

## Malay Music in Singapore

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*Its forms and genres have evolved through the ages, but the unmistakably Malay sound and feel of the music remains constant.*

### Introduction

Malay music in Singapore dates back to the early 19th century. Highly influenced by the early migrants to Singapore, it began its development in an environment rich with diverse music forms brought to Singapore by the migrants who hailed from different parts of Indonesia and Malaysia. Because of its small size and intense activity, Singapore grew into a hub for Malay music, although there is little published documentation about this strand of Malay history.

From the earliest times, there existed several music genres, including *Asli*, Malay music is characterised by its slow and gentle melodies and simple lyrics that often tell a moving story; *Zapin*, a traditional dance that originated from the Middle East involving rigorous, well-coordinated hand movements and intricate footwork, accompanied by singing and music created with instruments like the violin, harmonium, accordion and *gambus* (lute); and the ever popular *Dondang Sayang*, a vocal performance in which two parties converse with each other using quatrains. This is usually performed during Peranakan weddings.

When the Malay film industry blossomed in the '50s and '60s with almost 50 films produced by the Malay production houses in Singapore, Malay music too enjoyed much exposure, since music was an essential element in Malay films. The separation of Singapore from Malaysia meant that the film and music action shifted to Kuala Lumpur, to tap on the huge domestic market in Malaysia. The 1970s and 1980s saw new genres being created, ushering in a new era of Malay music, from re-recorded English/Western songs being made into Malay cover songs and Malay rap music, to jazz, pop and spiritual music.

### Origins of Singapore Malay Music

Native Malays started producing music well before the pre-war years. This included original native and area music that often differed from one group to another. Not much is known about the history of Malay music in Singapore, mainly because the lack of documentation makes it difficult to ascertain specific time frames. Native Malays were also known to have been innately modest, with composers and musicians often not putting their names to their works. As a result, no one knows who composed some of Singapore's most well-known old Malay songs, such as

*Geylang Si Paku Geylang* and *Di Tanjung Katong*. They are sung every year during National Day but no one is certain of who wrote them.

The earliest physical recorded evidence of Malay music lies in what could well be the first vinyl featuring a Malay song in Singapore. The recording was done in May 1903, and the song was entitled *Nuri Terbang Malam* (The Parrot that Flew at Night) sung by a male singer by the name of Qasim. This *piring hitam* (black plate), as vinyls are called in Malay, was produced in Singapore with the help of Fred Gaisberg, a sound engineer, and his colleague, George Dillnutt, from the Gramophone Company. It was one of the many recordings that the company did during their exploration of the Far East. Singapore was one of the stops for the duo in their bid to record music outside of Europe. They set up a branch of the company in Calcutta (Kolkata) in 1901, which became a centre for producing music in the region. Not much is known about the song and the singer Qasim.

Another one of the earliest records of Malay songs is believed to have been recorded in 1914. During this time, *Bangsawan* (Malay opera) songs that were recorded included *Jula Juli Bintang Tiga*, *Inderagiri* and *Bintang Terbit*, songs which were well received and popular until the 1950s. Recordings before the 1950s were mostly produced in England, India and West Germany. A well-known record label at that time was HMV (His Master's Voice). These early recordings are evidence that music creation was alive and well as early as the turn of the 20th century.

### ***Asli* (Original) Malay Songs**

This genre is often described as “oldies” music because of its slow melody and tempo which are designed to accentuate the Malay values of poise and grace. *Asli* Malay songs are recognisable by the simplicity of their lyrics, which usually tell a heart-tugging story. These features, among others, made *Asli* Malay songs popular in its time.

The concept of an *Asli* Malay song is unique and wholesome. The ensemble – usually five or six musicians – begins the song by playing an introduction, followed by the singer who sings the lyrics, which are usually written in a *pantun* (quatrain) form.

It appears deceptively easy to sing *Asli* songs, but it requires a special talent. The challenge lies in the fact that sometimes the lyrics are sung in such a way that the first part of it is halted and then dragged and intertwined into a different paragraph. Singers also have to manage the sometimes erratic tempo of the songs.

*Asli* Malay songs use *pantun* as lyrics. Arguably the most unique heritage of the Malays, the *pantun* is either composed or improvised. Each *pantun* created is unique because of its structure - two, four, or six verses – and its message.

