Musical Creativity-Based Ornament Learning Model of Cianjuran Sundanese Songs

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Abstract—**This research concern to the development of Creativity Based Ornament Learning Model of Cianjuran Sundanese Songs. The development of learning model is based on the concept of,** *High Order Thinking Skill* **from Anderson Krathwohl,** *Exercises Creative Music Education* **from Murray Schaffer. Implementing the theory of Cianjuran Sundanese Songs by Zanten and Sukanda, and the theory of Cianjuran Sundanese song ornament. The research method used is** *design based research,* **with the stage of practical analysis in the field, organizing design, evaluation and reflection of learning model. Result of this research indicating that the ornament of Cianjuran Sundanese songs has aesthetic values, affective music values, and has strength in the practice of music creativity. The prototype model of Musical Creativity Based Cianjuran Sundanese Song learning modal is succeeded in delivering all participants to master the ornament of Sundanese songs creatively.**

Keywords: Sundanese song ornament learning, creativity

I. INTRODUCTION

Cianjuran Sundanese song is one genre of Sundanese song vocal known by many west java people. By its form this art constitutes a vocal performance accompanied with harp and flute music. One of the specific character of this art is in the beauty of the songs performed by the vocalist, as well the most significant thing in the delivery of the given vocal ornament. The term of ornament in this context is interpreted as vocal decoration to beautify the delivery of the songs. Ornament in Cianjuran Sundanese songs is termed by Wim Van Zanten as *rubbatto style* [1]. Because of the uniqueness and the beauty of such ornament, Cianjuran Sundanese song is then known by other countries.

Enjoying the beauty of Cianjuran Sundanese songs is not as easy as studying and imitating it. To study it other than having an excellent talent in singing there must be some tenacity and perseverance. Therefore, in the community the existence of performer and heir artist of Cianjuran Sundanese songs are very rare and unavoidable. According to the specialists of Cianjuran Sundanese songs, one of the obstacle in learning Cianjuran Sundanese songs by beginner is the difficulties in mastering its specific ornaments.

Studying Cianjuran Sundanese Songs can be made through various activities such as in the college, Art Vocational School, in studios or in art *padepokan* in which the materials of Cianjuran Sundanese songs are taught massively. In specific art school, the learning process of Cianjuran Sundanese Songs can be achieved by students without problems. This condition is different with what happens in general schools in which the opposite takes place with less demand and one of the reason is difficult to learn. This problem also happens in the vocal learning of Cianjuran Sundanese songs toward the students that choose Sundanese vocal skill in the Music Education Department, to learn seems difficult.

In general, studying the materials of Cianjuran Sundanese songs either the song itself as well the ornaments is given in sequence. In the basic material the learner is generally studying typical songs of *pupuh rancag* such as *kinanti, asmarandana, maskumambang,* or *juru demung,* whose melody is short. Ornaments in the pupuh are also studied gradually until reaching the limit of minimum mastery of basic abilities. Ornaments in performing pupuh are also varied just like the ornaments in Sundanese Cianjuran songs in general

According to Enip Sukanda, Sundanese Cianjuran song ornament is termed *dongkari.* The types are quite many up to 17 types [2]. But in teaching learning the basic types of song ornament that are taught can be adjusted to the ability of students. Even though the ornament material in the basic learning of Sundanese songs is not limited, but in reality the ability of ornament mastery in students in various institutions is still not optimum. Generally, the ornamentation is limited to songs which used as model or set as example by the teacher, so that when facing poetry or other simple songs the implementation of ornament still difficult to be practiced. In general, the ability of the learner is still limited in copying what they have learned and difficult to be implemented to other songs.

The ornament learning process to learners in every institution is often done in one direction and centered in teacher, in which all learners are focused in copying what the teacher exemplifies. The one-sided learning model of pupuh can be said to be successful, but it is not yet optimal and lacks creative attitude. This reality is also experienced in the Sundanese Cianjuran song vocal learning process at the UPI Music Education Department which in the curriculum trying to develop Sundanese vocal arts expertise courses. The creative mastery of ornament becomes a compulsive part that must be fulfilled by all learners whose output will plunge into society as prospective music educators or teacher candidates in the field of music education in schools.

This reality strengthen researcher to try to find a precise ornament learning strategy so that the results of student's ability in the lecture of vocal of Sundanese Cianjuran song become better. For realizing a more effective learning model, researcher develop a learning model by applying the Sundanese Cianjuran song ornament creatively through the HOTS approach. This model is based on the learning concepts of *High Order Thinking Skill* (HOTS) from Anderson Krathwohl [3], and implementing *Exercises Creative Music Education* from Murray Schaffer with article titled "Learning Model of Cianjuran Sundanese Tembang Ornament Based on Music Creativity [4]. As for the focus of the problem namely: the design of HOTS learning in the basic learning of vocal ornament of Sundanese Cianjuran song.

