuality and vocal characteristics in interpreting Lagu Melayu Asli.



A more comprehensive examination of this topic will be provided in the literature review in chapter 2. Consequently, the influence of these sub-idioms can be discerned in KN's vocal style. By elucidating this aspect, the intention is to delineate the overarching singing technique and tailor it according to KN's methodology to augment creativity in vocal delivery

As evidenced in Table 1.2, this study explores the notion of *Meragam* as introduced by Rojer Kajol. The concept of *Meragam* involves utilizing a preferred singer as a model to enhance singing skills in LMA, thereby fostering individuality. By analyzing the chosen singer's LMA rendition, encompassing their vocal style and technique, individuals can acquire and integrate specific skills and creativity into their own singing style. This process, known as a singing model, will be further elucidated

in chapter 2.



## 1.5 Problem Statement

The proliferation of *Lagu Melayu Asli* (LMA) has raised concerns regarding the stylistic nuances of singing, prompting debates over what constitutes correct versus incorrect practices. Accordingly, a standardized and formulaic singing style has emerged, characterized by various paradigms that often clash in determining the superior approach. This has resulted in a lack of clarity and constraints in the expression of LMA, as the incorporation of external influences, such as the *Ghazal Melayu Johor* (GMJ) singing style, is often stigmatized.





Furthermore, the trend of categorizing and delineating singing styles within the LMA genre has raised concerns about the impact on creativity and individuality among singers. This categorization has resulted in singers feeling constrained to conform to specific styles or renditions, limiting their artistic expression. Moreover, the presence of gender expectations in LMA singing styles has further restricted singers, with male and female performers often pressured to adhere to stereotypical masculine or feminine styles. It is crucial for singers to have the freedom to explore and develop their own unique style based on their personal expression, emotions, and vocal abilities. As a singer within the LMA genre, I have personally experienced challenges and criticism regarding my singing style, which has at times been disheartening. To address these issues, I have undertaken a deeper exploration of the constraints imposed by current categorizations and boundaries within the genre.



Historically, the *Bangsawan* and Malay film era did not impose such rigid delineations on singing styles, allowing for greater improvisation and artistic freedom. The modern trend of categorizing and restricting styles within LMA has limited the potential for innovation and creativity among singers. It is essential for the genre to evolve in a way that encourages diversity and individuality, rather than imposing narrow expectations on performers.

In order to address the aforementioned issues, I have opted to emulate the singing style of Kamariah Noor (KN), a prominent figure in Malay traditional music known for her innovative fusion of various singing techniques. By closely studying and replicating KN's vocal techniques, I aim to breathe new life into the conventional singing style of LMA, emphasizing the importance of creativity and individuality in





performance. To achieve this goal, I will first analyze KN's distinctive singing motifs, which encompass elements such as embellishments, melodic phrasing, articulation, and dynamics. Subsequently, I will employ a method of rote learning to internalize and incorporate these motifs into my own vocal practice, with the ultimate objective of showcasing my newfound skills in a live performance setting. Through this process, I anticipate making significant contributions to my research objectives and inquiries.

## 1.6 Research Objective

1. To identify the singing motifs of Kamariah Noor (KN).
2. To emulate the singing motifs of Kamariah Noor's (KN) singing style and implement in a vocal practice.
3. To perform the reconstruction of generalized singing style in *Lagu Melayu Asli* (LMA) based on Kamariah Noor's (KN) singing motives and implement it in my vocal performance through the selected repertoire of LMA.

## 1.7 Research Question

1. What are the singing motifs of Kamariah Noor's (KN) singing style?
2. How can I emulate the singing motifs of Kamariah Noor (KN) ?
3. How the reconstruction of singing style in *Lagu Melayu Asli* (LMA) based on Kamariah Noor's (KN) singing style contribute the creativity in my performance?

