

An Evergreen Song Model Based on P. Ramlee's Songs

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ABSTRACT

The study proposes a model of P. Ramlee's evergreen songs that involves a basic knowledge on song production model according to a few main aspects, such as basic knowledge about song composition and its five basic concepts, the initial product's concept based on desired values as well as basic knowledge about album production and recording techniques. The methodology used in this study was through several activities: library search on related P. Ramlee's history and background, guided interview to the key players in the music industry; and the analysis of 32 melodies and 44 lyrics composed by P. Ramlee. The discovery of this study in relation to the novelty of P. Ramlee's evergreen songs reflecting the humanity and social life in community. Through this research, the universal features in a song have highlighted the elements of Malayness. The main finding which is the proposed model shows that the value of P. Ramlee's trademarks and thoughts reflect positive and entertainment values, real identity, peace of mind and eventually, all of these attract people to appreciate the song. In practical contribution, the model will be a useful guideline to music composers or producers to compose a quality song that would be an evergreen song.

Keywords: *Song composition, song concept, elements of Malayness, album production, recording technique.*

INTRODUCTION

The aim of this study is to produce a model flow for a song composition that leads to a final product. There are five main aspects required to build this model, which is the basic knowledge about song composition and its five basic concepts, the initial product's concepts based on desired values, basic knowledge in album production and understanding the basic concepts of recording techniques. This study chose P. Ramlee, who was an icon among Malay composers and had a remarkable and invigorating level of creativity although the songs were produced across three eras, namely the 50s, 60s and 70s (Adnan, 2012).

This study had focused on only three aspects, namely basic knowledge about song composition, understanding the five basic concepts of song composition, and the initial product's concepts based on desired values. This model flow will determine the related concepts and how the composition of a song leads to the final product.

Based on basic knowledge about song composition, there are five universal techniques used in melodic structures composed by P. Ramlee, namely repetition, variation, contrast, sequence, and unison-interval. Understanding the five basic concepts of song composition and the initial product's concepts based on desired values involves choosing the right singer, knowing the singer (chemistry), determining the singer's vocal capabilities (high or low pitch or uniqueness), suitable genre and lyrical compatible. The lyrical aspects briefly discuss the psychological, social, economic and physical aspects. This study briefly discusses the initial product's concept based on desired values that is related to instrumentation, song textures (thick or thin of the song) and values from the motion, psychological, and social aspects.

To complete this model, basic knowledge about album production was discussed focusing on management parts as well as basic knowledge and concept of recording techniques, such as mixing, compressing, equalizing, and mastering.

LITERATURE REVIEW

This study focused on five disciplines so as to provide a holistic understanding of producing of a song. The five disciplines concerned are basic knowledge about song composition, understanding the five basic concepts of song composition, the initial product's concepts based on desired values, basic knowledge of album production, and understanding the basic concepts of recording techniques.

Basic Knowledge about Song Composition

Five techniques of melodic structures that were discussed are repetition, variation, contrast, sequence as well as unison and interval. Repetition, variation, and contrast are better known as the three basic procedures in the creation of a melodic phrase (Three Foundational Procedures), which is an important technique for composing melody (Mitchell, 2005; Dack, 2015). Examples of these techniques are shown in Figure 1. The repetition technique refers to composing the same melodic phrase (structure) with the preceding phrase (William, 1972, Taylor, 2008). The variation technique refers to changes in the melodic phrase while the basic features of the previous phrase are still there. In the variation technique, notes of a segment are retained similar to the previous phrase, while the other segments are kept on interval changes or with addition of some notes. The contrast technique indicates changes in the phrase changes when compared with the previous phrase (Mitchell, 2005). Antecedent and consequent changes occur in the contrast technique (Benward, 2015).

In addition to the three procedures, this study also analysed the sequence technique, which changes according to the level of melodic phrases or different pitches. There are four types of sequence techniques associated with the melody composed by P. Ramlee. The techniques are melodic sequence, tonal sequence, false sequence, and mixed sequence (modified sequence). When the repetition only refers to the melody it is called melodic sequence (Kennedy, 1996; Dack, 2015). This sequence is also called real sequence because each successive pattern is an exact intervallic duplication of the original (Benward, 2015, William, 2008). When the interval between the notes of the melody are to some extent altered (a major interval becoming a minor one and so forth, as it is practically inevitable if the key is unchanged), it is called a tonal sequence (Kennedy, 1996). The false sequence repeats part of the figure and states the remainder in sequence or vice versa (Benward, 2015). The fifth technique is the interval and unison technique. Interval is the distance between two music notes, which are notes with two different pitches (Kennedy: 1996), while the unison involves two similar notes.

The Basic of Song Composition and the Initial Product's Concepts

The basic concepts of song composition depend on the type of album to be published. Understanding the five basic concepts of composition involves choosing the right singer, knowing the singer (chemistry), knowing the singer's vocal capabilities (high or low pitch or uniqueness), identifying a suitable genre, and lyrical compatible. Talent management is the science of using strategic human resource planning to improve business values and to make it possible for companies and organizations to reach their goals. Everything is done to recruit, retain, develop, reward and make people perform, which forms a part of talent management as well

as strategic workforce planning. A talent management strategy should be linked to a business strategy in order to function more appropriately (Wikipedia, 2017).

