



The Sundanese Kawih Vocal Exercises Based on Digital Media

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Abstract. The students' difficulty in singing Sundanese *kawih* in the right tone motivated the writer to develop a digital-based learning media regarding Sundanese *kawih* vocal techniques. The purpose of this article is to describe learning Sundanese *kawih* using digital based media to practice breathing, articulation and intonation techniques in Sundanese *kawih*. In this study, a qualitative methodology and descriptive analysis are used. The participants were 10 students of SMAN 1 Soreang. Data collection was carried out through interviews, observation, documentations and literature studies regarding Sundanese *kawih* learning media. Data analysis using triangulation. The research findings explain that media content that meets the needs for singing Sundanese *kawih* in the right tone includes breathing exercises, articulation and exercises to master pitch jumps in Sundanese *kawih*. Hese digital resources can facilitate autonomous learning for students and enhance their proficiency in singing Sundanese *kawih*.

Keywords: Laras Degung · Sundanese Kawih · Digital Media · Sundanese Vocal

1 Introduction

Vocal practice is a skill-building exercise to develop the ability to sing with proper and accurate sound production. In order to develop intonation, breathing, articulation/diction, voice register, resonance, and other vocal skills, vocal processing is crucial in Sundanese *kawih*. *Kawih* are songs that have regular and constant rhythms, such as the song *Cinta Nusa* composed by Mang Koko, or the song *Es Lilin*, composed by Bu Mursih, as heard in *kawih degung*, *kawih Kacapian*, and Sundanese pop. Sundanese *kawih* learning has developed, but needs to be developed further regarding the learning media used to support the Sundanese *kawih* learning process.

Kawih Sunda is one of the practical lessons in Sundanese subjects at SMAN 1 Soreang. The students' auditory exposure to Sundanese *kawih* during the learning process was extremely limited, which led to false singing and difficulty while attempting to sing *kawih* because they were unfamiliar with the Sundanese *laras*. Additionally, the majority of instructors lack vocal technique knowledge because they are not experts in teaching Sundanese vocals, and there aren't many resources or teaching tools available for Sundanese vocal techniques, so students must learn Sundanese *kawih* on their own using audio and video from YouTube.

The impact of the Covid-19 virus's spread makes it difficult for the learning process to be conducted face-to-face, which makes it challenging for teachers to convey material, such as in Sundanese *kawih* practice activities. Technology-based learning media play an important role in the learning process. The number of learning resources for Sundanese *kawih* has increased significantly. One example is a video on the Aspal Edu YouTube channel called "Sundanese Kawih Learning Video," which discusses general information about the language and outlines the differences between classic and pop varieties [1]. The second medium, "*Rumpaka Kawih Sundanese Language Material*," on Angracana Kawikara's YouTube channel, explores *kawih* more in terms of *rumpaka* (lyrics) or language [2]. The previous research on Sundanese *kawih* learning was conducted entitled "Model Explicit Instruction in Sundanese Kawih Material", this study describes the ability of *ngawih* before and after using the Explicit Instruction model, describes the differences between the ability of *ngawih* before and after using the Explicit Instruction model [3]. The relevance of this research is on Sundanese vocal techniques, particularly articulation techniques. This study evaluates two factors, namely expressiveness and vocal technique articulation (*a/i/u/e/o*). Since there is currently no media that covers the subject of Sundanese Kawih vocal techniques, previous research is used as a foundational guide for future work to create technical recommendations for learning Sundanese Kawih vocals with an emphasis on talking about pitch accuracy techniques (intonation), breathing, articulation, and diction in Sundanese Kawih.

Based on the aforementioned issues, the author is attempting to address them by developing digital-based Sundanese *kawih* learning materials. In this case, the learning materials take the form of animation- and audio-visual-based learning videos, with a focus on studying Sundanese vocal processing techniques, including how to train the accuracy of tone (intonation) and breathing techniques through the etude *laras degung*. There are several applications or software used to support digital-based learning media, namely Cubase Software, Parnumation Font, Inshot Video Editor, and YouTube. The purpose of this article is to describe learning Sundanese *kawih* using digital based media to practice breathing, articulation and intonation techniques in Sundanese *kawih*.