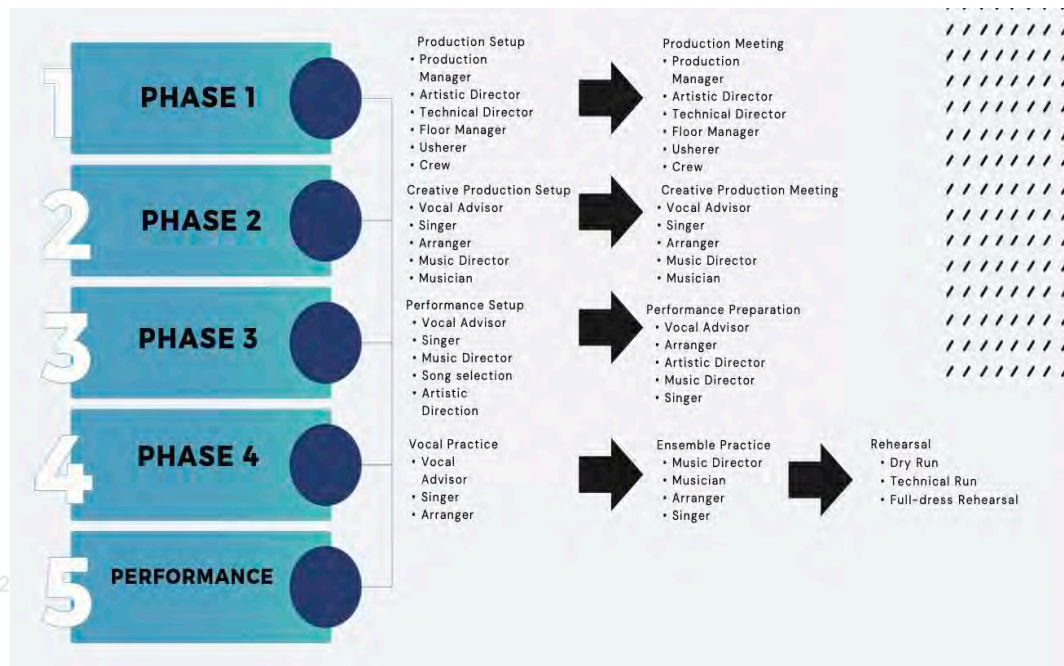


## 1.8 Justification of Performance/Recital Program

### 1.8.1 Performance Production Process

Figure 1.4

*Performance Production Process. Created by Syazwan bin Junaidi*



The diagram in Figure 1.4 illustrates the performance production process as a strategic framework for developing a recital program. This process involves meticulous planning, encompassing the selection of suitable repertoire, organization of technical training, and formulation of a performance strategy to meet the desired objectives. Furthermore, the recital program should effectively demonstrate innovative insights for the vocal or related industries.

## 1.8.2 Recital Program

In the process of repertoire selection, it is imperative to take into account various factors. One crucial consideration is the vocal characteristics of the chosen singing model, who in this case is a female vocalist with a higher vocal range, distinct tessitura, and specific vocal abilities. A thorough examination and comparison of one's own vocal attributes with those of the model are essential in order to effectively align with her qualities and facilitate the attainment of the research objectives and inquiries at hand.

**Table 1.3**

*Brief Comparison of Voice Type Between Model and Performer. Analysis by Syazwan bin Junaidi*

SINGER	KAMARIAH NOOR (KN)	SYAZWAN
Voice Type	Soprano	Baritone
Range	G3-E5 (Chest Register)	G2 – C5
Tessitura	F4- D5	D3 – E4
Characteristic	Sonorous voice type Agile	Warm tone colour Rich in voice projection
Tonal concept	Lack of vibrato Unsteady low notes	Not really acquire the agility skill Has wide vibrato (oscillation) Has no freedom to sing high range continuously

The table 1.3 above offers a concise analysis of vocal abilities through the lens of the *Fach* system. Distinctions in voice types are evaluated based on characteristics such as range, tessitura, and tonal qualities. This comparative assessment draws upon



insights provided by vocal experts Asmidar and Datuk Syafinaz Selamat, as well as personal observations. As outlined by Richard Miller (2000) in his work “Training Soprano Voices,” the *Fach* system serves as a concept for understanding the physical attributes of the vocal instrument, identifying vocal registers, and elucidating tonal characteristics.

In academic writing, it is important to note that despite the system categorizing significant characters, there are similarities in basic voice techniques. These similarities include proficiency in breath control, freedom of articulation, balanced resonance, and skillful use of registers. These fundamental aspects are essential for all singers, regardless of gender. When translating a concept into vocal performance, it is crucial to consider these aspects, especially in repertoire selection. In my case, I have made adjustments to the compositional aspects to align with my performance objectives and questions, drawing from the comparison of vocal types in Table 1.3. These adjustments encompass changes in keys, tempo, accompaniment style, and song selection. I believe that these modifications will aid in refining my singing style in *Lagu Melayu Asli* (LMA) to reflect the singing style of Kamariah Noor (KN).

The recital program will be divided into two parts. The first recital will consist of a 35-minutes repertoire, followed by a second recital program covering 45 minutes. The first segment will showcase a recorded demo by KN, with my subsequent emulation of the same songs. The second part will focus on the reconstruction of the singing style in LMA, drawing inspiration from KN’s singing style. This segment will highlight the singing motifs or the processed singing quality, referred to as Karmawan.