Accompanying instruments include the *gendang* (drum), the *akordian* (accordion), the *biola* (violin), the *gitar bass* (bass guitar) and the *rebana* (hand drum). These are usually played on festive occasions such as a *majlis keramaian* (festive congregation) or weddings to entertain guests. The violin is used in this very traditional music form, although it is not native to the Malays. This was due to the colonial influence, which saw Malay composers for the first time learning how to write and read musical notes, document their works and learn to play Western instruments.

### ***Dondang Sayang* – The Love Ballad**

*Dondang Sayang* is a folk genre with distinctive artistic elements. Similar to *Asli* music, the melody and tempo of the *Dondang Sayang* is slow and at points melancholic. The term “*Dondang*” is derived from the word “*dendang*”, which means to sing. “*Sayang*” on the other hand, carries the different manifestations of love, longing or even dejection. To put it simply, *Dondang Sayang* is a song usually sung by those in love, in times of happiness or sadness.

This genre is known to have been heavily popularised in Malacca as far back as the 15th century. One of the earliest *Dondang Sayang* composers is believed to have been the princess of Bintan known as Wan Benai, in the year 1159. Mentioned in historical references, the *Lagu Gunong Sayang*, found between 1832 and 1835 in Malacca, is also believed to be an early reference to the *Dondang Sayang* sung in Sumatra and Riau. The art continued to be closely associated with the Riau courts until their demise in 1911.

The *Dondang Sayang* is considered a syncretic-based song, which means a change in value and form which emerges when elements of two or more cultures are blended, in this case, the Malay and Chinese cultures blending to form the Peranakan culture.

The musical instruments used for *Dondang Sayang* consists of the violin, the gong, the *rebana* and the *gendang*. The music itself is slow, and a song usually consists of 32 bars.

A typical group consists of two singers – ideally a man and a woman – and four musicians. Some instruments are sometimes substituted for others.

The female singer will begin by *menjual pantun* (“selling” her quatrain) to the male singer. Sometimes it might be the other way round. Then the other party will attempt to *membeli pantun* or “buy” the quatrain. This process of *jual-beli pantun* (buying and selling quatrains) is akin to asking and answering questions. The difference is that quatrains are used instead of conventional sentences and are presented in a song.

Its style is somewhat informal and its lyrics usually delve into the areas of love. This includes teasing – usually done by the male to the female – passion, rejection, and even yearning. This

traditional duet is usually performed at mass gatherings in the villages, during royal ceremonies and weddings. Well-known Malay *Dondang Sayang* performers include R. Ismail and Hasnah Karan. As this genre is not solely confined to the Malays, Dr. William Tan, Koh Hoon Teck, and Tegy Lei from the Gunong Sayang Association – established in 1901 in Singapore – are equally experts in this field of Malay music.

## Malay Pop Music

Malay pop music was popularised by the *Bangsawan* troupes in the 1920s and 1930s. *Bangsawan* has its roots in Indian opera, where these performances were usually showcased to the rich and famous Persians who resided in India. When pilgrims and missionaries came to Southeast Asia, they brought with them the *Bangsawan* culture. To suit the local environment, the music and songs were given a Malay flavour and these were popular until the '50s. It is believed that the earliest Malay pop song was *Tudong Periuk* (A Pot's Cover), sung by female artiste Momo Makarim, better known as Momo Latif, recorded in 1930.

It was during this time that many singers emerged. Due to its commercial appeal, Malay pop music developed rapidly. Influences from Hindi movies were the most apparent, with *cha-cha*, *samba*, *limbo*, *rumba*, *mambo*, *tango* and *bossa nova* playing into Malay music as well. Among the famous singers who garnered strong support from the community were R. Azmi, Ismail Kassim, Nona Asiah, Saloma and many others. A. Rahman was one of the more prominent singers at that time, best known for presenting a song entitled *Sri Johor* (Magnificent Johor) to the King of Johor in the 1940s.

Malay pop songs also reached the masses via the airwaves. Songs such as *Panggilan Asmara* (The Lovers' Attraction) sung by D. Hamzah, *Kain Songket* (The Songket Cloth) by Rokiah, *Singapura Waktu Malam* (Singapore at Night) by A. Rahman, and many other songs by singers such as Julia and S. Hameed were hits with local Malay audiences. These singers were known only by their voices when their vinyls were played on radio or the gramophone.