2 Methods

This study used a descriptive analysis method with a qualitative approach. 10 student participants, the research was conducted at SMAN 1 Soreang through online learning from May to July 2021. Data collection was carried out through interviews, observation, documentations and literature studies regarding Sundanese *kawih* learning media. Data analysis used triangulation and the results were written in articles.

3 Result and Discussion

3.1 Implementation of Sundanese Vocal Technique

The Sundanese *kawih* learning media can be implemented by blended learning. According to Graham et al., learning refers to instruction or training, while blended refers to a mixture or combination. Therefore, blended learning is the blending or combining of

several forms of learning, both online and offline (such as file sharing and in-person instruction) [4]. Following are the stages of basic vocal processing techniques delivered in Sundanese *kawih* learning, in the early stages the teacher teaches vocal breathing and articulation techniques directly through Zoom Meeting as Synchronus Learning, then through learning media from YouTube, Asynchronus learning is carried out where students can learn Sundanese *kawih* vocal techniques using independent learning media via YouTube.

At the implementation stage, it begins with an appreciation of the Sundanese laras, namely the Salendro laras, the Madenda laras and the Degung laras by showing a video of the three laras so that students can distinguish the pitch intervals, but most students are not familiar with the tones in these laras (Table 1).

The second stage involved practicing breathing techniques, but almost all of the students were uneasy and still didn't know the distinction between chest and diaphragmatic breathing. A fundamental method for vocal practice is breathing because it helps to produce high-quality sound. In Sundanese vocal techniques, using chest and diaphragm breathing techniques. Karwati in Seong asserts that using only one breathing technique is insufficient when singing *kawih* or Sundanese songs since breathing techniques are an essential tool for supporting or providing power when making sound as well as supporting the innate of ornamentations and placement vocal energy [5]. The following is the procedure for diaphragmatic breathing techniques, which are taught and practiced directly under the supervision of the teacher:

Table 1. Pitch intervals of Salendro, Madenda and Degung Laras.

	Salendro	Madenda	Degung
T	1	2	1
-	-	-	2
-	-	-	-
S	2	5	-
-	-	-	-
-	-	-	-
G	3	-	-
-	-	-	-
-	-	1	-
P	4	2	4
-	-	-	5
-	-	-	-
L	5	-	-
-	-	-	-
-	-	3	-
T	1	4	1

1. Posture in the early stages of getting used to standing straight with relaxed.
2. Place your hands on your waist, fingers pointing toward your navel. Aims to know the movement when doing breathing.
3. To demonstrate the differences between chest and diaphragmatic breathing, the teacher presents instances of both types of breathing.
4. Inhalation through the nose slowly air enters the lungs and concentrates on being channeled towards the diaphragm. In this process, try not to lift your shoulders up, this shows that the chest cavity expands, the air is fully entered into the lungs, not channeled towards the diaphragm and stomach. When the air has entered the stomach, the diaphragm contracts, you can feel the hands moving to follow the movement of the stomach, which expands naturally.
5. Hold your breath for a count of 5 to 20 s gradually, this aims to train the abdominal muscles and diaphragm to become stronger.
6. Exhale slowly through your mouth saying the letter 's'. At the time of expiration, the diaphragm and stomach relax naturally without being forced / pushed until they deflate.
7. Inhale and exhale slowly and more relaxed.

Students frequently breathe through their chests, as evidenced by their tense-looking posture and contractions when they inhale air, which causes their shoulders to rise to show that their lungs are entirely filled with air. Meanwhile, when exhaling air, students have not been able to control the breath that comes out, and students are only able to hold their breath for up to 20 s so that the breath is exhaled quickly, and there is no relaxation of the diaphragm.

