

Principles of Sundanese vocal technique, Cianjuran

Uus Karwati^{1*}, Diah Latifah¹, Rita Milyartini¹, and Nadine Rizkita¹

¹Music Education Study Program, Faculty of Arts and Design Education, Universitas Pendidikan Indonesia, Bandung, Indonesia

Abstract. The background of this research is that there is a distinctive sound in the rendition of Tembang Sunda Cianjuran (TSC) songs, especially wanda papantunan which is different from other wanda, as well as different from the rendition of other traditional vocal genres in West Java. Several elements influence the difference, including based on elements of vocal technique, and the implementation of ornamentation (Sunda = dongkari) which in principle needs to be formulated. This research method uses a qualitative paradigm with a descriptive approach, trying to analyze, classify, and describe the principles of vocal performance or wanda papantunan songs. The sample analyzed is the papatet song which is always the basis at the beginning of TSC learning. The results of this study are: the principle of vocal performance of wanda papantunan in TSC is based on: 1) sensitivity to tuning, 2) mastering song melodies, 3) mastering 17 types of ornaments (dongkari), 4) based on vocal techniques: posture is relaxed and flexible; registers are concentrated in the chest, middle and head; generally low notes are produced in the chest register, medium and high notes are assisted by the middle and head registers; the sensation of voice placement is at the back of the nape, the impression of sound color or timbre is dark and heavy; voice balance is regulated based on the position of the base of the throat which is more open and nasal; balance of inhaling and releasing breath, power is concentrated in the chest and abdomen for the production of “bedas” and soft sounds. Vocal expression is more focused on the formation of vocal style and ornamentation (dongkari). Dongkari tends to be arranged in several tones and some are formed in 1 or 2 tones only.

1 Introduction

Tembang Sunda Cianjuran abbreviated (TSC) is one of the Sundanese vocal genres that is still developing in West Java, especially in the Priangan region. At the beginning of its development, this art lived in the cultural environment of the palace in the Cianjur region. Currently, it has developed in almost all regions of West Java. Sundanese song Cianjuran is also called tembang Cianjuran or mamaos, the singer is called juru mamaos. In addition to the typical accompaniment, namely the two instruments kacapi parahu

* Corresponding author: uuskarwati@upi.edu

and suling or rebab, TSC performances also rely heavily on the vocalist's ability to perform songs, especially ornamentation with 17 elements of song decoration (Sunda = dongkari), dongkari according to Rosliani [1] is the aesthetic essence of vocal presentation and is one of the important principles in TSC.

According to Miller [2], among the principles of singing/song performance according to the structure of vocal/voice presentation that needs to be mastered well, include the onset and release, the supported singing voice: breath management in singing, the resonant voice, the well-balanced vowel, resonance balancing through nasal and non-nasal consonants, sustaining the voice, registers, vowel modification in singing, range extension and stabilization in singing, messa di voice and dynamic control, vibrancy in singing (ornamentation), the aesthetics of vocal timbre. The vocal principles that need to be considered are inseparable from: the pull and release of sound supported by; breath control in singing, balance of voice resonance, stability of vocal form, attention to consonants and nasal or nasal, balance of register position, extension or range of tone, messa di voice and dynamic control, concentration, and ornamentation.

Another definition of vocal techniques must be considered according to Latifah and Milyartini [3] includes breathing techniques for voice formation in singing, voice register, and voice position or the use of voice resonators as a sound echo container. Regarding the aspect of sound formation, vocalists must be well understood, because the value of sound is determined by the shape of the mouth in producing sound whether it is loud, dark, throaty, and so on by paying attention to the lower jaw, tongue, lips and soft palate [4]. Based on the observation that the principle of controlling the vocal formation tools in the human body for TSC performance also has the same technique and is managed in the same way, it's just that the formation is aimed at the Cianjuran vocal style; good breath management, the mouth is aimed at the formation of Sundanese pronunciation, the color of the voice to produce a heavy, resonant impression, the volume of the voice is focused on being able to encourage heavy, resonant sounds.