Despite the number of songs composed, the composers, unfortunately, were not identified on the records. This made tracking arduous. Music developments were also not publicised through available media such as newspapers, and the identities of these talented composers remain obscure, even though their contributions to the Singapore Malay music scene are significant.

By the 1950s and 1960s, Singapore was considered the regional hub of Malay music, coveted as the place to be. Its main draw was a full production house – Cathay Keris Studios – which housed recording facilities and attracted many musicians from the region.

As Malay film production started to take root in Singapore, the Malay music industry got a boost as well. Pioneering composers such as Zubir Said, Ahmad Jaafar, Wandly Yazid, S. Sudarmaji, Kassim Masdor, and P. Ramlee paved the way for a new wave of Malay music – mostly in the pop genre – in Singapore and the region. These composers made significant changes to the music scene. One of the major features of their compositions which helped further develop New Age Malay pop music was the infusion of Hindustani, Western, and Arabic elements into their music. This was a new idea which appealed to the young.

P. Ramlee – real name Teuku Zakaria – was one of the icons of the Malay pop music scene at that time. Although he was known as an actor, he was also a respected composer and singer. In his youth, he joined two musical groups in which he gained his first musical experience. In 1948, he won the Radio Pulau Pinang Singapore Competition, was spotted by a Shaw Brothers director, B. S. Rajhans, and was offered a job as a playback singer. On August 8, 1948, he came to Singapore, marking the start of his career at the Studio Malay Film Productions at Jalan Ampas. He studied under well-known composers such as Zubir Said, Osman Ahmad and Yusof B and was said to have composed up to 250 songs, most of them hits.

Playback singers were needed because most of the actors and actresses in Jalan Ampas were not singers. For instance, singer Nona Asiah lent her voice to actress Siput Sarawak, and Rubiah also contributed hers to Kasmah Booty. Male playback singers were less in demand than their female counterparts because most male actors, such as P. Ramlee and Wahid Satay, were able to sing. The increasing number of films produced at the two big production houses – Jalan Ampas Studio and Cathay Keris Studio – increased the need for more musicians.

During the acknowledged ‘Golden Age of Malay Cinema’ between 1940 and 1960 when film and music were heavily influenced by external trends, P. Ramlee quickly adapted these genres to Malay music. The song *Bunyi Gitar* (Sound of the Guitar) with S. Sudarmaji as the lyricist was clearly inspired by an Elvis Presley song. To suit the listening palate of conservative listeners, Malay elements of lyrics and tempo were maintained.

Malay music, given its multitude of rhythms, melody, singers, and composers, opened up a market for recording companies. Record labels like EMI and HMV were responsible for manufacturing cassette tapes and/or vinyl records at that time, and given that only Singapore had such a facility, musicians from the different countries in the Malay Archipelago arrived here to pursue their musicianship.

But the movie scene in Singapore faded out when Jalan Ampas, the famous Malay film studio, closed down following the separation of Singapore from Malaysia in 1965. As most of the actors and musicians were not native Singaporeans – for instance, P. Ramlee, who was originally from Penang – many of them moved to Kuala Lumpur, which later became the hub for Malay films.

### ***The Pop Yeh Yeh Era (1960s – 1970s)***

The 1950s saw another trend emerging – the formation of rural bands in Singapore. As the name suggests, these bands performed at events in the heartlands, such as weddings and other festivities. Among the band singers of the time were Lena, Ali Aziz, S. Hameed, and more. Among the better known bands were *Pancaragam Melati Putih* (The White Carnations), *Orkes Suara Baru* (The New Voices Orchestra), and *Pancaragam Al-Waseh Al-Maleh* (The Al-Waseh Al-Maleh Band).

After an illustrious music and film industry that had lasted more than a decade, the '60s brought a different kind of influence to the local music scene. The advent of the Rolling Stones and the Beatles from the West took the Malay music scene in Singapore by storm. Here was born a new genre of Malay music, known as the *Pop Yeh Yeh*. Not only that, this Malay variety of pop music was spawned from music by the Blue Diamonds (Indo-rock band formed by two Dutch Brothers born in Indonesia) and Cliff Richard and the Shadows when they performed in Singapore. British R&B (rhythm and blues) music was equally responsible for such a development which led to the formation of Malay bands known as “*kumpulan gitar rancak*” (rhythmic guitar ensemble/band) or “*kugiran*” in short.

