



# Analysis of Melody Forms in Popular Minang Songs Today

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## ABSTRACT

The purpose of this study is to analyze the melodies in today's popular minang songs. In this article, researchers used two pieces derived from minang songs that have been circulating, namely, *Minyak habih samba tak lamak* from David Istanbul and *Tadayo Gurauan Sayang* from Rayola. Both melodies in the music are analyzed with a musical approach and in a qualitative paradigm. The results obtained in this study are: first, the current popular minang song is a song that has a melody with good standards. The creation of basic motifs and their development is neatly arranged. The motifs are processed with some sequence processing and imitation of motifs that add ornamentation to the melodic lines. Both melodies on popular minang songs are dominated by stepping movements with 2nd major/minor intervals, then tucked in some Movements that jump at intervals of 3<sup>rd</sup> and so on. Stepping flowing movements give the impression of an eastern melody that is pleasant to sing due to the not-too-high level of complexity. Thirdly, two ornaments that always appear in this popular minang song are *Garinyiak* and *Sayik*, and these two ornaments are derived from the vocal and instrumental arts of the Minangkabau tradition, such as *saluang dendang*, *Bansi*, *rabab*, etc. In addition, ornaments have also appeared several times, such as *appoggiatura*, *acciaccatura*, and *gruppetto*. Fourth, the vocal techniques in this popular minang song are pretty diverse but relatively easy to perform by any singer. Such as the presence of designs and dynamic signs of Legato, Glissando, and crescendo on the melodic path.

**Keywords:** *Melody, minang popular, Qualitative, Musicology,*

## 1. INTRODUCTION

The current popular minang song can be said to be Back at its peak, which can be seen in the high production and marketing success at the level of the national music market. Based on current observations, every digital music platform and social media such as youtube, JOOX Spotify, Instagram, Facebook, and tik-tok shows a very high rating in terms of *browsing* and searching for popular minang songs that are circulating.

Based on data obtained from the YouTube website, the number of fans of the Minang song with the title *Panek Di awak Kayo di urang* being reduced on the RW Pro channel has reached 124 million views in 2 years of viewing, as well as on other similar channels, the audience data is seen with a very large number, such as the Insitech musicland channel with 11 million views in the last 2 years, the GreenSlot Channel with 5.3 million views in 1 year, and the Elta Record Channel with 1.2 million views in 11 months. In addition to the original song content with the original singers, namely Frans and

fauzana, the song also circulates with the song Cover system, which is the same song sung by different people and music. on the channels that aired the cover of this song, you can see the data on the number of viewers which is also very large, we can see on the Manoewa Kopi channel with the title "*Panek Di Awak Kayo Di Urang - Frans Ft Fauzana | Live Menoewa By Tri Suaka Ft Nando*," 21 thousand viewers have watched this content in only two weeks. Then on the KALEK channel, the same song was watched by 326 thousand viewers, and on the Puja Syarma Official channel with 1.2 million views.

In addition to the song *Panek Di Awak Kayo Di Urang*. Other minang songs also received a large number of viewers, for example, *Minyak Habih Samba tak Lamak* song by David Istanbul and Ovhy Firsty. The song went viral on youtube because it has been watched 20 million times in just one year. Other channels that cover this song also produce a considerable number of viewers, for example, the Al Arifin channel with 294 thousand views, Tri asylum on The Musician of Jogja

Project with 110 thousand views, and the Sara kustik channel with 678 views. This proves that pop songs have a large number of consumers.

Based on data from the Youtube platform, this minang song has been covered or arranged with new music and new singers, both by minang singers in West Sumatra and singers not from West Sumatra. Many singers outside West Sumatra make these popular minang pop songs as cover song content to produce a large audience on their respective channels. The singer sings a minang song with the same melody but with different accompaniment music. One of the most frequently appearing is tri suaka, a café singer who often creates singing content with a song cover system. In his videos, it can be seen that this tri asylum sings minang cover songs in cafes on the island of Java, whose delicious nature is not from among minang people or west Sumatrans alone. Tri suaka not only sings one song but almost all popular minang songs that go viral are always performed by him with a guitar solo instrument. The minang song is usually sung with solos, duets, and trios.