The lyrical briefly discusses the psychological, social, economic and physical aspects (Blacking, 1973; Md.Nor, 2003; Wan Teh, 2003; Brunei, 2003). A relationship with the context of the created lyrics is viewed as how life themes are applied (Logan, 2004; Parveen, (2017), whereas, instrumentation relations concerns how the use of one instrument produces aesthetic values in a song (Bell, 1914; Tillman, 1969; Levinson). The relationship in the social context concerns how elements of a song are attributed to real life, as found in movies directed by P. Ramlee's with visual and non-visual elements (Peirce, 1965; Moore, 2012; Agawa, 2014; Maeder & Reybrouck, 2015). Although P. Ramlee did not compose much of the lyrics (17 only), some lyrics in his songs were created through 'collection of ideas' or 'pengkaryaan citra', which were often shared with his friends, such as S. Sudarmaji, Jamil Sulong, HM Rohaizah, and Ainol Jamal. They often cooperated and discussed with P. Ramlee on pairing the lyrics and melodies so that the songs are really entertaining (Ahmad, 2003; Md Nor, 2003). The epistemology of P. Ramlee's idea of a song was very important, until the song gets his full consent to be recorded.

The study of a song's lyrics is a scientific analysis (Merriam, 1964) and a composite thinking of social behaviour in society. The composer presents various themes so that the composed lyrics suit the melodic composition. In addition to popular themes, song lyrics are also composed based on physical marks observed from physical points or nature consisting of the state and appearance of the icon (Kamus Dewan, 2005). The psychological sign, which is a sign observed in patterns of thinking, behaviour, character and psychological or emotional states. The nature of this psychological mark is related to temperament and iconic habits. A social sign is observed in a community-related treatment, which is a sign of friendship. The economic sign can be seen as a sign of employment and finance (Marlina, 2006).

Basic Knowledge about Album Production

In the pre-production process, the content and song-writing elements have to be decided before recording. Choosing the right song to record, finding the right producer for the project, and budgeting correctly will determine how successful the album is going to be (Zager, 2011; Reese, 2009; Alter, 2010). Thus, when choosing the final song list, it is useful to get the advice of the admin, friends and family. Try making a large list of songs you're considering to record and run them through people whose opinion you value. They will likely have some insight that will help you narrow the list down. Finally, consider how a live audience would react to the set list. Are there particular songs they go crazy over or come up to you later and compliment you? These are probably worthy pieces to include in your album (The Bandzoogle Blog, 2017; Sayre, 2008; Sayre, 2010).

The producer of the album serves as one of the main visionaries of the project and finding one who works well for the client (and with the client) is essential on how the production plays out. It is highly recommended that a producer should be easy to get along with, can communicate easily and is comfortable to be around with. The candidate should have a good balance of hearing and understand the client's artistic vision and have his/her own vision to enhance and influence the client's vision (The Bandzoogle Blog, 2017; Zager, 2011).

The producer will be a great resource for finding musicians and rehearsing. The producer should be able to suggest people who play well, will come prepared, and who suits the project well. Fellow musicians who have recording experience can also be a great resource

for finding the right people. When looking for recommendations, don't be afraid to ask blunt questions about how prepared the musicians were when recording in the past, and how well they played on the tracks. Begin sending demos of the tracks to the team, along with whatever supporting material there is (chord sheets, lyrics, charts, etc). The number of rehearsals and how to run them is going to depend on how the album is going to be recorded (Zager, 2011). The producer can actually choose a studio that will make this decision pretty easy. And if they are not able to, they will certainly be able to suggest studios they have worked with in the past. As with all other parts of the recording process, budget is a big factor in making this decision. Be upfront with how much is affordable in the budget. Find out if the studio charges by the hour or if they have flat rates for mixing and mastering the final album (Reese, 2009; Zager, 2011).

Understanding The Basic Concepts of Recording Techniques

The producer or sound engineer will understand every software, technique and method required to produce great music. It is worth remembering that audio production is a crucial component that determines whether the song is accepted by the music maniac out there. The process of recording techniques starts with making a beat, editing, mixing and lastly, mastering. The Digital Audio Workstation (DAW) is a digital system designed for recording and editing digital audio. The DAW has many functional tools that can help producers and artists make and adorn the music (Cook, 2013; Bregitzer, 2009; Landr, n.d.). The beat is made using the help of built-in midi tools in the software. The midi tools available in the software are in the form of piano rolls and these midi tools facilitate the process of making a beat (Rumsey, 2009; Martin, 2011).

To ensure that the music sounds a bit catchy, the use of some effects would be the best option, such as putting a fade-in and fade-out. The function of fade-in and fade-out is basically to ensure the beginning and ending of the sound is smooth and sounds well. Apart from editing, mixing is one of the big and crucial components in audio engineering. Mixing is not just about searching for the right volume, but also involves panning, automation and effects. (Gibson, 2012; Savage, 2014; Barlett, 2013) The mixdown process is entirely about making sure all the parts are in place. Simplify put, mixing is the process of taking all those instruments from multiple channels and putting it into a single master channel and making sure the volumes of the instrument sounds good and in stereo. A good mix should easily flow into the mastering process. Mastering is the final part of audio production. The purpose of mastering is to balance sonic elements in a stereo mix and optimize playback across all systems and media formats. Traditionally, mastering is done using tools like equalization, compression, limiting and stereo enhancement (Huber, 2017; Landr, n.d.).

