

The Analysis of Malay Song in West Kalimantan:

Generasi Penerus Arrangement Reza Zulianda

Septiani Kumalasari*, Rita Milyartini

Music Education Department
 Universitas Pendidikan Indonesia
 Bandung Indonesia

*septy_kumalasary@upi.edu

Abstract—Malay song is traditional music that until now is still less popular and interested in both teenagers, high school and higher education. It is because the Malay song is identical with the rhyme so that it becomes bored to sing. This article explores the structure of the song, ornamentation, and meaning contained in the next Generation song composed by Reza Zulianda. In the arrangement of the next generation song is made with a simple melody making it easy to sing. Not only that, in the lyrics of the song, the message and moral advice. The aim of the song is to motivate children in loving and preserving local songs through the art of culture, especially in Malay vocal music. The method used is descriptive analysis with a qualitative form. Observation data collection techniques, interviews, and documentation on next generation Malay songs. The benefits of this writing can be used to study traditional music art especially about Malay song and can be a reference for the next writer.

Keywords: *structure of the song, lyrics*

I. INTRODUCTION

Music is part of the vocal and instrument that contains the elements of the melody, rhythm, Dynamics, harmony, and timbre. In addition, music also has cultural values in it especially in regional songs. Music is not only a cultural symbolism but also as a universal language or not, it is not a major concern but must admit that music is a form of language to communicate [1]. Music is another type of language that has its own articulation system, freer and structured differently.

Raise music is a culture of expression that occurs in and around every step of human life [2]. Some people position music in their lives in the field of listening, some put it in place of entertainment while some consider it as intellectual behaviour and some consider it as a leisure activity. Therefore, music is an immersive and indispensable domain for the lives of people in almost every society. Music production activities (fabricated, sound) and consumption (listening, watching) emerged as a result of aesthetic choices and cultural assessments.

In this case, Indonesia includes a country that is rich in traditional arts, especially in its regional songs. The diversity of art and culture is characteristic in every region, especially in its language and music. So, the regional songs can be media information for the introduction of the original area. Local wisdom as cultural values that have become characteristic of

the region that can be used as a source in developing the character [3]. In line with the regional songs including local wisdom that must be guarded, preserved, and studied especially in children in the school. In this case, Indonesia includes a country that is rich in traditional arts, especially in its regional songs. The diversity of art and culture is characteristic in every region, especially in its language and music. So, the regional songs can be media information for the introduction of the original area. Local wisdom as cultural values that have become characteristic of the region that can be used as a source in developing the character [3]. In line with the regional songs including local wisdom that must be guarded, preserved, and studied especially in children in the school.

In line with the explanation above the regional song is included in cultural art learning. In this case the government has been trying to fit the curriculum presenting and involving regional elements in formal school education, but in practice the involvement of local elements, for example on regional songs are still judged less. This is due to limitations on the teaching of the local music elements so that the condition needs to be followed up.

The importance of the act of singing this area as a cultural recognition effort. In line with the opinions, songs from various cultures can provide education where students (1) deepen their knowledge in music, language, and culture; (2) Develop vocal skills in singing and speaking; (3) Improve their social skills in multicultural and global societies while developing a sense of self-identity and strong understanding of others (including those derived from cultures other than their own) and (4) Enhancing expression Emotional [4]. Songs about historical events related to various aspects of tradition and environment, including in music education programs that could be part of the school curriculum and integrated well remember that music was once only as a means of entertainment but also educational facilities [5].

One of the objects focused on the study was the next generation song created by Yusuf Dahyani. This song is based on Pontianak Malay. The successor generation includes Indonesian language songs. This song is easy to learn throughout the region of Indonesia. Because the language that is universal makes this song is appropriate to be used for learning in the school. In addition, the lyrics are useful messages and moral advice for the next generation of

successors. Furthermore, the song also has elements of music in his vocals, namely Rhythm, melody, dynamics, and harmony. And the tone and intonation found in this song correspond to the meaning that the song wants to convey.

In this case the researcher analysed the vocals arranged by Reza Zulianda with a different melody. It outlines the structure and meaning of the song. In addition, this research is also behind the problem of low value of character and lack of interest in children in learning the songs of the original area. This is due to the influence of many popular music genres that make children forget about the local song. Not only that the lyrics found in some popular songs do not contain moral messages. Rather a heartbreak like a distraught of love and others. In addition, a lack of teaching knowledge about the elements of the original area music. This is what makes researchers increasingly interested in analysing the song of the next generation so that it can be used as a teaching material in the Malay song Pontianak.