The nature of TSC vocal art is different when compared to vocal art in other types of art. Based on observations, there are several elements and elements of vocal presentation that are distinctive and differentiating. One indication is that it is influenced by the initial artistry behind its formation. According to Sukanda et al. [5], one of the arts that formed wanda papantunan is the art of Sundanese pantun. The influence of this art is technically the existence of stylistic models and some typical vocal ornaments such as the singing of Ki Juru Sundanese pantun. Non-technically, there is a portion of male mamaos experts with a vocal style that is firmly authoritative, and the proportion of songs that are rhythmic melodic, the existence of additional songs (Sunda = panambih) that are metric, the use of kacapi parahu musical instruments, accompaniment techniques in the kemprang model, and the use of degung tuning. The vocal performance of tembang Cianjuran *wanda papantunan* has provisions that support the ideal vocal performance that must be mastered by mamaos experts. The provisions of vocal performance are then conceptualized and become the basic principles of the performance of Sundanese Cianjuran songs as intended by Endang [6]. The basic principles of vocal performance or vocal techniques of Cianjuran wanda papantunan have not been discussed in a structured manner, to clarify their differences compared to other Cianjuran wanda performances.

According to Rosliani [1] there are 17 types of ornaments (Sunda=dongkari) in Cianjuran songs. At first glance, the technique of presenting these ornaments in each wanda looks the same, but there are small elements or different elements that cannot be explained at first glance. This is what is meant by the principle that authentically when analyzed, there are differences between each wanda. This is what attracts the author's attention to be researched, studied, and conceptualized. Related to the principle of vocal technique in Sundanese Cianjuran songs, it is hoped that the results of this study will be useful in providing clarity and contributing ideas about the art of Cianjuran songs, especially wanda papantunan.

Tembang Sunda Cianjuran is a term that generally refers to one of the genres of Cianjuran songs, also known as mamaos. The form is a mixture of vocal and instrumental art. The performance is proportionally divided into two parts, namely the main part called the tembang section, and an additional part called panambih. The tembang section tends to be a melodic metric (tembang), and the panambih section tends to be a kawih-shaped metric. The musical accompaniment is a set of boat-shaped kacapi called kacapi parahu (kacapi indung) and one or two child kacapi (kacapi rincik). The Cianjuran Sundanese song repertoire has four types of song styles or four different wanda, namely: papantunan, jejemplangan, rarancangan, and kakawen. As for the additional song types or panambih, they tend to be metrical in principle because the songs are generally in the form of kawih [5,7].

The style of vocal presentation in the performance of songs can be observed based on vocal techniques, including body posture, breathing mechanism, diction, and articulation, elements of musicality and expression of Sundanese Cianjuran songs are also largely determined by how vocalists perform their songs. The classification can be observed through the implementation of ornamentation/dongkari, and the specific style of each wanda. Dongkari is a term for naming the elements of vocal ornamentation in Sundanese Cianjuran vocal songs [1]. According to Rosliani [1], Setiaji [8], and Hermawan [9], 17 types of dongkari have been identified, namely: riak (m), reureueus (λλ), gibeg (z), inghak kait (h), jekluk (√), rante (z), lapis (≈), gedag (T), leot (↔), tail (T), cacag (/), baledog (↑), kedet (ω), dorong (→), galasar (3), golosor (E)". In its development according to Wiradireja. Y (2005) in Denis Setiaji (2022) there are nineteen types of dongkari and their symbols, in this case, the dongkari symbol is slightly different in shape but has the same meaning, namely: riak (∩∩∩), reureueus (ΛΛΛ), gibeg (z), kait (Π), inghak (~), jekluk (√), rante (∅), lapis (≈), gedag (Z), leot (↔), tail (∩), cacag(/), baledog, (), kedet (∅), dorong (→), galasar (3), golosor (E) ombak (ΩΩΩ), and dangheuak (f).