METHODOLOGY

The library research method is a collection of data obtained from several libraries, the National Archives of Malaysia, and electronic media sources such as the internet, which are considered secondary sources. The library research on P. Ramlee focuses on the study of his life history, life experiences and the composition of his songs. Internet sources are the latest data on the melodies and lyrics of P. Ramlee's compositions. The library research covers five main aspects, namely basic knowledge and the five basic concepts of song composition, the initial product's concept based on desired values, basic knowledge on album production and understanding basic concepts of recording techniques.

The interview method refers to the primary source of the five aspects of the study based on a questionnaire. Information obtained from informants such as music students, songwriters, friends (individuals who knew P. Ramlee such as Datuk Suhaimi Md Zain (Pak Ngah), Yusnor Ef, and Mohammad Bin Hashim), and those directly involved in the music industry is very important in this assessment. Primary data obtained from informants were analysed and linked to the melodic analysis and lyrics data. The researcher used 32 melodies and 44 lyrics by P. Ramlee in the mp3 and mp4 recording format for analysis purposes based on the original singer's tone. Renditions by other singers just follow the different patterns and styles of presentation that differ with each other. Changes made by other singers during the recordings are optional with a trademark. Therefore, when analysing the melody, the ornament in the melodies are conveyed, instead of focusing on the basic line of each melody. This study analysed melodic and lyric techniques by citing melodic parts in order to analyse and interpret each meaning.

This study employed the content analysis methods to obtain data related to P. Ramlee's song composition. The entire data were collected, filtered and interpreted according to the objective of the study. The data were obtained by analysing data obtained based on five aspects. For example, unison and interval analysis was loaded with figures related to the note-note distance in a melody. Analysis was done based on a variety of books on music theory (Benward, 2015; Dack, 2015). The amount of notation analysis of songs is the number of figures that is need to be assessed, interpreted and linked to the social and cultural life of the community (Merriam, 1964). Similarly, in regards to the type of rhythm trademark used by P. Ramlee, each selected rhythm needs to be considered in accordance with the context of the lyrics to be produced.

In respect to the song lyrics produced, it refers to the diversity of the theme based on the psychological, physical, social, and economic aspects. Word-by-word analysis is used to generate the total number representing the themes of the lyrics. The main theme includes a variety of key themes, such as beauty, love, romance, sadness and joy, community conflict, nature, patriotic, and godly reflection of P. Ramlee's thinking. The analysis of the lyrics in his composition reflects the nature of his thought, which is considered commonplace. Even though he has no knowledge of literature, his touch is something that is especially meaningful in the lyrics "*Tunggu Sekejap*", "*Di Pinggiran*", "*Sesudah Subuh*", "*Bila*" and "*Air Mata di Kuala Lumpur*" (informant Mohammad Hashim, Rozita Rohaizad, and Ahmad Fauzee). Analyses of the lyrics might reflect the intuitive nature of P. Ramlee's thoughts that have successfully inspired the signs that are common in community life today.

Some other dimensions have argued the importance of lyrics involving the context of the lyrics' external and internal structures. Abstract concepts and ideas on work that have a variety of information can be interpreted according to important aspects of literature, such as *anafora*, *epifora*, simplification, responsiveness, end words, assays, alliterations and recitals. The study of these aspects can be applied to literary genres such as *pantun*, *syair*, *nazam*, *gurindam*, *seloka*, *teka-teki* (puzzles), *peribahasa berangkap* (proverbs stanza), *teromba*, *talibun*, *prosa berirama* (rhythmic prose), *mentara*, and *zikir* (Mat Piah, 1989) that contain a variety of explicit and implied information. All of these genres involve a group of lines forming the basic recurring metrical unit in a poem, a verse, a rhythmic language in verse, stanza (*rangkap*), lyric prose (*prosa lirik*) which thier writing arranged with a metrical rhythm, typically having a rhyme.

RESULTS AND DISCUSSION

Basic Knowledge about Song Composition

The writer focused on five techniques of melodic structures composed by P. Ramlee, namely the techniques of repetition, variation, contrast, sequence, as well as unison and interval. Repetition, variation and contrast are the phrases better known as the three basic procedures for the creation of melodic phrases (Three Foundational Procedures), which is an important technique for composing melody (Mitchell, 2005). The technique of repetition refers to the composition of the same melodic phrase as the preceding phrase (Pick up notes-Bar 3, Figure 1- "*Azizah*" full score). Repetition of the phrase technique in the melodic verse one (MV1) is seen as the repetition of 'A' phrase in "*Azizah*". The 'A' is repeated and simultaneously causes a repetition of the lyrics with different stanza lines, that of "*Rupa kamu yang cantik*" to "*Mata kamu yang bulat*".

Variation technique is the change in the melodic phrase while the basic features of the previous phrase are still present. In the variation, notes of a segment are preserved as in the previous phrase, while the other segments are added as interval changes. The contrast technique is intended as melodic phrase changes when compared with the previous phrase (Bar 4-9). This technique occurs in the melodic relationship of 'B' and 'C' in "*Azizah*".

