

Dongkari Analysis on the Song of Sebrakan Sapuratina in Tembang Sunda Cianjuran

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ABSTRACT

Of all the arts in the Sundanese tembang family, the existence of the Cianjuran game is better known by the Sundanese people, seen from the regeneration process. One of the songs that standardizes the ability of an interpreter mamaos (singer) is the song Sebrakan Sapuratina laras salendro, which is included in the Wanda Kakawen and is a very complex song, judging by the number of dongkaris, long songs, and modulation (shifting of surupan/laras). The purpose of this article is to describe the analysis of the Tembang Sunda Cianjuran dongkari in the song Sebrakan Sapuratina. To examine this problem, the researcher uses the theory of Antagonistic Dualism found by Jakob Sumardjo, known as the Tritangtu concept (Triple Pattern). This theory is used as a basis for researchers to think in answering the problem of why dongkari is the main aspect in bringing the Tembang Sunda Cianjuran. There are 18 kinds of dongkari in the Tembang Sundanese Cianjuran. Most of the dongkari in the song Sebrakan Sapuratina are dongkari rante, cacag, riak, jekluk and gedag. The researcher uses a qualitative paradigm with a descriptive method so that researchers can describe how the Dongkari analysis in the song Sebrakan Sapuratina is used. Data collection was obtained using interview techniques, observation, literature study and documentation study. Data analysis was carried out through triangulation and the results of this study are expected to be useful in studying and exploring the dongkari in the songs in the Tembang Sunda Cianjuran.

Keywords: Analysis, Tembang sundanese, Cianjuran, Dongkari, Sebrakan sapuratina.

1. INTRODUCTION

The Sundanese song Cianjuran is a Sundanese art originating from the Cianjur area, West Java. This art belongs to the clump of tembang art with the Cianjuran game. The process of preserving the Sunda Cianjuran song has been carried out, especially by the younger generation through training carried out in every art studio in Tatar Sunda, so that the existence of the Sunda Cianjuran song is more prominent and better known by the Sundanese people.

The main aspect in bringing the Sunda Cianjuran songs is the dongkari aspect or can be called ornamentation / crooked. A mamaos interpreter or singer in the Sundanese Cianjuran song art must be able to master the dongkari technique contained in the song on each wanda. The specialty of the Sunda Cianjuran song is that there are several Wanda or groups of songs according to the character of each song, including Wanda Papantunan, Wanda Jejemplangan, Wanda

Rarancangan, Wanda Dedegungan, Wanda Panambih and Wanda Kakawen.

One of the songs that standardizes the skills of a mamaos interpreter is the song Sebrakan Sapuratina. The song is a group of songs from wanda kakawen with salendro tunes. It is declared as a song standardizing the skills of a mamaos interpreter because the song is very complex, judging by the many dongkaris, the long songs, the many modulations or shifts of surupan/laras. What is characteristic of the song Sebrakan Sapuratina is that the song does not have a pupuh pattern like the songs on other Wanda, because the song Sebrakan Sapuratina is included in the Wanda Kakawen which is a reduplication of the art of wayang golek (pedalangan). Judging from the meaning of rumpaka or its lyrics using the kawi language (Sunda buhun).

Based on the empirical experience of the researcher, to be able to master the jacking technique requires intense and consistent practice. One of the inohong songs from Sunda Cianjuran from Garut, namely Heri Suheryanto as well as a trainer, is a mamaos interpreter

who really prioritizes the dongkari technique, because it is very important in bringing the Sunda Cianjuran songs. It is very rare for research to examine and analyse how to master dongkari in Sundanese Cianjuran songs. Therefore, researchers are interested in researching and discussing how to analyse dongkari, especially in the song Sebrakan Sapuratina in the Sunda Cianjuran song.

2. THEORETICAL BASIS

2.1. Dongkari in the Sundanese Song Cianjuran

The writing of dongkari or ornamentation in the Sundanese Cianjuran song uses symbols. The shape of this symbol refers to the name of each dongkari. This is based on the habit of writing the "worm" notation (dongkari notation which is only understood by each individual singer) among the Cianjuran Sundanese tembang artists, so that there is no standard in the writing of a symbol in the Cianjuran Sundanese song ornaments. According to Rosliani et al. [1], there are 18 kinds of ornaments in the Sundanese song Cianjuran, namely:

2.1.1. Riak (^^^^)

The term "riak" is the same as the term "Banyu" which means water waves. The technique for voicing this ornament is by emitting sound vibrations at a tone that still resembles water waves. Sound vibrations are emitted without pressure but subtly without being interrupted.

2.1.2. Reureueus (^^^)

Reureueus is usually used to name all types of jacks by singers. But actually reureueus has a different meaning. Reureueus voice technique is almost the same as ripple, the difference is in reureueus voice sound vibrations are stressed.

2.1.3. Gibeg (Ꞥ)

Gibeg in Indonesian can be interpreted as the movement of the limbs sideways with fast motion. Gibeg voicing technique is to make a sound that is still accompanied by pressure and done quickly as if digibegkeun.

2.1.4. Kait (Ꞥ)

In the term Tembang Sunda Cianjuran, kait means a combination of two tones from a high to a low note where the first note of the ornament is attached to the previous tone, followed by a lower note. The voice technique is that the last sound that will be followed by

this ornament is sounded again as a bridge to sound the next note.

2.1.5. Inghak (~)

The term inghak is taken from the event of crying. The sounding technique is when sounding syllables containing vowels (a, i, u, e, o) slightly exhaled air is given pressure to produce a sound that sounds like the consonant /h/.

2.1.6. Jekluk (√)

Jekluk is a combination of two notes from a low to a high note. For example, from tone 1 to tone 5, before sounding notes 1 to 5 to voice this ornament, it always begins with tone 2. The jekluk voice technique is to use stomach energy.

2.1.7. Rante (Ꞥ)

Rante is a combination of two or more tones which are voiced by repeating the tones so as to produce a sound which, when described, resembles the shape of a chain.

2.1.8. Gedag (Z)

The gedag ornament is voicing a fixed tone under pressure. The tone seems to be sounded twice (repeated). The placement of this ornament is usually at the beginning of the song's sentence.

2.1.9. Leot (~)

Leot which is a combination of two tones from a high note to a low tone. For example, note 5 to tone 1, tone 2 to 3, and so on.

2.1.10. Lapis (=)

Ornaments or dongkari lapis is the voicing of one note that follows the previous tone. This layered jack seems to repeat a note that has been sounded by another jackhammer so that it sounds layered.

2.1.11. Buntut (Ꞥ)

Buntut ornaments are in principle the same as layer ornaments. The difference lies in the placement. The **lapis** ornament is placed in the middle of the word and is always followed by other ornaments, while the tail is placed at the end of the song sentence and is followed by a higher note.