Many singers also made their entrance during this period. M. Osman, in particular, was considered the founder of the *Pop Yeh Yeh* bands. He is best known for the popular song entitled *Suzanna*, produced in 1964. Other well-known singers of that era were A. Ramlie, Fatimah M. Amin, A. Rahman Onn, Jeffrey Din, and many more. Although the music produced was heavily westernised in style, the melody sounded unmistakably Malay. *Pop Yeh Yeh* music ruled the airwaves from 1964 to 1971 not just in Singapore but around the region as well, especially in Malaysia.

A *kugiran* would usually consist of a group of five musicians – two guitarists, bassist, keyboardist and drummer – and a vocalist. They would try as much as possible to emulate the bands of the West, and this included their dressing and style as well, painstakingly working to achieve an exact replica of their idols. These initiatives were all aimed at increasing their popularity and outdoing other bands that were competing for audiences.

With the emerging popularity of this genre, seasoned songwriters such as P. Ramlee produced songs, and even went on to form an *a capella* group resembling the popular American group called The Platters, achieving success in the 1960s.

The success of the Malay pop scene continued through the years, and this was concentrated especially at the recording studios of the EMI Studios at MacDonald House on Orchard Road.

Small, privately-owned studios also played a crucial role in colouring Singapore's Malay music scene.

It is often said that songs produced at that time were composed from the heart, with a story behind each tune. Renowned and respected lyricist, Mohd Noor bin Mohd Yusof, better known by his artistic name of Yusnor Ef, elaborates on this point. "Every time when I'm asked to write lyrics for a song, I will listen to the song repeatedly and learn it by heart. After which, I will try to relate the emotions that the song is trying to convey and try to decipher the reason as to why the composer chooses to compose that kind of music. From there, I'll carefully select words and syllables that can connect the song and lyrics together, of which most are from my personal experiences, my daily life. This, in my opinion, makes a song very close to the hearts of many as listeners are able to relate to their own lives."

Being one of the most respected authorities on the Malay music scene, Yusnor Ef or *Cikgu* (Teacher) as he is affectionately called, is still active in documenting music for future generations. One such story that was penned was the song *Gelisah* (Restless) in 1964. *Cikgu* wrote the lyrics of the song when composer Kassim Masdor, his closest friend, was strumming the guitar alone in the recording studio. Listening to the tempo and beat of the notes that Kassim was playing, Yusnor was inspired to write the lyrics. It was a coincidence that he was feeling restless at that time and the song suited the emotions he was experiencing.

The P. Ramlee student further explained: "It was the story of how nervous and scared I was about my courtship with the woman I liked. I felt restless thinking about it and it was by chance that the song was played. It was as if Kassim knew what I was going through. In the end, the woman that I was courting then at the age of 27 became my wife up till today."

### **The First Reality TV Singing Competition – *AduBakat***

When the film and music industry shifted to Malaysia after separation, Singapore needed to build its own Malay music industry, and began by organising singing competitions on television. The *AduBakat* (literally translated to Talent Competition) competition was organised in an attempt to draw new talent, who would go on to enrich the Malay music scene. Other competitions such as Talentime were also popular and many of Singapore's veteran stars were winners or contestants in these competitions.

The talent scouting did not end with television. On radio, *Bintang Radio* (Radio Star) was organised with the same aim. The sole media provider in the 1960s was known as *Perbadanan Penyiaran Singapura* (Singapore Broadcasting Corporation), affectionately known as SBC. In 1963, one such competition was organised.



The singer with the velvet voice, Rahimah Rahim, was part of this era. Her career in the music industry seemed only natural, as both her parents were artistes. Her father was a singer in the 1950s, Rahim Hamid, who was married to actress Mariam Baharom. Rahimah Rahim made headlines when she emerged champion in a singing competition, *Kim Koso Talentime* in Japan in 1974. Her ability to sing in Malay, Mandarin, English, Indonesian, and Japanese made it possible for her to penetrate the non-Malay market as well. It is no surprise that the older generation of non-Malay Singaporeans recognise and are long-time fans of Rahimah Rahim. This is an uncommon phenomenon as most Malay singers at that time performed only in their mother language. Her hit songs include *Gadis dan Bunga* (Lasses and Flowers), *Doa* (Prayers), *Hati yang Rapuh* (The Fragile Heart), *Masihkah Ada Cinta* (Is There Still Love).

