

Vocal Technique of the Keroncong Song Ahlan Wa Sahlan

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ABSTRACT

Keroncong vocal technique on the song Ahlan Wa Sahlan created by TGKH. Muhammad Zainuddin Abdul Majid has an important role to play. This paper is the result of research focusing on the keroncong vocal technique and the keroncong vocal carrying technique. This type of research uses descriptive qualitative methods. The subject in this study was the song Ahlan Wa Sahlan. Data collection techniques used in this study were interviews, observation and documentation. Checking the validity of the data in this study uses source triangulation. The data analysis technique used consists of four stages, namely, data collection, data reduction, data display, and Conclusion drawing / verification (checking conclusions and verification). The results of this study include the keroncong vocal technique on the Ahlan Wa Sahlan song in detail and detail. First, when singing with the keroncong vocal technique, you must be able to master curves, waves, gregel, willed and triyul. The technique may not be owned by all a keroncong singer, because it is related to flight hours as a keroncong singer. Second, the nature of the process, the most important thing to have is a good appreciation, so that the message contained in the song can be conveyed to the audience.

Keywords: Vocal technique, keroncong, ahlan wa sahlán.

1. INTRODUCTION

Keroncong music is one of the distinctive cultures of the Indonesian Nation which is still preserved. (Mintargo, 2017). The early emergence of *keroncong* music in Indonesia is not very clear. Many say that keroncong music came from Maluku which was brought by the Portuguese who called it music fedo. Musik was then widely played by slaves from commercial vessels and coastal communities with stringed musical instruments, such as violins, ukulele, cello and also guitar. (Heins, 1975), (Ganap, 2006), (Yampolsky, 2010).

Keroncong music certainly cannot be separated from the original *keroncong* songs of old. (Andjani, 2014). In the past, *keroncong* music players and singers performed their songs by heart, and learned them verbally because at that time most of them were illiterate and blind about the rules of music. Therefore, the reason for the beginning of recording *keroncong* songs is because of the development of the radio and also the establishment of RRI (Radio Republic of Indonesia), which broadcasts the *keroncong* songs. (Kartomi, 1998) (Yampolsky, 2010).

As an archipelago, Indonesia stretches from Sabang to Merauke. It has a diversity of tribes, cultures, and arts. One of the islands in it is the island of Lombok, is one of

the many islands in Indonesia, the scholars have a role very large in science and art. One of the great scholars on the island of Lombok is TGKH. Muhammad Zainuddin Abdul Majid or well known as Maulana Syaikh who is the founder of Nahdhatul Wathan's organization based in Pancor, Selong District, Lombok Timur Regency, Nusa Tenggara Barat Province. (Nahdi, 2013), (Noor, 2014). TGKH. Muhammad Zainuddin Abdul Majid is indeed very well known as a versatile cleric, because in addition to having a high ability in preaching to broadcast Islamic teachings he is also famous for the many poems created to make his style of preaching not monotonous, so even though he is a great scholar but he also continued to channel his talents in creating some of Nahdhatul Waathan's struggle songs in the midst of his busy schedule. (Hamdi, 2011) (Hamdi & Smith, 2012), (Nahdi, 2013), (Noor, 2014).

The song "*Ahlan Wa Sahlan*" was created by TGKH. Muhamad Zainuddin Abdul Majid was researched using original *keroncong* style songs, namely by using the *keroncong* vocal technique and with the original *keroncong* combat technique. The song "*Ahlan Wa Sahlan*" is a song written in Arabic which is a welcome song or in Arabic "*ahlan*". This song was previously sung in the style of *qasidah* and then often sung by students in the Hamzanwadi Islamic Boarding School

Foundation with a simple electronic accompaniment.

Based on the background above, researchers are interested in several things unique to the keroncong musical instrument, the uniqueness of the *keroncong* vocal technique, the uniqueness of the *keroncong* vocal carrying technique, the uniqueness of the development of *keroncong* music which is still in great demand. Based on some of the above, this research is limited to the *keroncong* vocal technique and the *keroncong* vocal carrying technique on the song "Ahlan Wa Sahlan".