"Azizah" Full Score Transcription
Key Signature: D Minor
Melody Structure: MV1 - MV2 - MV3 - [Chorus]2X - [MV4]2X

Vivace
♩ = 160

Composer: P. Ramlee
Lyric: P. Ramlee
Singer: P. Ramlee
Film: Penarik Becha (1955)

1. Ru - pa ka - mu yg can-tik Ma-ta ka - mu yg bu-lat Membi-kin pe-mu-da Ja - di-lah gan-bi - ra

5. Seayu-man -mu yg ma-nis Gi-gi ka - mu yg pu-tih O no-na-ku A - zi- zah O no-na-ku A - zi -

15. zah Hidung - mu yg mancung Rambut-mu ke-rin-ting Membi-kin pe-muda Seha-ri hari menaruh

25. cinta padamu O A - zi - zah Cantik rupa - mu Cantik rupa -mu Di-pan -

35. dang ma - ta Ba-gai bi-du-an Bagai bi-du-an Da - ri syur - ga

42. Ti - dur ma-lan ter - ba-yang Ter-i - ngat ka - mu se - o-rang Membi-kin ha - ti pe-nu -

45. da Menja-di bim - bang O A - zi - zah zah

Transcription "Azizah" by Abdul Hamid bin Adnan

Figure 1: "Azizah" full score transcription

This example reflects a new melodic of 'C' (melodic structure), with the pattern and structure of the melody as opposed to the original 'B' of the melody. Structural characteristics contour the melody of 'B' to buckle up against the structural contour melody of 'C', which is flat since the melody is conventional.

In addition to the three procedures, the study also analysed the sequence technique, which changes based on the level of melodic phrases or different pitches. There are four types of sequence techniques associated with the melody composed by P. Ramlee. The techniques

are melodic sequence, tonal sequence, false sequence, and mixed sequence (modified sequence). Thus, if the repetition only concerns the melody, then it is called a melodic sequence (Kennedy, 1996). This sequence is also called real sequence, whereby each successive pattern is an exact intervallic duplication of the original (Bruce Benward, 1985, p. 108). And if there is no variation in the intervals (usually achieved by not merely altering the pitch of the notes but also the key) it is also a real sequence. In bar 18-23 of "Azizah", the melodic sequence technique occurred through melodic of 'F-G-H'. The notes in melodic of 'F' were down one or two semitones to notes in the melodic of 'G'. Similarly, notes in the melodic of 'G' were down to one or two semitones to the note's melody of 'H'.

When the interval between the notes of the melody are to some extent altered (a major interval becoming a minor one and so forth, as it is practically inevitable if the key is unchanged) it is called a tonal sequence (Kennedy, *ibid*). In the tonal sequence the transposition accommodates the diatonic scale so that occasionally a half step is sequenced as a whole tone or vice versa (Benward, 2015). Thus, if it is a false sequence, repeat part of the figure and state the remainder in sequence or vice versa (Benward, 2015). In Bar 12-17, the false sequence of the 'D-E' technique occurred by retaining segment of notes 'F-G-E-F-D', while segment of notes 'E-F-G' were down from the minor 3rd interval to segment of notes 'C#-D-E'.

If there are several repetitions, some would be tonal and some real, with the result being a mixed sequence (Kennedy, 1996) or also known as a modified sequence. A sequence is considered modified if it is either a tonal or a real duplication of the original pattern (Henry, 1989).

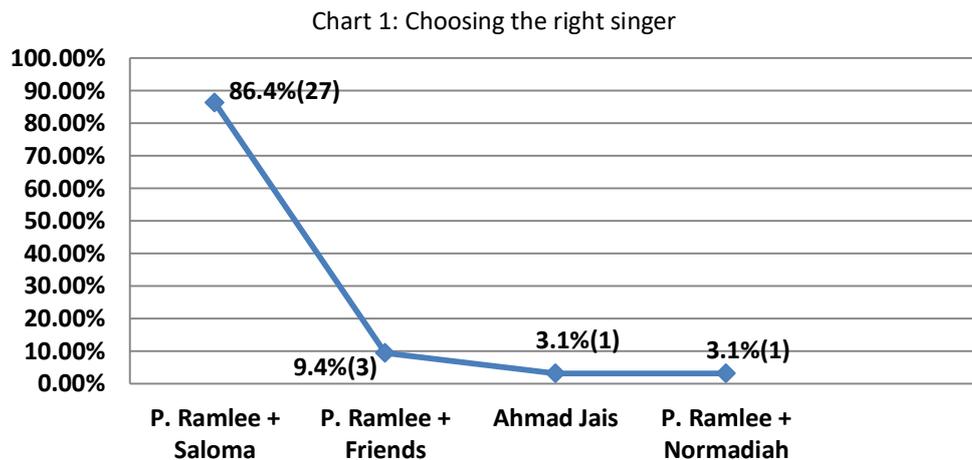
The fifth technique is the interval and unison study. Interval is the distance between two music notes, which are notes with two different pitches (Kennedy, 2013), while the unison involves two similar notes.