Othman Hamzah was another singer who became popular after competing in Talentime in 1978. At 16, he emerged as first runner-up, and although he did not win the title, he produced his first album. The song *Musliha* (a woman's name, Musliha) from the album made him known in the Malay music industry, but he shot to fame when he was tasked to re-record a Malay song entitled *Gadis Melayu* (Malay Lady) in 1982. The original song was sung by an Indonesian pop singer and actor named Ahmad Albar. The song became so popular that it is still played on the radio today.

## Rock and Heavy Metal

Between the late 1970s and early 1980s, audience tastes began to change. The community started to follow trends from the West. The era of the *kugiran* began to fade when genres like rock music and heavy metal made their appearance and swept through radio and television. Malay rock music – both in the music and lyrics - became completely Western influenced, with little or no trace of “Malay-ness”.

The demand for singers and recordings at this time was high and many bands became recording artistes, using English band names instead of Malay names. This in itself strongly reflected the change in the direction of the Malay music scene. Bands such as Sweet Charity led by Ramli Sarip, LoveHunters and GingerBread were household names at that time.

Each band had its own following and catered to the diverse preferences of their fans. The bands' songs were known to every teenager, their members were emulated, and their concerts sold out. At the same time, non-Malay artistes and bands were making headway and seizing opportunities, among them the Alleycats, whose members were Indian. Non-Malay singers such as Francesca Peters and DJ Dave also became part of the Malay music scene.

However, these developments in music were not to last. As the centre of Malay music shifted to the Malaysian capital of Kuala Lumpur because of its huge domestic market, so too did many of



these artistes, who realised that they had a better chance of making a living from their music across the Causeway. As the industry in Malaysia became stronger, in Singapore it began to decline.

### **The 1990s – Modern Pop Music and the MTV Generation**

As the millennium drew to a close, many initiatives were taken in an effort to revive the once colourful Malay music scene. Programmes like *Adubakat* and *Talentine* continued to ensure the discovery and sustainability of talent. The 1990s witnessed the rise of an entertainer who would not be forgotten for a long time.

Najip Ali's path to fame began with the talent quest, *Talentine*. He participated in 1984 and was placed seventh. Despite not winning, he released two albums, *Oonik* in 1995 and *Rawjik* in 1997. His interest, though, was not in singing, being more inclined toward dancing and entertaining the masses. Najip received his big break when he landed a hosting gig on *Asia Bagus* which ran from 1993 until 2000. Najip continued his streak of hosting and subsequently turned to producing shows that enlivened the TV screens.

M. Nasir was another musician associated with the 1990s. Born in Singapore, he started his musical career after graduating from the Nanyang Academy of Fine Arts (NAFA) in 1978. During that time, he wrote lyrics and composed music for other artistes and bands such as Alleycats and Search, and with his Midas touch, most of these songs became hits on radio.

In time, he took to singing more frequently, while still remaining a composer of infectious music. *Tanya Sama Itu Hud-Hud* (Ask that Hoopoe/Woodpecker), *Ghazal Untuk Rabiah* (Ghazal for Rabiah), and *Andalusia* (Andalusia), just to name a few, became hits. Songs he composed for other singers made them popular. For example, *Fantasia Bulan Madu* (The Moon Fantasia) played by rock band, Search, is still sung today and never fails to capture the hearts of generation after generation. His songs were so infectious that he managed to bag the “Anugerah Juara Lagu” (Champion Song Awards) title in Malaysia for three years – 1994, 1997 and 1999 – against stiff competition.

Other than soloists, bands also started to emerge again. Although the bands did not receive rave reviews and their songs are not known to music fans today, their existence meant one thing – the Singapore Malay music scene is alive. Force Vomit was one of the more recognised bands. These bands usually started off singing English songs before diversifying and tackling Malay songs to capture a wider audience beyond Singapore.

## Malay Music of the 21st Century

Each decade saw new waves revamping the music scene and the years from 2000 onwards were no different. Many new genres came to light, one of them being hip-hop. This is where the group Ahli Fiqir stood out.