II. RESEARCH METHOD

HOTS learning with creative approach is applied to students of Music Education Department UPI who obtain the practice of learning Sundanese vocal skills. This research activity is aimed at developing Sundanese Cianjuran song ornament learning model based on musical creativity. Musical creativity gives students the chance to internalize and personalize knowledge and skill on music. Bessom, Tatarunis, & Forcucci emphasizes "*Creative expression provides an opportunity for the student to internalize and personalize knowledge*" [5]. Musical creativity constitutes one attainment of the highest musical skill in the stages of scientific mastery. In Bloom cognitive theory that is revised by Anderson Krathwohl entitled High Order Thinking Skill, creativity is at the top position [3]. Schaffer in the implementation of there are three stages namely: listening, analyzing, and creation [4]. The development happens because there is addition of *High Order Thinking* theory, so the division covering: *a) Create, b) Evaluate, c) Analyze, d) Apply.*

Zanten emphasizes "*Tembang is the most general word for "song" or "singing in Sundanese",* which means song in general is the meaning of the word for song, or singing [1]. The song of Cianjuran Sundanese Songs divided into *wanda* categories that include: *papantunan, jejemplangan, rarancagan,* dan *kakawin*. While *panambih* constitutes additional servings (extra). Zanten states that Cianjuran Sundanese poetry songs that have *papantunan* and *jejemplangan wanda* come from Sundanese culture [1]. Hermawan reports "Cianjuran Sundanese songs constitute one type of classical Sundanese are in the form of *music instrumental* born in Cianjur, West Java [6]. The word "Cianjuran" here is not only indicating the place of origin, but also indicating the style (version) different from the style of songs (version) of other areas."

Rosliani reports that "*dongkari* is the forming ornament in the Cianjuran Sundanese song music" [7]. *Dongkari* constitutes the smallest vocal ornament that connected with sound processing techniques. Other than that, ornament is the combination of two or more *dongkari* that form the unity of song decoration". Types of dongkari have just been identified as many as 17 types that include: *dongkari riak (m), reureueus (λλλ), gibeg (ȝ), kait inghak (h), jekluk (√), rante (ȝ), lapis (≈), gedag (ζ), Leot (‿), Buntut (Ɔ), cacag (//), baledog (↑), kedet (ω), dorong (→), galasar (ȝ), golosor (ξ)", Kait (□).*

This research is implementing DBR method based on the Concept from Amiel and Reeves that has been adapted as follows [8]:
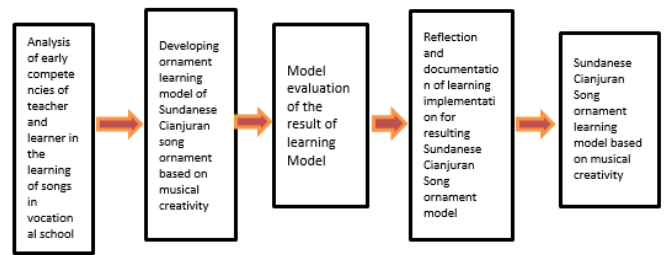

Fig. 1. Design Based Research (DBR) according to Amiel and Reeves implemented in the research of Sundanese Cianjuran Song Learning Model Based on Musical Creativity (Doc, Uus Karwati, Diah Latifah, 2018).

HOTS Approaches implemented including:

- Listening Cianjuran Songs
- Remember the melody and ornament of Cianjuran Songs
- Understand the melody and ornament of Cianjuran Songs
- Applying the melody and ornament of Cianjuran Songs
- Analyzing the melody and ornament of Cianjuran Songs
- Making or creating new ornament of Cianjuran Songs

While the creativity learning concept from Schaffer namely [4]:

- Listening
- Analyzing
- Making

III. RESEARCH RESULTS

The learning model with content of: The learning *prototype* with syntax using HOTS approach based on creativity can be implemented well. Object that was used for early observation is Sundanese Cianjuran song ornament learning toward students in the Music Department Education (as limited trials) and Sundanese Cianjuran song ornament learning at SMKN 1 Sumedang (as extensive trials). In this research the process of Sundanese song learning is given pupuh material example in the form of *laras salendro*, as basic material. The extensive trial observation becoming the focus in this article, because both have gone through basic learning with similar problems.

The six stages of HOTS in the field implementation still done well, but in the given material the syntaxes be changed, this is adapted to the capacity of the learners as research participants. While the steps of HOTS are divided as follows:

- Syntax of stage one meeting: (*listening)* work as pictured, while relevant with stage 1 in the creativity learning processes.

- Syntax of stage two meeting: in the HOTS approach (*remembering),* is still in line with stage 1 from the creativity learning, but still require appreciation aspects auditively, so that the learning process combine stage 1 and 2 in HOTS.