Setiaji [8] specifically states that dongkari is a material for the construction of vocal aesthetics, as a shaper of personal style, and as an indicator of the virtuosity of Sundanese Tembang practitioners. Dongkari is known as a term related to technique, song ornamentation, and even a benchmark for the level of proficiency of a singer. The ability to perform dongkari is important to gain legitimacy as a "kahot" or professional singer from artists and connoisseurs of Sundanese Cianjuran songs. Dongkari is generally implemented in the presentation of Cianjuran songs, both in the wanda-wanda part of the song and kawih panambih. The presentation of dongkari aesthetically has two levels, namely "ngawirahma" and "teu ngawirahma". According to the view of Sundanese tembang artists, ngawirahma refers to singers who are considered to have good and

correct techniques, while *teu ngawirahma* is considered unable to give a deep impression of the song. *Dongkari* can ultimately be referred to as an indicator of the level of virtuosity of the performer.

It has been previously stated that one of the *wanda* (vocal styles) in TSC is *wanda papantunan*, and it is also the basic source of the development of *wanda jejemplangan*. Particularly in the rendition of *wanda papantunan*, vocal techniques, and song ornamentation include similarities with the singing of *kijuru/pantun* artists which are then embellished (stylized). Although generally in the art of *pantun* the *kecapi* as accompaniment is in *salendro*, in *wanda papantunan* the *kacapi* accompaniment and songs are generally in *pelog*. According to Wiradiredja, [10], the melodies in *wanda Papantunan* songs are relatively flat. The volume and power of the vocals are performed using *di-pegeg* or the sound technique held in the chest, with a range of tones that tends to be low. The meaning of the song in *wanda papantunan* is themed on the nobility of the Pajajaran kingdom, encouraging the artist's interpretation of the solemn atmosphere, resonant voices echoing, firm, and passionate so that the spirit of the song seems strong.

The ornamentation or *dongkari* of *wanda papantunan* is influenced by the vocal ornamentation style of the *pantun* interpreter, for example, there is vocal production: *gerendeng* or *galindeng* with processed sound techniques such as echoing, dark and heavy sound colors, combining the vocal ornamentation of the *pantun* interpreter with *kadalem-an* ornamentation (environmental style). Therefore, *wanda papantunan* songs seem authoritative, mystical, and heroic, and give goosebumps, this is reinforced by the meaning of the poems which are themed on gratitude and respect for the ancestors and the Almighty [10].

To describe and analyze vocal techniques, several terms are used that are adopted from Western vocal terminology, this is used as an approach to be easily understood by a wide range of readers. According to Chaterina Wiriadinata's understanding in Yayan vocal technique is the same problem everywhere, the most important thing is how to adapt the means of voice production to perform a song according to the style or demands of the work we perform. several ornamentation terms in Western vocals can be adopted, given the similarity of techniques in their performance. Based on the results of observations based on the concept of *Buddharma* [11] and according to Latifah in interview on 2023 several types of ornamental terms in Western vocals that can be categorized as having almost the same principles in *dongkari* include mordent, portamento, appoggiatura, groupetto or contortion techniques, thrill or sway, body posture, respiratory process or the formation of vocal power and volume, placement, register, diction and articulation. The concept is used as an approach to describing the vocal technique of the *dongkari* rendition. The different Cianjuran vocal performances as a principle are by the concept of Kindall-Smith, Mc Koy, & Mills in Latifah and Milyartini [3] which is related to the understanding of accessing music in terms of cultural diversity, that the analysis of TSC vocal performance principles in this case is intended to describe one of the cultural diversity and identity of Sundanese vocals, especially *wanda papantunan*.

2 Methods

The method used is qualitative with a descriptive approach, through the steps of analyzing, transcribing, classifying, and describing [12]. The focus of the analysis is the vocal technique in performing the Sundanese Cianjuran song wanda papantunan. As a sample of analysis, namely the rendition of the song Papatet in Wanda Papantunan. Data collection was carried out using direct observation and observation when the artist performed the song Wanda Papantunan and audio sources of Sundanese Cianjuran songs from Yus Wiradireja (YouTube: Tembang Sunda Cianjuran: Papatet gaya Yus Wiradireja (Official Video Lyrics), video recordings and direct interviews with TSC artists. Interviews are important to clarify the aspects that support the delivery of mamaos and dongkari vocals. Data analysis was done by transcribing, classifying, and describing the process of performing mamaos. Data validation was carried out using triangulation, in the form of adjustments between observation results, interview results, and supporting theories.