In addition to the tri suaka, which has gone viral on social media by singing popular Minang songs, there are also many dangdut singers who make covers by arranging Minang songs in the dangdut band combo format. This can be seen in the many famous dangdut bands on the island of Java who use Minang songs as music material. When they perform in cities on the island of Java.

Based on an analysis of existing Minang songs and the phenomenon of covering Minang songs circulating on social media platforms today, the researcher assumes that the melodies and poems on popular Minang songs today are very easy to sing and light to listen to. The researcher chose melody as the object in this discussion because melody is the main element in music. Even though there are changes in ornament, tempo, sound timbre, and even harmony in the musical arrangement, the main melody is always used because the melody is the main element of the theme of Minang songs. The. So the researcher assumes that the interesting thing about Minang songs today is the flexible melody line to be sung by singers who come from various regions and different tribes.

This study uses a qualitative paradigm that aims to explain the analysis data about melodies in popular minang songs that exist today. The approach used in this study uses musicology. The research approach used in this study is the proximity of musicology. According to Kinkeldey and Haydon, The musical direction is the scientific study of music whose basis in the broadest sense is the scientific activities to investigate and explain the facts, processes, developments, and impacts of the art of music. The history of music or the study of musicology includes composition, performance, reception, and music criticism over time. [1]

The steps taken to analyze the data are as follows: (1) Writing a score of one of the Popular minang songs that went viral on social media. In this case, the object used was the *minyak habih samba tak lamak* song with vocalists David Istanbul and Ovhy Firsty and the song *tadayo gurauan sayang* from Rayola (2) Analyzing the Movement motif main melody (3) Analyzing the type of central melodic ornament. (4) Analyzing vocal techniques in melodic paths (5) Researchers concluded the results of the analysis of the main melody of today's popular minang songs.

## 2. RESULTS AND DISCUSSION

A melody is a series of notes arranged horizontally with certain intervals that serve as the carrier of the central theme or meaning of a musical composition[2]. In a musical arrangement, the melody acts as frontline or is often referred to as a *foreground* in the science of musical orchestration. [3] In musical orchestration, melodies are an element of music of particular concern. An arranger or orchestrator in his work must be able to put the melody in the best position in an arrangement or musical composition. [4]

Melodies have various forms when viewed in terms of Movement compared to time. And some themes move with fast movements or tempos, and some songs move slowly. The melody's speed depends on the beat and duration of the notes used. The melody will move quickly if the duration of the notes is smaller, and vice versa will move more slowly if the duration of the notes used is greater. In addition, the tempo also influences the speed of the melody in the arrangement.

Melody is the main element in a musical composition or arrangement. In the preparation of the melody, a composer or arranger is always careful in stringing it because the melody will be the main focus of the listener in enjoying music. The portion of the melody must be balanced, lest the melody becomes too large or too small because it dramatically affects other musical elements as a whole

### 2.1. MELODIC MOVEMENTS (MOTION)

In terms of Movement (motion), melodies are divided into two types. Some melodies move in a stepped manner, and some melodies move by jumping. [5] A stepping melody means a melody that moves at a small interval at each Movement of its notes. In western music science, this interval is often referred to as the interval *second major M2* and *Second minor m2*. At the same time, the melody that jumps is a melody that moves at a wider interval, e.g., using *the interval third major M3*, *third minor m3*, *kwart perfect P4*, *kwint perfect P5*, and others.

In addition to its Movement, a melody is a unique thing to observe since a melody is a source of analysis of the

meaning of a song,[6] be it a musical or non-musical meaning. Musical meaning is defined as the meaning contained in a piece of music that gives a message about the complexity of the musical arrangement, such as ornamentation, accentuation, and genre of the song. Meanwhile, non-musical meanings can mean things that are outside the song, such as cultural, social, and expression (sadness or anger) diversity. And others.