**Table 1.4***Title of work (with Accompaniment and Description) –RECITAL 1*

No.	Title	Rhythm	Accompaniment	Composer	Duration
<b>Imitation Work</b>					
<u>Audio – Seri Mahligai by Kamariah Noor</u>					2:00”
1.	Seri Mahligai	Asli	Violin, Rebana, Double Bass, Acoustic Guitar, Accordion, Toys, Gong	Pak Lomak	4:00”
<u>Audio – Jalak Lenteng by Kamariah Noor</u>					2:00”
2.	Jalak Lenteng	Asli	Violin, Rebana, Double Bass, Acoustic Guitar, Accordion, Toys, Gong	Mohd. Salleh bin Daeng Perang	4:00”
<u>Audio – Cik Siti Lela Mayang</u>					0:33”
3.	Cik Siti Lela Mayang – Duet	Joget	Violin, Rebana, Double Bass, Acoustic Guitar, Accordion, Toys, Gong	Dolmat Abdul Fatah	3:00”
<b>Karmawan</b>					
4.	Damak	Asli	Violin, Rebana, Double Bass, Acoustic Guitar, Accordion, Toys, Gong	Mohd. Salleh bin Daeng Perang	5:00”
5.	Alah Emak Kahwinkan Aku	Joget	Violin, Rebana, Double Bass, Acoustic Guitar, Accordion, Toys, Gong	Dolmat Abdul Fatah	3:00”
TOTAL DURATION					20:33”

**Table 1.5***Title of work (with accompaniment and description) –RECITAL 2*

No.	Title	Rhythm	Accompaniment	Composer	Duration
<b>Imitation Work</b>					
<u>Audio – Mak Dayu</u>					1:00”
1.	Mak Dayu	Asli	Violin, Rebana, Double Bass, Acoustic Guitar, Accordion, Toys, Gong	Unknown	3:00”
2.	Selendang Mayang	Inang	Violin, Rebana, Double Bass, Acoustic Guitar, Accordion, Toys, Gong	Asmadi	2:00”
<u>Audio – Seri Mahligai by Kamariah Noor</u>					2:00”
3.	Seri Mahligai	Asli	Violin, Rebana, Double Bass, Acoustic Guitar, Accordion, Toys, Gong	Pak Lomak	5:00”
4.	Cik Siti Lela Mayang – Duet	Inang	Violin, Rebana, Double Bass, Acoustic Guitar, Accordion, Toys, Gong	Dolmat Abdul Fatah	3:00”
<u>Audio – Jalak Lenteng by Kamariah Noor</u>					2:00”
5.	Jalak Lenteng	Asli	Violin, Rebana, Double Bass, Acoustic Guitar, Accordion, Toys, Gong	Mohd. Salleh bin Daeng Perang	5:00”
<b>Karmawan</b>					
6.	Damak	Asli	Violin, Rebana, Double Bass, Acoustic Guitar, Accordion, Toys, Gong	Mohd. Salleh bin Daeng Perang	6:00”

No.	Title	Rhythm	Accompaniment	Composer	Duration
7.	Siti Payung – Duet	Asli	Violin, Rebana, Double Bass, Acoustic Guitar, Accordion, Toys, Gong	Mohd. Salleh bin Daeng Perang	6:00”
8.	Kamaruzzaman – Duet	Zapin	Violin, Rebana, Double Bass, Acoustic Guitar, Accordion, Toys, Gong	Pak Lomak	5:00
9.	Alah Emak Kahwinkan Aku	Joget	Violin, Rebana, Double Bass, Acoustic Guitar, Accordion, Toys, Gong	Dolmat Abdul Fatah	4:00”
<b>TOTAL DURATION</b>					<b>45:00”</b>

The selection of the repertoire entailed a thorough analysis of LMA’s discography, a comparison of various renditions of songs, and the careful selection of the most appropriate version that faithfully captures the reconstruction of LMA’s singing style. It is important to note that the repertoire may be subject to change as the concept evolves.