3 Findings and discussion

It has been stated by some experts of tembang Cianjuran that this type of art was originally formed from the presentation of pantun art, so the way pantun artists performed their songs greatly influenced the vocal style of tembang Cianjuran. At first, it was not clear what elements were categorized as influencing the style of the Cianjuran song. In fact, according to the rules of delivery, a distinctive vocal style in wanda papantunan is one of the ideal ability achievements for mamaos carriers. It is also one of the principles that need to be followed by mamaos vocal experts. Based on observations, two basic elements influence the formation of the principles of singing Sundanese Cianjuran songs, namely vocal techniques and non-vocal techniques.

The non-technical influences of pantun art are: 1) strengthening the role of male vocalists/juru mamaos inspired by the role of pantun art vocalists, 2) the use of kacapi parahu instruments (kacapi indung and kacapi rincik). 3) the use of low tonality according to the length of the six-hole flute (60 - 64 cm). 4) The formation of the wanda papantunan song style which is the basis for the formation of TSC vocals. 5) The selection of sample analysis of the song papatet became the initial basis because the song was used as the initial basis for learning TSC and dongkari. 6) The beat-free or rhythmic melodic nature of the song is the same as the singing principle of pantun artists and the metrical nature is the same as the entertainment part of the pantun story, this underlies the structure of the Sunda Cianjuran song presentation, namely, there are parts of the song that are rhythmically melodic and there are parts of the panambih that are metrical, 7) The papatet song in Sundanese verse with its ornamental variations is one approach to explore cultural diversity and find Sundanese vocal characteristics in TSC according to the principles of Kindall-Smith, Mc Koy, & Mills in Latifah and Milyartini [3].

The humming model of Ki Juru/pantun artists, among others, created a distinctive vocal style in the Sundanese tembang Cianjuran. However, the ornaments in tembang Cianjuran are colored by vocal styles from other arts besides pantun. Therefore, there are many additional ornaments or other types of dongkari that come from other vocal arts in

West Java. This is according to Wiradireja [10], and Setiaji [8] which originally numbered 17 types of dongkari and currently identified 19 types of dongkari.

Other elements that can be identified related to wanda papantunan in principle are in terms of presentation structure and based on vocal techniques. The TSC presentation structure begins with a) Introduction (buka) generally a kacapi strumming that signals the start, gives a measure of tonality, and a distinctive strumming mark as a special sign of a wanda of the song being performed, b) the core part which is performing the song according to a certain wanda, c) Panambi. In vocal practice, several elements can be observed: among others: body posture, articulation diction, voice color, power, voice placement, strength/volume, resonance, and dongkari melody that distinguishes one form of dongkari from another.

Two characteristics influence the vocal performance principles of Sundanese Cianjuran songs: 1) General characteristics: melodious voice, deep timbre, sensation of being behind, low pitch. These tendencies embody the basic principles of Cianjuran vocal performance in each wanda. 2) The kawih form songs in panambih are technically performed in the same style as in the tembang section, both the standard vocal technique and ornamentation; the position of the voice in the chest, the color of the voice is dark, the sound vower is formed by pushing from the abdomen and diaphragm, each syllable is expressed with a firm vower and charismatic (get em sound). Expression is not strongly presented as it is more concentrated on the formation of the throat.