2. METHOD

Research on *keroncong* vocal techniques on the song "Ahlan Wa Sahlan" created by TGKH. Muhammad Zainuddin Abdul Majid adjusted to the type of art-based research by using qualitative research methods. Data was collected for a period of approximately 2 months, January-February 2018. The research was conducted at YPHPPD NW Pancor located on Jl TGKH M. Zainuddin Abdul Majid No. 182 Pancor Village, Selong District, Lombok Timur Regency, Nusa Tenggara Barat Province. The subject in this study was the song "Ahlan Wa Sahlan" created by TGKH. Muhammad Zainuddin Abdul Majid in Pancor Lombok Timur. The data obtained in this study in the form of qualitative data which is divided into primary data and secondary data. Primary data were obtained from direct observations in the form of audio visuals and scores used by the *keroncong* vocal technique. While secondary data in the form of interviews, documents such as videos, photos, some notes and all supporting data. The data source was in the form of video recordings during fieldwork as well as the performance of *keroncong* vocal techniques on the song "Ahlan Wa Sahlan". Scores are obtained from data sources in the form of video studies, photographs, audio recordings in accordance with music theories. The interview data source is the *keroncong* music players.

Data collection techniques used in this study were observation, interviews and documentation. The observations made by researchers were starting from observing singers who would use the vocal technique of *keroncong* on the song "Ahlan Wa Sahlan", then proceed with observing the *keroncong* music itself which was performed in a trusted source. In the interview process the researcher interviewed three sources according to the researcher who were able to provide information on what the researcher was researching. The documentation process began from making initial observations, then during the training process, to the last at the peak performance which became the main source of this research.

3. RESULTS AND DISCUSSION

Vocal Engineering Keroncong Song Ahlan Wa Sahlan

The song "Ahlan Wa Sahlan" is one of the songs created by the founder of the Hamzanwadi Education

Foundation known as Maulana Syaikh TGKH. Muhammad Zainuddin Abdul Majid. *Ahlan Wa Sahlan*'s song was first made with the genre of *qasidah*, which is usually sung by students at the Hamzanwadi Education Foundation. Then over time, this song was sung electronically for several important events at the Hamzanwadi Education Foundation such as guest reception, general recitation, Hultah NWDI, *Wisuda* /graduation, and others. Researcher is interested in researching the song *Ahlan Wa Sahlan* was to become the original *keroncong*-style song by using the *keroncong* vocal technique and the original *keroncong* vocal carrying technique, which for the past few months had been carried out by the research. Before discussing the *keroncong* vocal technique on *Ahlan Wa Sahlan*'s song below is the original notation of *Ahlan Wa Sahlan*'s song

Based on vocal arrangements made by researchers in the *keroncong* version based on the results of research that has been conducted over the past few months. The song *Ahlan Wa Sahlan* uses the tone D = Do 2 # (kress). Found several techniques in singing keroncong that are different from the original version as shown below.

The tone changes in the above notation are in time 2, time 4, time 5 to time 7, and time 7. The original version of the *Ahlan Wa Sahlan* song in time 2 is the *keroncong* vocal technique is *geregel* so that in time 2 it uses *triyool* and legato as above notation, therefore there is the addition of three or more tones that are sounded simultaneously, in the original notation using tone 3 in the lyrics "Waa" while in the *keroncong* version notation using the tone 3 2 1 7 7, so also in the 4th bar there is a *keroncong* vocal technique in the form of *geregel* namely in the lyrics "Ja" in the original notation using tone 3 while in the *keroncong* notation using tone 3 2 1 7.

The image displays musical notation for the song "Ahlan Wa Sahlan". It includes a vocal solo line and lyrics. The notation is divided into sections labeled "Birama 2", "Birama 4", "Birama 5", "Birama 7", and "Birama 20". The tempo is marked "Moderato". The lyrics are: "ah lan bi wah fid zo rin li yus li la su dur ah", "lan bi kul ful qo i min ku lu la kum sa ku bi na an ta la mu na", and "wal wi da da wal wa fa kul li yah ya fi ha na zu a lu na ki rom". The notation uses a treble clef and a key signature of one sharp (F#).