The Basic of Song Composition and The Initial Product's Concepts

The basic concept of composition depends on the form of the album to be published. Understanding the five basic concepts of composition involves choosing the right singer, knowing the singer (chemistry), knowing the singer's vocal capabilities (high or low pitch or uniqueness), suitable genre, and lyrical compatibility. These lyrical components briefly discuss the psychological, social, economic, and physical aspects.

a) Choosing the Right Singer

The melodic phenomenon composed by P. Ramlee was sung by him or as a duet with Saloma. A total of 27 of the 32 melodies studied (86.4%), which were sung by him and Saloma, were the result of P. Ramlee's thoughts (Chart 1). The singer's compatibility with a melody affects the resulting melody and can be considered as fit and popular. Ahmad Nawab stated that most of the compositions by P. Ramlee and Saloma were meant for him and Saloma. This proved that the composition was P. Ramlee's trademark identity. There are also melodies sung by a chorus along with P. Ramlee and friends (3 melodies or 9.4%), as well as melodies sung by Ahmad Jais and P. Ramlee with Normadiah (3.1% each).



b) *Knowing the Singer (Character, Voice Tone suitable with the Song)*

The success of a melody relies heavily on the creativity and sharpness of the transformer's mindset in order to determine the suitability of singers according to the character and storyline in the lyrics (chemistry). Ahmad Nawab suggested that to find the right singer, the composer needs to do a survey to confirm the desired song concept. Thus, if the melody is for another singer, the composer needs to choose a singer with the most suitable properties to sing the melody, including the desired quality of the character. Get to know the singers more closely through the 'pull-out chat' to determine the tendency of the singer to form a favourite song.

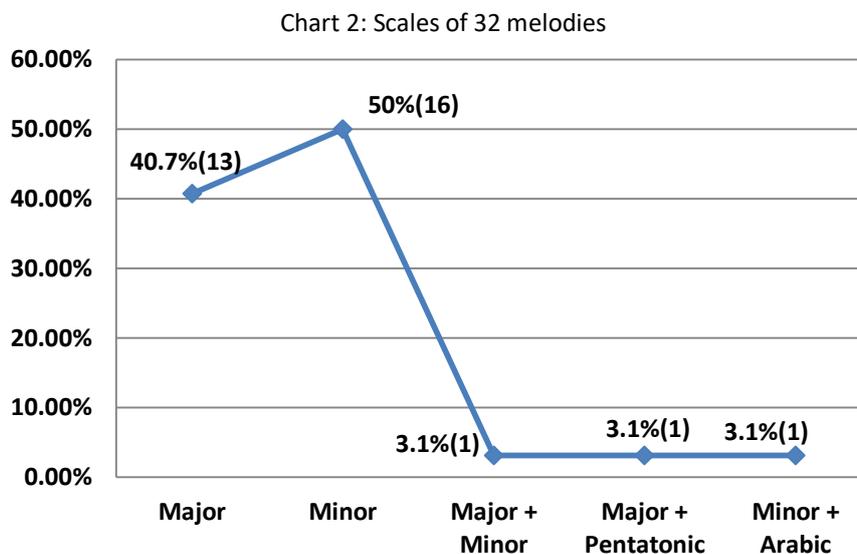
c) *Knowing the Singer's Vocal Capabilities with Scales*

The ability of a singer is measured by determining the minimum and maximum range of the vocals (high and low pitches). For example, the proper vocal range for male and female singers. The singer also needs to have vocal capabilities, quality, uniqueness and a fantastic vocal tone in order to fit and match the song that would be sung

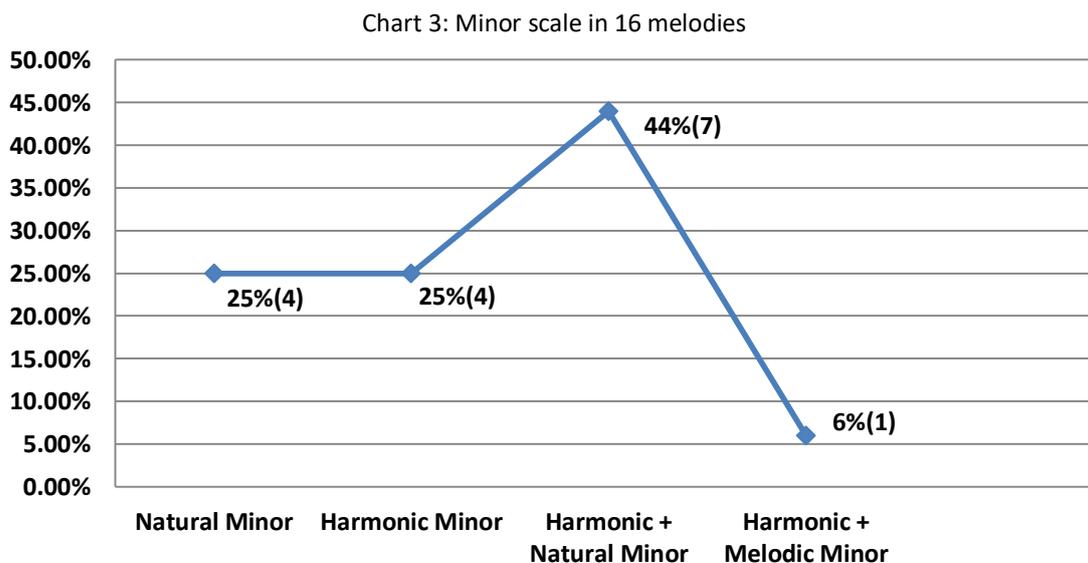
The scale analysis of 32 melodies composed by P. Ramlee can be referred to the intellectual concept of P. Ramlee according to a theoretical framework based on Western music theory. Although he did not possess a formal education in the field of music, the compositions based on scale are a bold, persistent and proven effort. In general, his composite melodies are divided into two important scales, namely major and minor scales. Kamein (1992, p. 62 & 129) had differentiated major and minor scale properties by stating that music based on major scales tend to contain emotional elements such as joy, sadness, and agitation (warm feelings). In Western culture (as well as in Chinese culture) the contrast-based musicals tend to have serious or melancholic sounds (burial parade). The composer forms the music language to describe warm feelings through a rhythm and the structure of a particular melody, as a common language.