Other special characteristics that become the principles of wanda papantunan performance are the concept of Budidharma [11] and according to Latifah in interview on 2023 and Endang [6] which then becomes part of the principle of dongkari wanda papantunan in papatet songs as follows:

- **Riak (m)**: This ornament is produced in shorter, vibration-like waves in the form of subtle sound waves. To achieve depth of sound it is supported by chest resonance. For example, when saying the words “Pajajaran kari (nga)-ran” the syllable (nga) is formed with nasal and chest resonance. The color of the sound is round, to clarify the letters are supported by nasal/nose placement, and the pronunciation of the word (ran) is supported by placement in the chest. Volume is more restrained.
- **Gibeg (z)**, a type of jerking movement, resembles a combination of portamento and trill with an upward pitch.
- **Kait (k)**, It looks like a gruppetto, the resonance is in the chest, the placement is in the center, and the power is driven from the chest.
- **Inghak (h)**, sound production, placement, resonance, and power-driven strongly, volume produced at the chest.
- **Jekluk (v)**, similar to staccato with a rising pitch. The sound produced comes from the support of abdominal breathing. Placement in the center.
- **Rante (z)**, also known as beulit, is similar to a pure gruppetto technique with a rising pitch direction and a return to the starting pitch, for example in Sundanese music notation: 5 4 3 4 5 (high notes). Power is created with the support of abdominal breathing, center placement, and nasal passages.
- **Lapis (≈)**, This dongkari is similar to the acciatura style decoration technique, but there is a thesis difference and placement on the chest. This type of dongkari comes after dongkari gibeg. An example of the pronunciation of the word “da-(weung)”.

- **Gedag (ㄸ)**, is a kind of two-note repetition on a short note value followed by an upward beat produced from the chest region, placed in the center.
- **Leot (ㄴ)**, This dongkari is shaped like an acciatura, with a difference in its arsis. It is placed on the chest and ends in the center forming a portamento.
- **Buntut (ㄸ)** The tail of the dongkari is built with three tones (like the shape of a drapery ornament) but with an upward movement. Dongkari tail position or placement on the chest. Tone production for the dongkari tail: (3 2 1), emphasis on the last note.
- **Cacag (//)**, This type of dongkari is mostly used in wanda jejemplangan. This type is a kind of ornamental repetition of short notes with the same emphasis to emphasize the thesis. It is placed on the chest, and the movement is driven from the chest exhalation.
- **Baledog (↑)**, The shape of this ornament is as if the actual (original) slur ornament technique is at the beginning of a syllable. The placement is in the middle.
- **Kedet (ω)**, This type of ornament is often applied to the wanda jejemplangan type. The shape is a kind of descending mordent because there is a difference in the thesis of the arsis.
- **Dorong (→)**, dongkari focuses on the processing of dynamics, namely the change from slow to soft and back to a louder volume with pressure. Voice placement in the chest.
- **Galasar (s)**, The process of presenting this ornament starts from inghak, for example in the pronunciation of the word (ludeung: pronounced ludeu-eu-eu-eung) the melodic image: (3. 4. 3. 34 5.) on the word (deu) is produced inghak then eu -eu - eu-eu-eung, the count value is:

lu-deung eu. eu. eu-eu-eung

3. 4. 3 34. 5

- **Golosor (ξ)**, This dongkari is a type of descending morden without an arsis thesis approach. It starts with the beulit and then builds up to the golosor. For example, the pronunciation of the word “jeung nagarana” is pronounced:

(jeung na ga a ra na)

2. 2. 12. 34 34. 5

The next invention is a type of dongkari that is usually known as ombak and dangheuak. The explanation is as follows:

- **Ombak (ΩΩΩ)**, is similar to the motion of a big wave. This type is like a slow tremolo, the thesis is in the upbeat section. Sound production and placement are in the chest, with the force driven by chest breathing.
- **Dangheuak (f)**, This ornament or dongkari is commonly found on jejemplangan. This type is also called “heavy using”. This ornament resembles a slur technique with a long duration, similar to the dongkari kait technique but with a longer duration. Placement of sound in the chest, energy boost with chest breathing.

This describes the vocal technique for performing dongkari in Sundanese Cianjuran songs. The description of the melody, in the pronunciation of dongkari there are built with a series of several tones and some are built and consist of only 1 or 2 tones.