Figure 1. The original notation of Ahlan Wa Sahlan, time 2, time 4, time 5 to 7 and time 20

Change of tone also occurs in time 5 to time 7 which is in the lyrics "Ahlan bikullilkoimi kululakum syakur", in original notation uses tone 2 4 3 2 4 3 2 1 whereas in the version of the *keroncong* changed to 5 6 5 4 6 5 4 3 and in the time signature 20 changes the tone of the lyrics "Ki rom" in the original notation using use 5 1, meanwhile the *keroncong* version notation uses 2 1. It

can be distinguished from the original version of the *Ahlan Wa Sahlan* song notation below namely time 2, time 4, time 5 to 7 and time 20.

Figure 2. Ahlan Wa Sahlan keroncong notation for time 2, time 4, time 5 to 7 and time 20

So it can be said in this *Ahlan Wa Sahlan* song that the *keroncong* vocal technique used is the *keroncong* gregel vocal technique, and the waves. In the research conducted during the *keroncong* exercise for the song *Ahlan Wa Sahlan*, it has been tried using a slow tempo and fast tempo. Based on that research, the fast tempo researchers are better able to adjust and enter on time. However, at the slow tempo researchers have a little difficulty to enter the song. So it can be concluded that the tempo difference between fast and slow tempos affects the concentration of researchers.

Figure 3. Original notation of Ahlan Wa Sahlan

Figure 4. Ahlan Wa Sahlan keroncong notation

Based on the notation above the song *Ahlan Wa Sahlan* can be divided into two-part song form with AA period and Andante tempo, which means the tempo runs regularly, 76 (72-76). In the *Ahlan Wa Sahlan* song notation with the *keroncong*-style version there is a change in the tone of time 2 of time 4, time 5 to time 7 and time 20 which shows the *keroncong* vocal technique, as explained above. in the above notation is in the time 2, the time 4, the time 5 to the time 7, and the time 7. The original version of the *Ahlan Wa Sahlan* song in time 2 is the is *gereg* *keroncong* vocal technique so that in time 2 it uses *triyool* and legato as above notation, because it occurs the addition of three or more tones that are sounded simultaneously, in the original notation using tone 3 in the lyrics "Waa" while in the *keroncong* version notation using the tone 3 2 1 7 7, as well as in the 4th bar there is a *keroncong* vocal technique in the form of *gereg* that is in the lyrics "Ja" in the original notation uses tone 3 while in *keroncong* notation uses tone 3 2 1 7 7. Change of tone also occurs in time 5 to time 7 which is in the lyrics "Ahlan bikullilkoimi kululakum syakur", in original notation uses tone 2 4 3 2 4 3 2 1 whereas in the *keroncong* version it changes to 5 6 5 4 6 5 4 3 and in the time 20 changes the tone to the lyrics "Ki rom" in the original notation using 5 1, all entara that the *keroncong* version notation uses 2 1. Can be distinguished from the original *Ahlan Wa Sahlan* song notation below which is in time 2, time 4, time 5 to 7 and time 20.

When singing using the *keroncong* vocal technique, it was found that some uniqueness that can not be found in other music genres, namely the appreciation of the song that really must be absorbed in the singer's heartstrings, required a high concentration in singing so as not to overtake, comfort and full confidence, and improvisation skillful. *Ahlan Wa Sahlan* song never before been delivered in the original *keroncong* style. The style of *keroncong* in the *Ahlan Wa Sahlan* song has several ways to sing it, namely the waves, gregel and twisted techniques. The waves used in this song are simple waves that can be done by researchers, because there are some shortcomings in flight hours as a *keroncong* vocalist. *keroncong* singing can also be influenced by a mood between stage fright or not, such as the results of an interview with Mrs. Didik on Saturday, October 6, 2018 at 09:37 WITA, more precisely on DLK 4.7 and DLK 4.8.

The results of this research on the night *keroncong* using direct and open observation methods. This research was conducted on Saturday, February 23, 2019 to coincide in the Selong Women Building. The limitation of this research lies in the *keroncong* vocal technique and the *keroncong* vocal carrying technique on the *Ahlan Wa Sahlan* song. There are three research techniques that researchers took, namely observation, interviews and documentation. The following are the results of the research.