In Chart 2, the conventional signs of 32 melodies are categorized with 13 (40.7%) in major scales, 16 (50%) in minor scale, and one each in major + minor scale, major + core pentatonic, and minor + Arabic (9.3%). The identity of the melodies on a major scale are "Nasi Goreng", "Inang Baru", "Anak Sazali", "Makan Sirih Di Semerah Padi", "Tunggu Sekejap", "Pok-Pok Bujang Lapuk", "Getaran Jiwa", "Mencece Bujang Lapuk", "Bunyi Gitar", "Pukul Tiga Pagi", "Do Re Mi", "Keroncong Kuala Lumpur", and "Tiga Sahabat". The quality of melodies

through major + minor scale mergers is "Kwek Mambo", major + core pentatonic is "Apek Dan Marjina", and minor + Arabic is "Ya Habibi Ali Baba".



Minor scale is more complex as P. Ramlee combined all minor scale types in its composition, namely natural minor, harmonic minor, harmonic + natural minor, and harmonic + melodic minor (Chart 3). The natural minor scale is found in four melodies (25%), "Bila Larut Malam", "Tolong Kami", "Assalamualikum", and "Dendang Perantau". The harmonic minor scale is found in four melodies (25%), namely "Di Manakan Kucari Ganti", "Jeritan Batinku", "Harapan Bonda", and "Air Mata Di Kuala Lumpur". P. Ramlee also combined harmony minor + melodic minor scales (6%) in "Selamat Hari Raya". In addition, he also combined harmonic minor and natural minor scales in seven melodies (44%), namely "Azizah", "Rukun Islam", "Gelora", "Selamat Pengantin Baru", "Joget Malaysia" (the end in this case turns to minor harmonics), "Perwira", and "Putus Sudah Kasih Sayang".

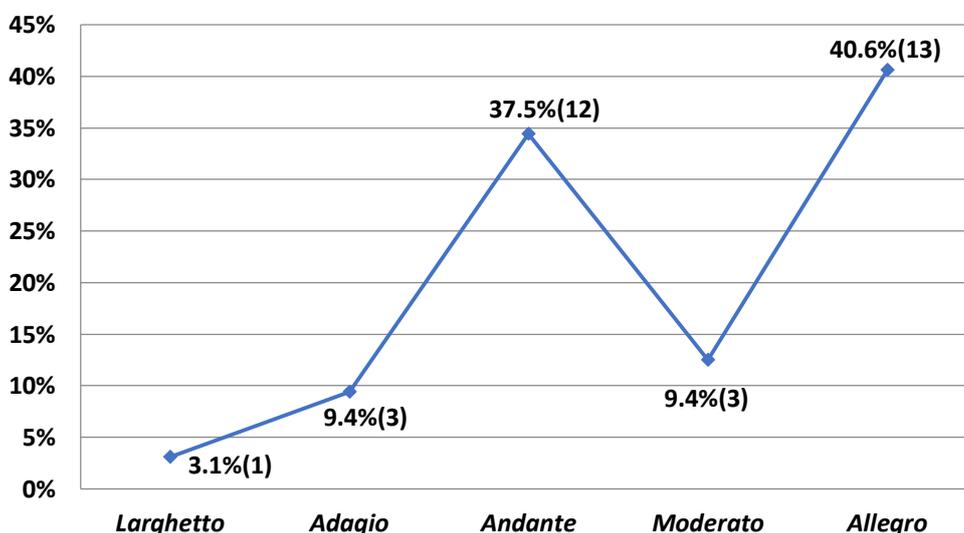


d) *Suitable Genre and Tempo*

A discussion on the concept of album form will be published together by the album's publisher (recording company) and the composer in the quest for a suitable singer. Once all the information is obtained and considered, then the various forms of music rhythms can be considered as an important step in the beginning of the song creation process. The tempo of a melody depends heavily on the predetermined rhythm. Hence, if the rhythm is march, samba, twist, mambo / rubato, swing, cha-cha, vibrant, or cheerful that emits serious, aggressive, energetic, cheerful, enthusiastic, or happy moods, it is usually a fast and moderate tempo. Instead, slow rhythms that emit a melancholic (sad) atmosphere usually use a slow.

The symbols of tempo used by P. Ramlee in 32 melodies (Chart 4) relied on selected rhythms. An appropriate tempo creates a mood in the song. The analysis of 32 melodies was categorized according to slow, moderate, and fast tempo. In the slow tempo category; *largo* mastered a melody or 3.1% through the melody of "Makan Sirih Di Semerah Padi"; *adagio* with 3 melodies (9.4%) through the "Tunggu Sekejap", "Keroncong Kuala Lumpur", and "Air Mata Di Kuala Lumpur". *Andante* with 12 melodies (37.5%) through, "Anakku Sazali", "Rukun Islam", "Getaran Jiwa", "Apek dan Marjina", "Dimanakan Kucari Ganti", "Batinku Batinku", "Pukul Tiga Pagi", "Perwira", "Do Re Mi", "Putus Sudah Kasih Sayang", "Harapan Bonda", and "Dendang Perantau". Moderate with 3 melodies (9.4%) through "Nasi Goreng", "Inang Baru", and "Joget Malaysia". The category of melodies in fast tempo, namely *allegro*, had 13 melodies (40.6%) through melodies in "Azizah", "Kwek Mambo", "Pok-Pok Bujang Lapuk", "Gelora", "Mencece Bujang Lapuk", "Ya Habibi Ali Baba", "Bila Larut Malam", "Bunyi Gitar", "Selamat Pengantin Baru", "Tolong Kami", "Assalamualaikum", "Tiga Sahabat", and "Selamat Hari Raya".