Performing the vocals of Sundanese Cianjuran songs is generally done with the body sitting upright and relaxed. Concentrate on the beauty of the dongkari. Expression focuses on the vocal beauty of the song being sung. The breathing mechanism is built from three existing techniques: low voices tend to concentrate on chest breathing, and

medium and high voices are driven by abdominal breathing. The chest muscles and abdominal muscles drive the overall strength or volume of the voice. Their placement tends to be in the chest and center.

4 Conclusion

Based on the research findings, several things can be concluded, namely: the vocal style in Sundanese Cianjuran songs is inspired by the voice production of Sundanese pantun artists, with basic principles: non-technically there is a strengthening of the role of male vocalists; the use of kecapi perahu and kecapi rincik instruments as musical accompaniment; low tonality, generally songs in pelog tuning, the structure of song presentation there are parts of the song that are rhythmic melodic, and panambih that are metric.

Technically, the vocal style is by the speakers in the art of pantun; dark, heavy, production in the chest, power-driven by abdominal and diaphragm power, and generally, each ornament is formed by pressing or pushing to be strong and round. the cultural background of the formation of pantun cultural art, namely in a royal environment full of ethics and rules in speaking, influences the formation of the vocal style of the Cianjuran song carrier which must be heavy and charismatic.

More specifically based on the review of vocal techniques, performing Cianjuran and dongkari songs, namely: darker vocal color, melodious, more open back jaw, sound sensation at the back. Voice placement tends to be in the chest (chest voice) for higher sounds in the middle, and high tones are still produced in the chest but assisted by the head resonator. Overall, the nasal cavity plays a role in every sound production. Volume and power in pronouncing words using the push/press technique with the power of the abdominal muscles. The open throat cavity, especially at the base of the throat, the thrust of the pressurized voice volume, and the distinctive ornament (dongkari) are the basic principles in characterizing the vocal style of Sundanese Cianjuran songs.

References

1. E. Rosliani, Analisis Ornamen pada Lagu Dangdanggula Degung dalam Tembang Sunda Cianjuran. *Panggung* **23**(1), 1–108 (2013)
2. R. Miller, Sotto voce: Vocal timbre in piano dynamic. *Journal of Singing-The Official Journal of the National Association of Teachers of Singing* **52**(5), 23-52 (1996)
3. D. Latifah, R. Milyartini, Development of Vocal Teaching Materials Based on Keroncong Singing Ornaments to Strengthen Western Vocal Technique. *Panggung* **27**(4), 298313 (2017)
4. Pranadjaya, *Seni Menyanyi* (C.V Baru, Jakarta, 1976)
5. E. Sukanda, R.K. Atmadinata, D. Sulaeman, *Riwayat Pembentukan dan Perkembangan Cianjuran* (Disparbud Jawa Barat bekerjasama Yayasan Pancaniti, Bandung, 2016)
6. S. Endang, *Pengajaran Tembang Sunda* (Pelita Masa, Bandung, 1998)
7. W.V. Zanten, *Sundanese Music In The Cianjuran Style* (Foris Publications Holland 59, Leiden, 1989)

8. D. Setiaji, Konsep Dongkari dalam Perspektif Seniman Tembang Tembang Sunda Cianjuran, *Jurnal Mebang: Kajian Budaya Musik Dan Pendidikan Musik* **2**(1), 1-18 (2022)
9. D. Hermawan, Fenomena Gender Dalam Dongkari Lagu-Lagu Tembang Sunda Cianjuran, *Panggung* **24**(1), (2014)
10. Y. Wiradiredja, Makna Ngaos, Mamaos dan Maenpo Bagi Kehidupan Masyarakat Cianjur, *Panggung* **34**, 18–31 (2005)
11. P. Budidharma, *Seri Pustaka Musik Farabi: Metode Vokal Profesional*, (PT Elex Media Komputindo- Kelompok Gramedia, Jakarta, 2001)
12. S. Arikunto, *Metodologi Penelitian* (Bina Aksara, Yogyakarta, 2005)