Formed in 2004, Ahli Fiqir burst onto the scene when their teaser, *Samseng*, was aired on FM radio. The four-member group stood out in their approach toward hip-hop, which was different from the US version. In its attempt to inject Malay influence into this very American genre, the group used *pantun* as the lyrics to its songs. The members' ability to write and their attention to detail ensured music that was catchy and simple while staying true to the rhythm and spirit of hip-hop. Their lyrics often contained messages about the need to teach good values to children.

Hip-hop was not the only genre making waves at this time. Islamic-influenced music also came to light in the early 2000s. *Nasyid*, as it is termed, is a genre of music in which Islamic values and sometimes verses are set to music. *Nasyid* aims to spread Islamic values, but not the religion *per se*. It is about reiterating the need for Muslims to strengthen their faith and live good lives, and *Nasyid* tries to promote these values in an unconventional way.

There are not many *Nasyid* groups in Singapore. Nur Irsyad is one such group. Formed in 2000, it was made up of students from Madrasah Al-Irsyad Al-Islamiah as part of a project to raise funds for their new building. The teens decided to record an album, with the sales proceeds going towards the fund. The group sold 15,000 copies in Singapore and Malaysia, a huge success as album sales go. When they completed their studies, the group turned commercial and was then flagged under a separate company, NI Inspirations. Its success has been sustained and in 2010, it successfully launched its fourth album in Singapore, entitled *Nazam Hakikat*.

Following Nur Irsyad's footsteps was Irsyadee, formed in 2007 for the same purpose. Its members were five secondary school boys, and they launched their album in commemoration of Madrasah Irsyad's 60th Anniversary. Although not as successful as its predecessors, *Irsyadee* collaborated with their *Nasyid* counterparts in Malaysia, and their hit song, *Taubat Seorang Hamba* (Atonement of a Human Being), made it to the *Carta Nasyid* music charts in Malaysia, its highest position at number 6 out of 30 songs in the week of June 28, 2008.

As much as these influences shaped the Malay music scene in Singapore, pop music still retained its strong foothold. Groups like Sleeq, formed by two cousins who love music, have been entertaining the crowds since 2005. This pop and R&B-inspired duo started out singing in English but later entered the Malay music scene.

Taufik Batisah and Hady Mirza are also examples of Singapore Malay artistes who have made that transition. Both were *Singapore Idol* winners from the first two seasons and made their debut albums in English, before moving on to Malay songs in subsequent albums. Taufik went popular with songs like *Teman Istimewa* (A Special Someone) and *Sesuatu Janji* (A Promise).

Hady first did his rendition of the song *Legenda* (A Legend) – originally sung by Sheila Majid – as his first Malay-released song. He wrote another song titled *Angkasa* (The Spaces in the Skies) which became a hit. Both Hady and Taufik also collaborated in a duet for the song *Kepada Nya* (For Him). The song topped the charts at local Malay radio station Ria89.7FM for eight weeks and won the Most Popular Song Award for *AnugeraHitz.sg*, a local music awards show in 2010.

### Awards and Recognition

Since its inception in 2001, the *Anugerah Planet Muzik* (APM) has been the awards show that the region's artistes wait for every year. Considered the region's answer to the Grammy Awards, APM awards the best in Malay music from three countries – Singapore, Malaysia, and Indonesia. It is jointly organised by two Singapore Malay radio stations, RIA 89.7FM and WARNA 94.2FM. The APM is seen as the yardstick for Malay music in the region, and Singapore artistes have done well. Singers and entertainers like Taufik Batisah, Hady Mirza, DidiCazli and SLEEP have all received accolades for their musical talent.

Recently, an inaugural local awards show was organised to celebrate local Malay artistes. Called “AnugeraHitz.Sg”, the show was put together by three media agencies – local Malay channel Suria and two local Malay radio stations, RIA 89.7FM and WARNA 94.2FM, in partnership with COMPASS (Composers and Authors Society of Singapore). It was the first of its kind to reward all those who had worked hard to make Singapore’s Malay music scene colourful and vibrant. There is, however, a potential downside to such award shows, as highlighted by Cikgu Yusnor Ef: “When producing a music piece, be it composing a song or writing the lyrics, the main motivation should never be about getting an award. It should be done not for fame and fortune. This would only kill the essence of music composing. Instead, it should be done from here (*Cikgu points to his head*) and here (*Cikgu points to his heart*).”

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