In today's pop songs, every songwriter is vying to create a song with verses and the selection of the best melodic lines. In the process of creation, a creator can do the creation of lyrics first and then follow by a melody. Some songwriters create the melody first, and then the verse will be adjusted to the melody that has been arranged before. Both of these processes are equally good because the ultimate goal is certainly to create a song with verses and melodies that are best for listeners and consumers later so that the song can sell well.

In today's Minang pop music industry, melodies have an important role, songwriters strive to create melodies that are easy to listen to, absorb, remember and sing back. Because at this time, the level of success of a song in the pop song industry still depends on the audience or consumers who listen to the song. If the melody in the song is pleasant to listen to, the listener will automatically sing and play the song more often. And indirectly, these activities will increase the coffers for the songwriter and producer.

The author tried to transcribe it into block notation to see the series of melodies on the minang song more clearly. One of the popular minang songs is the song *Minyak Habih Samba Tak Lamak* sung by David Istanbul and Ovhy Firsty, this song is the work of David Iztambul.

**Figure 1.** Melody Of The First Period On The Minyak Habih Samba Tak Lamak Song

The melody above is a melody that is in the verses of the first and second verses. This song is performed in a duet by David Istanbul and Ovhy Firsty without modulation, so the melodic lines performed are almost exactly the same. The difference is only in the final subphrasing with the difference in cadence. However,

this is not a concern for researchers because the main focus of this melodic discussion is how the melodic lines are travelled in this song.

In figure 1, we can see the number of rhythms in the first stanza, or it can be called one period. A period is a series of musical forms consisting of two or more musical phrases. [3] In this first period, the melody amounted to 10 bars, i.e., from bar 1 to bar 10, with *an op mat* at the first beat of the fourth. The tempo used is 62 BPM. This song's tonic is on the basic tone of C major. To see in more detail the journey of the melodic lines in verses 1 and 2, we will divide them into smaller units, namely phrases and motifs. A phrase is a musical sentence consisting of several motifs and becomes unity and contains cadence at the end of the melody journey. [6]. And motives are the smallest form of a musical figure that has meaning. [7] why the author looks at the smallest form, the analogy is like seeing the beauty of a beautiful model's face. To see in more detail the level of balance in her facial structure, we must first observe how the portion of the nose, eyes, lips, eyebrows, chin, and other facial textures are so that with that we can conclude what a balanced face portion looks like. Likewise, with songs, looking at the smaller form of a song melody will reflect how the journey of this song's melody line from various aspects of musical analysis. The following is the result of the transcript of the melody in the smallest form, namely the motif :

**Figure 2.** Main Motif of Minyak Habih Samba Tak Lamak Song

Figure 2 is the first motif to appear in the *Minyak habih samba tak lamak* song. In pop songs, the first motif is the initiator of the motifs that will appear next. Usually, after the appearance of this first motif, the subsequent motifs will tend to be dependent and follow the Movement of the first motif, although later, there will be slight changes, for example, in the interval and the addition of ornaments.

Based on the transcript, we can see melodic movements that tend to move in a stepped manner (conjunct/Stepwise),[8] this stepping Movement is a tone movement that uses a minor/major interval of 2<sup>nd</sup> on the melodic path. It can be seen from the 12 tones that there is a stepping movement in 11 tones starting from the second note to the last note. Next, we will see the motives that appear after this first motive appears in the following notation :

**Figure 3.** motif kedua melodi minyak habih samba tak lamak

In figure 3 above, you can see some changes by adding ornamentation to the melody path. The ornament is one of the characteristics that is the identity of the minang melody called *garinyiak* and *saik*. Despite the addition of embellishments to the motif, we can still identify that the dominating Movement is the Stepping Movement because almost all of the motif uses the 2nd major/minor interval. Some further motives we can see in some of the notations below :



**Figure 4.** Motif 3 the melodi of minyak habih samba tak lamak



**Figure 5 .** Motif 3 the melodi of minyak habih samba tak lamak

From the two figures above, the melody with the 2nd major/minor interval seems to dominate, so it can be concluded that the song's melody in the first period of the habih samba oil song is not long dominated by stepping movements. This makes Minang melodies favored by singers both from the Minang people of West Sumatra and those who are not from West Sumatra. The character of this melodic Movement is easier to sing because of the closed interval between one note to the next, making this song easier for all people to sing without worrying about intonation errors. [9] Many cover singers or singers who sing in cafes tend to choose songs with a not too high level of difficulty in anticipation of the appearance of intonation errors from the pronunciation of the melody lines.