### 1.8.3 Raw Idea of Performance Concept

Figure 1.5

*Raw Idea of Performance Concept. Illustrated by Syazwan bin Junaidi*

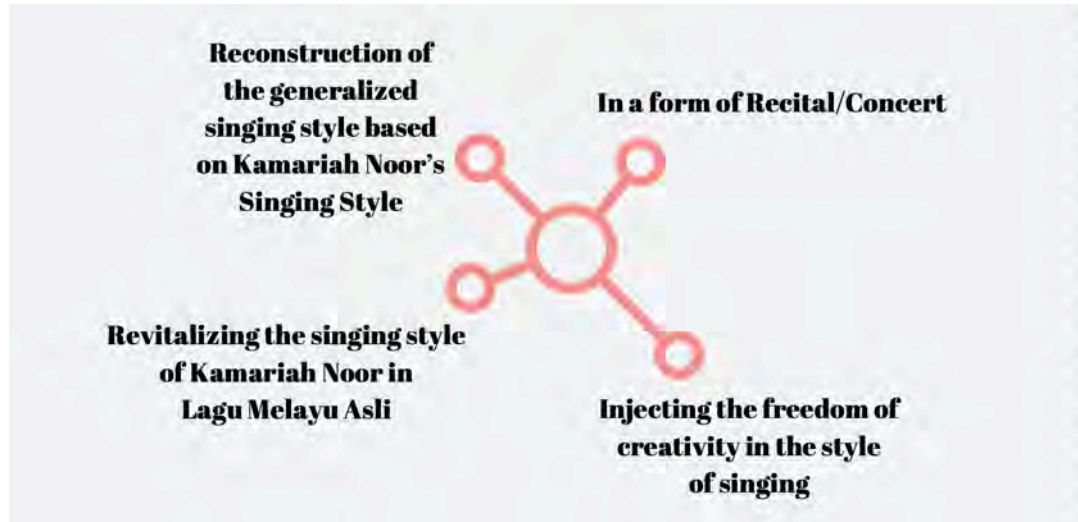


Figure 1.5 above comprises four key components and will be demonstrated in a vocal recital. This map involves the improvisation and reconstruction of a conventional singing style, with the goal of revitalizing Kamariah Noor's (KN) singing style through the utilization of *Lagu Melayu Asli* (LMA). The performance seeks to preserve and infuse creativity into traditional Asli vocal performances, encouraging scholars, practitioners, music students, and enthusiasts to explore LMA. Chapter 3 will provide a detailed exploration of this concept, and the recital will be promoted through a live vocal performance and a televised broadcast to ensure accessibility to the wider public.

### 1.9 Significance of Performance

The performance serves as a case study for understanding the evolution of traditional Malay music and the influence of individual artists on the genre. Furthermore, it provides a platform for analysing the techniques and nuances of KN's singing style,



contributing to the scholarly discourse on vocal performance in traditional Malay music.

**a As a pioneer study to the singing style of Kamariah Noor (KN)**

Research in the academic field has expanded to include studies on other prominent singers, musicians, and composers. Comprehensive investigations have been carried out on techniques, interpretations, and various other aspects to bolster the understanding of Malay Traditional Music. Notable figures such as Rosiah Chik, Saloma, Hamzah Dolmat, and Datuk Suhaimi Mohd Zain have been the focus of these studies. By shedding light on the singing style, specifically the LMA-based KN style, I aim to make a valuable contribution to research and performance in the music domain,

ultimately aiding in the preservation of LMA.

**b To gather information in regards of *Lagu Melayu Asli* (LMA) and Kamariah Noor (KN), to make this creative performance as a potential source for future researchers**

The primary objective of this study is to compile essential information on music transcription, terminologies, treatises, and musical influences pertaining to the vocal styles of LMA and KN. This research will entail a comprehensive review of existing literature, analysis of discographic materials, examination of scholarly journals and books, and interviews with renowned singers and musicians. The findings will be meticulously documented in a scholarly dissertation, with the aim of providing valuable insights for prospective researchers in this area of study.



**c To advocate and reviving the neglected singing style of *Lagu Melayu Asli* (LMA).**

In line with my previous reviews, advocating for the promotion and revitalization of the singing style of *Lagu Melayu Asli* (LMA) through the lens of Kamariah Noor (KN) style can enhance readers comprehension of the distinctive characteristics of this historical singing tradition. By delving into this style, singers and musicians can gain deeper insights into the nuances of LMA within this specific cultural context.

My primary objective is to shed light on LMA through the prism of KN's singing style. This endeavour aims to elucidate KN's contributions to the evolution of this singing style and its intricate nature, thereby offering fresh insights into musical dimensions. Furthermore, I posit that this endeavour will be beneficial for academic institutions and universities in Malaysia, enabling them to refine or develop educational curricula pertaining to LMA, particularly in the realms of singing and related disciplines.

### **1.10 Limitation of Study**

The limitations of this creative dissertation are threefold. Firstly, the duration of the first recital is limited to 20-30 minutes, while the second recital is allotted 45-55 minutes. Due to time constraints, not all songs can be performed, necessitating a careful selection process to showcase a variety of singing motives, rhythms, and new works by Kamariah Noor (KN). The repertoire selection has been guided by analytical considerations of technical and musical abilities, with input from Rojer Kajol, an expert in historical knowledge and repertory, and possessing extensive knowledge of LMA.



This creative performance will focus exclusively on the singing style of LMA, as advocated by KN in previous instances. Its relevance may vary when applied to traditional, western, and pop music genres, or any other fields distant from Malay music studies. The underlying principles of this creative dissertation and performance are intended for individuals with a solid understanding of the LMA singing style. Therefore, this creative dissertation may or may not serve as a valuable resource for exploring fundamental aspects of LMA.