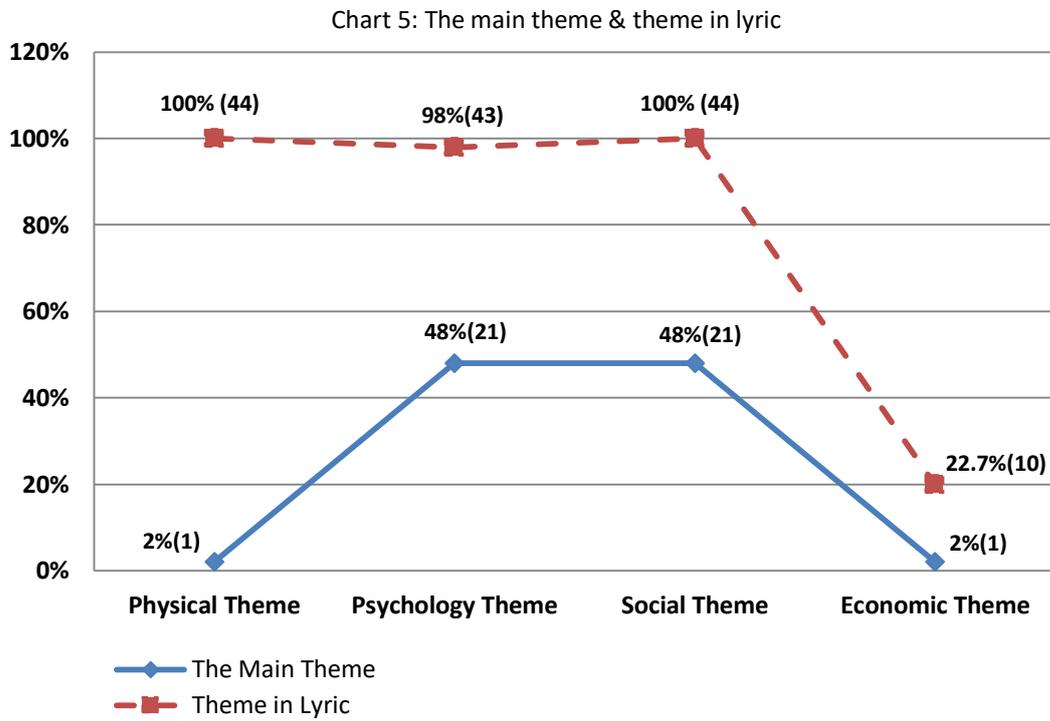
Chart 4: Tempo



e) *Decide on Compatible Lyrics*

After determining the rhythm, it is blended with appropriate lyrics. This study had analysed 44 lyrics related to P. Ramlee's songs. Summary of these lyrics showed that almost all or 100% of physical and social themes were used in 44 lyrics. The equivalent of 43 songs or 98% of these lyrics required a psychological theme. However, the use of an economic theme was only found in 10 lyrics (22.7%). Although each lyric used three or four themes, the lyric analysis

focused more on the main lyrical theme. Chart 5 shows the main theme of 44 lyrics. The findings indicate that the psychological and social themes were 48% each, while the physical and economic themes were 2% each.