**Figure 6.** The Melodi of Tadayo Guarani Sayang Song

The melody above results from a transcript of one of the popular minang songs, namely *Tadayo Gurauan Sayang* song by Rayola by Roza'c Tanjung. The transcript of the melody above is the melody in verses 1 and 2. In this second song sample, we divide it into smaller parts, namely the basic motifs that form this melody, with the following notation :



**Figure 7** The motif *Tadayo Gurauan Sayang* song

In the motif above, we can see That the dominating Movement is a movement that steps with three types of movements: jumping, stepping, and tone containment. This song, it is still dominated by stepping movements as many as seven times. Then there is a jumping movement one time. Later in this motif, we can see many suspension lines on the downbeat and upbeat. The upbeat serves to syncopate the melody line with its *Tied note*. [10] and the downbeat serves as Legato as one of the adaptations of the song's signature minang trdisi accent. [11] Some further motives can be seen in the following notation :



**Figure 8.** motif 2 tadayo Gurauan Sayang Song



**Figure 9.** motif 3 tadayo Gurauan Sayang Song



**Figure 10.** motif 4 tadayo Gurauan Sayang Song

Figure 8 is the second motif in the melodic series on *the song Tadayo Gurauan Sayang*. In this section, there is processing in the form of sequences and tone registers. The processing is the lower sequence [12]. The tone register automatically changes by lowering the interval on the second note. In terms of Movement, the majority is still filled with stepping movements. Likewise, figures 9 and 10 contain the third and fourth motifs, the Movement is still dominated stepwise, and there is only one pitch jump in each motif that appears in one period.

Based on the analysis of the two Minang pop songs, namely *Minyak Habih Samba Tak Lamak* and *Tadayo Guraan Sayang*, it can be concluded that the melody of popular Minang songs today is a melody dominated by stepping movements. The 2nd major/minor interval dominates the melodic motif. The jumping Movement only appears at most two times for each motif. Based on this, the writer believes that the melody in Minang pop songs today is pleasant melody and easy to sing. This melody with movements like the Minang song is accessible for all ages to sing because the risk of intonation errors is smaller, especially for novice singers and cafe singers who sing many songs in one night.

## ORNAMENTS

Ornaments are ornamentation to embellish the melody in a song. [13] A melody will give rise to its peculiarity

if it has its own ornamentation. The presence of ornamentation in a song is not necessary. Usually, ornaments appear a lot on eastern songs rich in accents derived from their traditional music. Most regional-based pop songs always give rise to ornaments typical of regional traditional music. Because the existence of the ornament provides the identity of where the pop song came from. [14]

The existence of melodic ornaments in popular minang songs is very much maintained by producers and creators of minang songs today. Minang melodic ornaments began to be widely used during the late 1990s with singers Zalmon, Tiar Ramon, Yen Rustam, Susi, Odi Malik and others. Since that era, the melodies produced by minang songwriters have always been directed to melodies that have ornaments such as Minangkabau traditional songs, namely *saluang dendang*, *rabab*, *indang*, and others. [15]

In addition to getting influences from minangkabau tradition music such as *saluang*, *indang*, *Sampelong*, *sijobang* and others. The melodies on popular minang songs are also influenced by traditional Malay music, such as *gamad art*. *Gamad art* is an art that has existed for a very long time in West Sumatra as one of the popular music in its era. [16]