Based on opinions Jackson, Hall, and Governor suggest that songs can transfer knowledge and arousing emotions, and have the potential to reach out to students in ways that other teaching strategies cannot [6]. Song lyrics can be used to bring information, music can evoke memory, and the melody can activate memory of thought and ideas. In line with the opinion that the song of the succeeding generations serves as a medium of communication in delivering the message and advice from the content of the song to the listener to improve the tolerance among human beings and can be used as Guidance, and uphold unity. So that the regional song can be used for the media of Islamic education in order to foster a sense of tolerance and mutual respect among ethnic groups, religions, races, and cultures. In the World of music education is also used as a means to develop educational talents.

II. METHOD

The research uses a method of content analysis that is engaged in analysing the next generation song 1. Data analysis techniques in this research using qualitative include data reduction, data collection, with drawal of sympulsion/verification. The song is derived from observations, interviews, and documentation. Unstructured interviews with sources such as Yusuf Dahyani and Reza Zulianda, from those three techniques can gather information on the song of the succeeding generation.

The first step in the analysis process is that researchers analyse the structure of the next generation Malay song. The data is then reduced to categorized in two sections, i.e. related to the song structure, and the value of character education in the succeeding generation song. The data is displayed in the form of a description sentence which will then be drawn conclusions about the analysis of the next generation song.

III. RESULTS AND DISCUSSION

The structure of the song is a composition between the elements of Music in a song, resulting in a meaningful composition. It consists of phrases, sentences, tempo, dynamics, melodies, and harmonies. Musical rhythms and

structures enable quick and easy material learning which may be considered complex [7]. Music designed specifically for the class curriculum has been shown to make students more excited and enthusiastic. The next generation song has two parts, the A-A ' structure. Each section consists of question and answer sentences. Here's the analysis of each sentence.

Part A starts from the question sentence in the 1st to 4th bar. The first ornamentation in the 3rd bar consists of four notes on the fourth beat. This sentence is terminated by a Plagal cadet with A chord of D to A major, A progression (IV-I), but not impressed by the end as there is a melody (MI) at the end of the cadens.



Fig. 1. Sentence part A.

Referring to the meaning of the lyrics of the song there is a remake on the word ' listener ' it aims to attract listeners attention. This is also emphasised by the melody movements that tend to rise in this sentence. Furthermore, there are question sentences of antecedent that stop on the imperfect cadens that still require a sentence of answer. The expression found in the 1-4 bar is by the moderato tempo. There is continued the dynamics of Legato and Sforzando (pressurized).

Section A has a sentence in the 5th to 11th bar. Furthermore, ornamentation in the 7th bar of the 4th beats with the sixteenth note. This sentence is terminated by the Inperfect Kadens with chord D to E progressions (IV-V) and chord D to A progressions (IV-1) of the Plagal CadenS but was impressed not to terminate this song.



Fig. 2. Sentence part A.

Referring to the lyrics of the song there are similarities to the question sentence, but there is a difference in the melody, at the bar to 7 third beats until the bar to 8 keystrokes two. It means still to invite listeners but the use of the imperfect CadenS, asserted that the sentence is not finished and will continue to the lyrics in the next ledge, i.e. bar 8 beats 3 to bar 11. The depressed syllable is aligned with the strong musical rhythm of uplifting for songs and song lyrics that align with the rhythm of the music is easier to memorize [8]. Lastly, repeated qualities of the songs as well as the use of high-frequency words have the potential to improve the linguistic competence of learners early-level languages. In accordance with this assertion, this affirmation is important because the meaning of this lyrics is the most beautiful life of achieving glory in the world and in the hereafter. It teaches us to always remember

Allah SWT. Because we live in the world is only temporary. So use it the best time to do good fellow human beings so that our lives become glorious worship. This sentence is terminated by a Plagal cadet with a chord of D to A (IV-I), but is not impressed by the end because of the melody (MI) at the end of the Cadens. Furthermore, the expression found in the 5-11 bar is with the moderato tempo (moderate). There followed the dynamics of Legato and Sforzando (pressurized).

Section A' has a sentence in the bar 12th to 15th. Next ornamentation in the 14th bar of the four taps. This sentence is terminated by the D-Chord cadet to A progressions (IV-1) of the Plagal Cadens.



Fig. 3. Sentence part A.

Referring to the song's lyrics explains a motivation for the young generation to gain high intelligence and education with the aim of obtaining a good life. Interpreting education as a process of internalizing culture into individuals and societies became civilized [9]. As well as defining education as a process by which a nation prepares its young generation to live life and to fulfill its purpose of living effectively and efficiently. Furthermore, the expression found in the 12-15 bar is with the moderato tempo (moderate). There followed the dynamics of Legato and Sforzando (pressurized).