- Syntax of stage three meeting: *understanding melody and ornament*, this part is mixed with *analyzing* principle in creativity learning concepts. Given that understanding song require knowledge competency obtained through experience and habituation.

- Syntax of stage four HOTS approach meeting, *applying the melody and ornament* is in line with creativity based learning principle that still on the phase of *analyzing,* considering that playing a good work must understand as well criticize the ability, so that delivery of practicing the ability of *dongkari* can make a good result (knowing the weakness and strength).

- The fifth stage meeting, in the HOTS approach is part of analyzing vocal work by implementing dongkari that has been practiced, and then ready to be developed in other song of *pupuh*. The development itself require a creative work and constitute the final part of creativity goal as well the goal of HOTS approach. This part all participants are assigned to appreciate other types of dongkari.

- The final stage is the external of HOTS that is reformulating the syntax of HOTS approach and creativity based learning applied in the part of participant II at SMKN 1 Sumedang. In this part the participants are required to implement type of *dongkari* or implementing *dongkari* in other pupuh and the results are then becoming part of the creative song vocal work.

IV. CONCLUSION

Based on field observation of the implementation of *dongkari* toward students and learners in SMKN 1 Sumedang with HOTS approach and implementing creative leaning principle, can work well, however the design of HOTS learning is as follows:

- *Listening* Cianjuran Songs: is the early part in the learning process. Adequate with the early skills of all learners in the Music Department and in SMKN 1 Sumedang is similarly offered *pupuh* that they know well. It is very surprising that *pupuh kinanti,* and *pucung* of *laras salendro* as well pupuh *maskumambang* (*laras madenda*) and *magatru* (*laras degung*) are the favorite between them. Researcher directing in the song of *kinanti laras salendro* that they already master well either the melody as well the poetry.

- *Remember the melody and ornament of tembang Sunda Cianjuran:* the first stage in HOTS activity is mixed into this second part, considering that they already master the basic of *pupuh* that become the model of learning. They are directed so that the delivery of melody and poetry can be mastered well by practicing in drill with the instruction of an instructors. In this matter some examples of simple *dongkari* begin to be introduced by the instructor.

- *Understand the melody and ornament of tembang Sunda* Cianjuran: both participants are given practice of some *dongkari* directly, through the stages of repetition listening and repeat practicing. Lecture method, discussion and demonstration as well drill method become a part of the learning process in this section, while the class is still in classical form.

- *Applying the melody and ornament of Tembang Sunda* Cianjuran: Some *dongkari* were applied well and mastered by participants are: *leot, reureueus, buntut, gibeg, wiwiw, lapis. Dongkari lapis* in this activity has just in simple stage that is uniting *leot* and *reureueus,* or *gedag* and *gedag* and *wiwiw.* The difficulties in participant is that they haven't mastered completely the forms of these *dongkari.*

- *Analyzing the melody and ornament of tembang Sunda* Cianjuran: In this section the participant is trying to analyses some *dongkari* they already master in relation to melody condition in that *pupuh.* And then try to implement in other pupuh that also mastered by them. The good thing is that they instantly willing to implement a few *dongkari* in other *pupuh* without being shown by instructor. Results of this practice is then performed in groups in front of the class, among them some are leading directly, dan then able to mention types of *dongkari* clearly.

- *Making or creating new ornament of tembang Sunda* Cianjuran (Making creation in implementing ornament more massively: with different ornament pattern or toward other songs). This part constitutes advanced activity, and becoming part of the next practice task that need routine observation. In this research activity, the part is used as advanced motivation and assignment. Is not seen directly by the team but the information is obtained from the respective teacher. The result is that the learners are quite enthusiastic of get Cianjuran Song materials with various types of *dongkari* that they must learn extensively.

After going through these stages researcher then formulate a concept of creativity based Cianjuran Sundanese Song ornament learning model as program attainment indicator in this research.

- The creation of Cianjuran Sundanese song ornament learning model with HOTS approach based on musical creativity.

- Participants are able to sing Cianjuran Song by implementing *dongkary* namely: *reureueus, gibeg, leot, gedag, buntut, wiwiw* and *lapis,* as basic skill.

- The forming of creativity based Cianjuran Sundanese Song ornament learning model that can be implemented in MK mandatory selection instrument of

Regional vocal in Music Education Department, as well implemented in schools.

- Implementation of HOTS approach and creative learning as follows:

  a. Phase of *listening* and *remembering* (HOTS) in the same stage with *listening* (creative approach of Murray Shafer).

  b. Phase of *understand* and *upplaying* (HOTS) in the same phase with *analyzing* (creative approach of Murray Shafer).

  c. Phase of *analyzing* and *creative* (HOTS) in the same phase with *making* activity (creative approach of Murray Shafer).

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