Based on several references to traditional music ornaments, it can be said that popular minang songs use a lot of traditional melodic ornaments, such as the existence of *Rauik*, *Pamanih*, *garinyiak*, and *sayik*. Each such element has a different form of notation. However, what often appears in popular songs is *Garinyiak* and *saik*. *Garinyiak* is a kind of melodic ornament that serves to embellish the melody. *Garinyiak* is the spirit or soul of the performance of *bagurau saluang-dendang*, a melody that does not have *garinyiak* is difficult to enjoy because it will lose its sense of melodic communication with the audience. [17] whereas *Sayik* is a note produced using cutting techniques. [17] *sayik* comes from *minang* language, which means to slice. It can be said that *sayik* functions in slicing feelings slowly in the form of melodic lines. Meanwhile, according to western music, this *sayik* ornament is an ornament that is more like a glissando technique. these two ornaments can be seen in the following notation:



**Figure 11.** Garinyiak ornament in minyak habih samba tak lamak song



**Figure 12.** Sayik ornament in minyak habih samba tak lamak song

In addition to the two ornaments above, the melody in Minang popular songs uses a lot of *Gruppetto*, *acciaccatura*, and *appoggiatura*. *Grupetto* in popular Minang songs is an adaptation of the melody in *Bansi's* instrumental, but its use in Minang songs is currently not widely used. At the same time, *acciaccatura* and *appoggiatura* are still often used depending on the creativity of the singer.

Based on the identification that has been done on the melody of the current popular minang song, the author concludes that the current popular minang song is a song that is still thick with traditional musical ornaments. However, this ornament's use has significantly reduced from the heyday of the previous Zalmon [18]. This ornament remains an exciting and pleasant characteristic to listen to. In addition to the reduced number of ornaments on current popular minang songs, newcomer minang singers have adapted and given the latest style with a softer sound timbre to these ornaments so that the ornaments of the tradition become more interesting to listen to.

## 2.2. VOCAL TECHNIQUES

The technique referred to here is a vocal technique based on melody to realize good sound results. Such as in terms of *Ambitus*, *Articulation*, *intonation*, *phrasing*, and *dynamics*. These aspects serve as considerations for songwriters and producers in creating melodies for today's popular songs.

### 1. Ambitus

*Ambitus* in vocal techniques is the range or area of sound humans can achieve in vocal processing [19]. In song creation, usually, the creator adjusts the fundamental tone and high note to the singer's ability. If the singer performs the tenor voice, then the Register of melodic notes will adapt to the power of the tenor sound.

In today's popular minang songs, most songs are created to be sung in duets. Like the song *Minyak Habih Samba Tak Lamak*, male singers tend to have a higher voice so that the sound registers in the song's melody are reasonably high. This differs from female singers who sing melodies on the same basic notes. Of course, the melody is at a comfortable point for the Female voice to sing.

In terms of the basic melodic tone for the male voice, a few high notes have been sung, but if we look at the melodic ambitus in the song "*Minyak Habih Samba Tak Lamak*" This. This song is still very comfortable to sing by first transposing the basic notes because the distance between the lowest melody and the high melody in the chorus is not too far. In the interval perfect ninth, there is an *Minyak habih samba tak lamak* Song itself only ranges farther away Non (9), i.e., from the G4 to the G5 notes. This basic tone transpose activity is mainly carried out by cover singers who often make minang

songs as material for their content. Despite making changes to the base notes, they still feel comfortable to listen to in the lower voice registers.

## 2. Articulation

Articulation is a technique of good melodic pronunciation related to producing a melody well and following its standards. [20] Based on the analysis of the notation in figure 1 and figure 6. We can see that there are several signs of articulation, namely the first Legato, which is a curved line in musical notation that is used as an indication that the notes are sung in succession,[20] then the second is Glissando and added with some improvised ornamental signs from the singer. Singer. The Legato in this song tends to use a stepping tone so that the Legato will be easy to produce without worrying about errors in intonation later, as well as Glissando. This song, it does not contain too much difficult Glissando. Glissando is on several separate parts and at intervals that are not too far away.