Keroncong music entered in 1512, the uniqueness of its development which is still in demand until now has been quite widespread. The song *keroncong* is not included in the old song or the song of the ladies and gentlemen. The results of the study that night found that connoisseurs of *keroncong* songs were not only from the elderly, even from children to teenagers who really enjoyed the *keroncong* song. Enjoying the *keroncong* song is the first step to remembering the historic events of the Indonesian people. In addition, bringing songs with *keroncong* music arrangements can preserve and pass on *keroncong* to the younger generation. One of them is a *keroncong* song connoisseur sung by an 11-year-old boy who performed a song called "*Sepasang Mata Bola*" proving that the *keroncong* song is liked in all circles.

Presentation of *Ahlan Wa Sahlan* song was delivered in a *keroncong* style and full of maximum appreciation and very slow tempo. This causes *keroncong* music lovers to absorb the meaning contained in the song even though the song *Ahlan Wa Sahlan* is one of the Arabic songs.

Researchers want to make the audience also better understand the meaning of the song because during the presentation the researcher also sang it with the meaning or song *Ahlan Wa Sahlan* Indonesian and English version. Thus, the meaning contained in the song reaches the ears of the listeners. Lyrics of *Ahlan Wa Sahlan*'s songs in Indonesian and English are as follows:

Ahlan Wa Sahlan (Selamat Datang/Welcome)
TGKH. Muhammad Zainuddin Abdul Majid

Selamat datang para undangan 'Welcome, invitee's
Untuk mencerahkan hati 'To brighten the heart'
Selamat datang, selamat datang 'Welcome, welcome'
Ku ucapkan terimakasih 'I thank you'
Jika mendatangi jamaah 'If you go to pilgrims'
Dengan suka dan haru 'With love and emotion'
Penyiaran dan simpati 'Broadcasting and sympathy'
Dengan cinta dan kasih 'With love'
Semua untuk menghidupkan 'All to animate'
Kunjungan yang mulia 'A glorious visit'

The second *keroncong* song performed by researchers is the original *keroncong* song. But the nature of the two songs both in terms of the same technique. The uniqueness of the *keroncong* vocals during the presentation in the form of the vocal technique is the waves found in the song *Ahlan wa Sahlan*, but this technique is not too long a maximum of three taps, but at the end of the stanza is extended and there is no change in the notation. The vocal technique used when presenting the song *Ahlan Wa Sahlan* by bringing *keroncong* music using the *keroncong* gregel wave and triul vocal technique,

The uniqueness of the *keroncong* vocal technique

brought by the researchers is the choppy tone that is played in the song *Ahlan Wa Sahlan*. The crooked by the researcher is not too varied because the researcher is not the original singer of *keroncong*.

4. CONCLUSION

Ahlan Wa Sahlan song is a song that is actually a qasidah song, but it can be sung in the *keroncong* style with *keroncong* style accompaniment, then the vocal uses the *keroncong* vocal technique in the form of *gregel*, *cengkok*, waves, *wiled* and *triool*. Curved is a trait or style of uniqueness of a *keroncong* singer, then the waves are variations in the form of vibration games, *wiled* is a pause before entering into the next lyrics, *gregel* is *triool* or three notes that are sounded simultaneously. In singing using the *keroncong* vocal technique all the techniques that exist in *keroncong* singing can be applied or learned, but for the *keroncong* vocal technique in the form of crooked cannot be obtained by indiscriminate people because the crooked in singing *keroncong* is different from the *dangdut* crooked, *qasidah*, pop, etc., *Keroncong* can only be obtained from the original *keroncong* singer who has indeed been singing *keroncong* for a long time, because the hooks associated with being carried out by singers that are unique cannot be imitated by anyone. Meanwhile, *keroncong* vocal techniques such as *geregel*, *wiled* and waves can be learned by everyone who wants to sing the *keroncong* song.

Presentation of *Ahlan Wa Sahlan* song was delivered in a *keroncong* style and full of appreciation. This causes *keroncong* music lovers to absorb the meaning contained in the song even though the song *Ahlan Wa Sahlan* is one of the Arabic songs. Researchers want to make the audience also better understand the meaning of the song because during the presentation the researcher also sang it with the meaning or song *Ahlan Wa Sahlan* and English version.

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