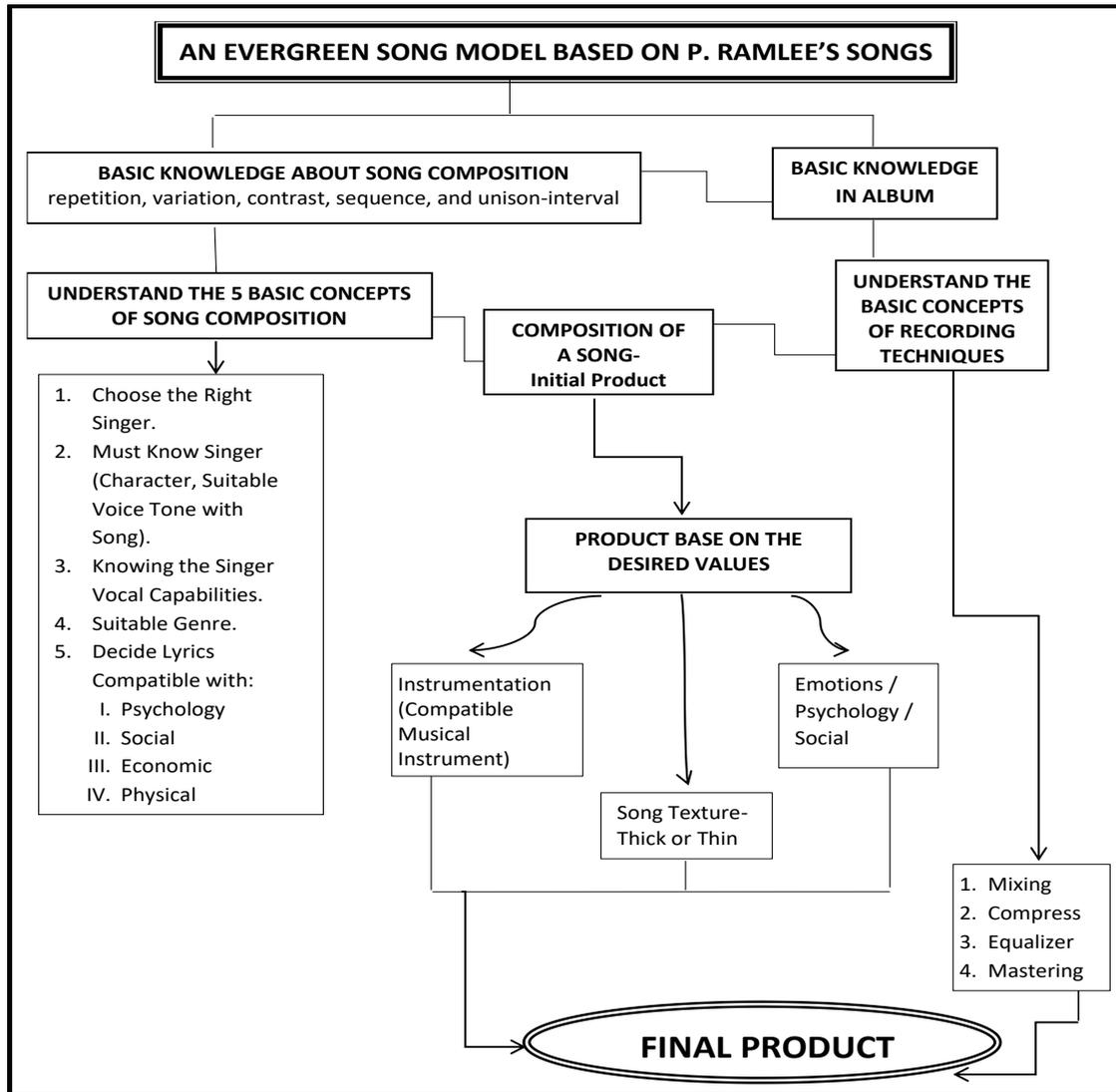


Figure 2: An evergreen song model based on P. Ramlee's songs

Basic Knowledge in Album Production

In the early stages, some of the important issues involve discussions with composers, sound engineers and producers (recording companies). Things to consider in the song are:

- a) A discussion on the latest concept of the form of the album that will be published after the composer selects an appropriate singer.
- b) Get closely acquainted with the singers through the 'pull-out chat' in order to determine whether the singer can perform a hit song.
- c) Determine the maximum vocal range, ability and suitability of the singer against his/her vocal tone, considering the proper vocal range for male and female singers.
- d) Once all the information is obtained and evaluated, then the music rhythm is created as an important step in starting (initial) the song creation process. Various forms of music rhythms can be used to start the song creation process.
- e) After determining the rhythm, then blend it with the appropriate lyrics. The lyricist also needs to recognize the appropriate singer and rhythm in order to inspire a song.

The Product Concepts Based on Desired Values

The next stage is to discuss the values desired by composers, sound engineers and producers (recording companies). They could also recommend the appropriate instrumentation for recording purposes (Compatible Musical Instrument), identify the song texture, either it is thick or thin in each section (segment) in the song and distinguish or blend lyrical themes such as emotions, psychological, social, and economic aspects to the master piece.

Understanding The Basic Concepts of Recording Techniques

Finally, to complete this model, this study discusses the basic knowledge and technical aspects of recording, which involves mixing, compressing, equalizing and mastering.

CONCLUSION

The five aspects discussed in relation to the constant production of songs by P. Ramlee are the ideas that have shaped the title for An Evergreen Song Model Based on P. Ramlee's Songs (Figure 2). Each idea has its own role and needs to be linked to each other so that the resulting song has a high impact on all those involved. The resulting song not only affects the income of singers, publishers, record companies, and countries, but also affects social and cultural aspects in the society. From a social aspect, this model is able to balance the creativity of composing songs with the context of the statics and thus, producing noble, high-minded and affectionate individuals with noble values. From an economic aspect, this model increases the country's income and strengthens the economy with the emergence of performing arts that can penetrate regional markets. Undeniably it is also a platform that prospers socially through the rhythm, lyrics, and sound of music that can produce profound nostalgic effects. These effects can produce evergreen songs that last over generations.

The basic knowledge of song composition focuses on basic skills in the science of music. Every composer must have basic knowledge before composing a song. Understanding the five basic concepts of song composition is related to which song to produce, the initial product's concepts based on desired values, conceptualise how the song reflects society as well as the economic and cultural impact. Basic knowledge about album production comprises the production and marketing review of a song that is to be produced and understanding the basic concepts of recording techniques that emphasize the technical aspects of production that can produce an exceptional song and capture the soul of the listener.

It is apparent that this field of research has a very broad scope. P. Ramlee's Evergreen Song Model not only benefits students, but it can also be considered as basic knowledge for music composers and producers. It is also useful for general reading and the album production industry.

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