## 3. Intonation

Intonation is the precision of a tone. The right tone sounds produce a clear and pleasant sound. [21] In this popular minang song, though, melodic intonation is effortless to produce by novice singers. Although it can be said that the ornamentation of the melody is a little complicated for beginners, the ornament is not necessary to use, as well as café singers in Javanese areas such as tri suaka, nabilla who often perform minang songs, they do not even perform *garinyiak* or *sayik* in the melody, it is not a problem, because no matter how the melody is simplified, as long as it stays on track, then the melody will still feel like the original melody, in fact sometimes many new singers improvise by tinkering with some of the melodic paths. That's not a problem because even if the melody is simplified, it will still feel beautiful if it stays on track. Sometimes, many new singers improvise by fiddling with the melody path. This is also okay because the level of flexibility of a minang song melody is relatively high. Even if the singers improvise, the minang song will still sound like a minang song.

## 4. Phrasing

Fraser is one aspect that is the primary concern in making melodies because phrases are closely related to the duration of the motif and the singer's respiratory system. Fraser is an attempt to show sentence structure in musical rendition. [22] The sentence structure in the song minang popular can be said to be still very easy to perform. The phrasing of popular minang songs can be seen in the following notation :

The image shows five staves of musical notation for a Minang song. The tempo is marked as quarter note = 62. The first staff is labeled 'Verse 1 Male' and the second staff is labeled 'Verse 2 Female'. Red boxes highlight specific motifs in the melody, and blue arrows indicate phrasing boundaries between these motifs.

**Figure 13.** Phrasing on the melody of today's popular Minang songs

From the transcript of the melody above, we can see that the beheading of the melody is apparent in each motif so that singers can more easily prepare each motif with good breathing.

## 5. Dynamics

Dynamics is an aspect of song interpretation of the loudness or softness of the sound.[1] in western music, this is symbolized by several terms such as Forte, Piano, Mezzo forte, Mezzo Piano, Fortissimo, pianissimo, crescendo, diminuendo and so on. Each dynamic has a different amplitude, depending on the instrument playing it.

In this study, dynamics are essential in the presentation of a melody. Because a melody that is good for listeners to listen to must have good dynamics, this is also very dynamic. The melody on the minang song sounds interesting because the current minang singer timbre has a high voice timbre, soft and clear. With good sound quality, the melodies of popular minang songs can be well-infused by listeners. The dynamics in minang melodies generally use the level of mezzo forte and forte for male voices due to the large number of minang songs that use a fairly high basic tone. In contrast, the melodies performed by female singers at this time tend to be more towards the piano level on low notes and mezzo forte on choruses.

Overall, the dynamics that arise in the melodies of popular minang songs are more gentle and nuanced according to the theme of the song they contain. Sometimes the melody also seems like a short crescendo mark at some point of the melody that uses a *sayik* ornament.

## 3. CONCLUSION

Based on all the data obtained and analyzed, the results of this study can be concluded that the current popular minang songs are songs that already have melodies with good standards. , then tucked into several leap movements on several parts that are not too prominent in the middle of the motif. In addition, the melodic jump is also found in the chorus section, whose melody path

has increased. This is a compositional strategy in developing the theme towards its climax. Stepping melodic movements give the impression of an eastern melody that is pleasant to sing because of intonation pronunciation's not-so-high level of complexity.

Based on the data obtained on the melody transcript, in addition to analyzing the melody path, researchers found two ornamentation fruits that always appear in this popular minang song, namely Garinyian and Sayik. These two ornaments are derived from Minangkabau traditional music in appoggiatura and Glissando, typical of minang instrumental players such as *bansi*, *saluang* and *dendang-dendang Minangkabau* traditions.

The third aspect that is of concern from this study is the Vocal Technique contained in the melodies of popular minang songs. The researcher concluded that the vocal techniques in this popular minang song are very diverse but easy to perform by any singer. However, the ornamentation may sound complicated and need to be familiarized for singers from a background not from West Sumatran minang. Still, the main melody path is a straightforward path to sing, by removing complicated melodic ornaments may make minang songs more friendly and maybe more global because the melodic way has an elegant motif and is easy to learn by any singer.

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[22] F. P. Maulana, “INTERPRETASI DAN TEKNIK PERMAINAN SAXOPHONE PADA LAGU ARIA KARYA EUGENE BOZZA,” vol. 1, no. 1, 2020.

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