Section A' is a sentence in the 18th to 19th bar. Furthermore, ornamentation in the 18th bar of the 4th beats with the sixteenth note. This sentence is terminated by Kadens Imperfect with chord D to E (IV-V). Next chord D to A (IV-1) cadens plagal.



Fig. 4. Sentence part A.

The 19th to 22nd Bar is not found ornamentation. The existence of the chord of A plagal chords D to A (IV-I) contained a sentence of responsibility. Referring to the lyrics the song meaning is a decapitate in a useful sentence meaning it aims for something useful. In addition, sentence for Nusa and nation means for all citizens of Indonesia. The intent and meaning of the purpose of the sentence is that we as human beings must be good guidelines and examples, so that it becomes a beneficial human to the Ministry of Nusa and Nation.

Based on the explanation on top of the next generation song sung with A chart of A major, 4/4. There are plagal and imperfect cadens in question and answer sentences. Tempo of

this song is Moderato (moderate) with the dynamics of Legato and Sforzando. The general meaning of the next generation song is a form of advice and motivational composer to the younger generation. This song uses a diction (word selection) that is easy to understand, containing lexical meaning i.e. direct or denotative meaning. It relates to the opinions to convey meaning, it is a process in which factors leading to the formation of our culture with our feelings, thoughts, ideas and knowledge expressed Through the symbol [10]. Communication is the communication of the specific centre to the community. Communication, knowledge, skills, emotions, thoughts, attitudes and attitudes are defined as the process of sharing or coordinating meaning.

IV. CONCLUSION

The next generation is Pontianak Malay song that has some simple melody ornamentation and used A major staircase with A 4/4 ledge. This song has the meaning of a positive moral message for the life of the next Generation song serves as a learning medium in embedding good ethical values. And can introduce and teach the children in singing Malay song Pontianak to add the reference and knowledge in music learning especially local songs. The song also serves as a learning medium in embedding good ethical values. As well as being able to introduce and teach the children in singing Malay song Pontianak to add the reference and knowledge in music learning especially local songs.

ACKNOWLEDGMENT

This research was part of my thesis on the study of the next generation Malay song for public high school. I thank Mrs. Rita Milyartini who is willing to guide this article and also to Bu Trianti who became my academic adviser.

REFERENCES

- [1] R. Tengku, "The Original Of Malay Songs (OMS) As The Symbolism Of Malay Cultural Heritage," International Journal Of Social Sciences, vol. 49, no. 1, 2017.
- [2] K. Ozkut, "Perception Of Pre-school Teachers In Terms Of Music Culture," Universal Journal of Educational Research, vol. 7, no. 1, pp. 278-292, 2019.
- [3] D. Marhayani, "Development of character education based on local wisdom in indogenous people Tengahan Sedangagung," Journal of Education, Teaching and Learning, vol. 1, no. 2, pp. 66-70, 2016.
- [4] B. Ilari, L. Chen-Hafteck and L. Crawford, "Singing and cultural understanding: A music education perspective," International Journal of Music Education, vol. 31, no. 2, pp. 202-216, 2013.
- [5] Y. Nompula, "Valorising the voice of the marginalised: exploring the value of African music in education," South African Journal of education, vol. 31, pp. 369-380, 2011.
- [6] H. Jackson and G. Governor, "Teaching and learning Science Through Song: Exploring the experiences of students and teachers," International Journal of science education, vol. 35, no. 18, 2013.
- [7] J.M. Mangan, D. Newman, K.B. Doss S.N. Virani, "Improving science content learning with choreographed songs at an astronomy summer camp," International Journal of Science Education, Part B, vol. 9, no. 2, pp. 101-113, 2019.
- [8] J.C.V. Rivera and A.S. Bernardo, "A lexico-semantic analysis of Philippine indie song lyrics written in English," Journal of Language and Linguistic Studies, vol. 14, no. 4, pp. 12-31, 2018.

- [9] M.I. Abdi, "The Implementation of Character Education in Kalimantan, Indonesia: Multi Site Studies," *Dinamika Ilmu*, vol. 18, no. 2, pp. 305-321, 2018.
- [10] A. Gülbahçe, T. Çalmaşur and E. Tozoğlu, "Analysis of the Communication Levels of the Students Studying in Music Education and Preschool Education in Terms of Music and Different Variables," *Journal of Education and Training Studies*, vol. 7, no. 3S, pp. 120-126, 2019.