In order to address these issues, the teacher instructs the class to stand with their feet shoulder-width apart, their backs straight, and their right hands holding the diaphragm muscle between their ribs and stomach with the palm of their hands. This allows the class to concentrate and feel the movement of the diaphragm muscle during inhalation and exhalation. Then, try singing the letters A-I-U-E-O out loud.

Since Kawih uses Sundanese, there are several pronunciations that are distinctive. In Sundanese vowels, the way of pronouncing each letter has its own characteristics, one of which is the distinction between the letters E/È and EU. The third stage, articulation and diction training, is crucial for learning Kawih Sundanese. When speaking Sundanese, vowels are pronounced lighter than proper pronunciation when speaking Sundanese, and less rounded than Western vocals, yet the sound produced must still be audible. The most of the participants were not ethnic Sundanese, they are from East Java, Batak, and Betawi, one of them was Arzella who is an East Javanese, has the pronunciation of the letter "d" that sounds thicker than the others [6].

The following are the stages of articulation technique training:

1. The first step is to work on strengthening the muscles in the tongue so they don't stiffen up when pronouncing letters; this can be done by slowly moving the tongue alternately in a circular motion for a count of 10 s.
2. To prevent jaw dislocation, practice expanding your mouth naturally and slowly while yawning to prevent jaw movement.
3. Start naturally pronouncing the vowels a/i/u/e/o in silence and repeat for 20 s.

4. Pronouncing the vowels a/i/u/e/o in a clear voice, assisted by diaphragmatic breathing techniques.
5. Pronounce combinations of vowels and consonants for example na/ni/nu/ne/no, la/li/lu/le/lo, pa/pi/pu/pe/po, né/ ne/ neu, pé/ pe/ peu and etc.

Final step involves practicing intonation techniques with etude laras degung as teaching resources while watching instructional videos on YouTube. To achieve high notes (high pitch) and low notes when singing, it's crucial to have a firm grasp of intonation procedures (low pitch). To produce beautiful voices and tones as singers, we must be able to sing with the proper intonation. We must train our ears to be attentive to the pitch of the pitch in order to achieve proper intonation [7]. This vocal technique is the focus of the problem in this study where the researcher makes learning materials to train pitch accuracy using etude laras degung which has never been developed before, the melodic pattern is built up of adjacent notes with easy melodic rhythmic motifs.

There are six etude in this medium, each with a distinct degree of difficulty; etude 1 through 4 use stepped pitch movements, while etudes 5 and 6 begin with 2 and 3 tone jumps. Starting from etude 1 with the easiest pitch movement, this etude is composed with a melody pattern of 1 gemyang which consists of 8 tone bars 6 tones degung laras da, mi, na, ti, la, da starting with notes 1 (da) high up to the tone i (da) is low, this melodic pattern is sung repeatedly ascending and descending. This aims to introduce and train the sensitivity of the laras degung scale to beginners. Despite the fact that the majority of the pupils are new, they have no problems at this level (Fig. 1).

Furthermore, Etude 6 has the concept of pitch jumps which aims to make students accustomed to practicing pitch sensitivity with intervals of four. The tone intervals have the same pitch frequency, namely 720 Cent. In terms of *karawitan*, the four intervals are commonly called *kempyung*. This aims to make vocal students at the beginner level accustomed to practicing *kempyung* tone sensitivity in *laras degung*. *Kempyung* as a form of two-tone combination produces a sound effect that is qualitatively more harmonious as a result of the combination so that the application of this combination pattern is more often found in percussion instrument techniques and alternative workings [8]. At this stage, it is different from the etude with the movement of notes that step 1 note, most students still experience difficulties because they are not familiar with the tones of the *laras degung* so that when singing the 4th note it often out of tone, students find it easier to do it sequentially from the tone da, mi, na, ti, la. Four interval pattern on *laras degung* (Fig. 2):

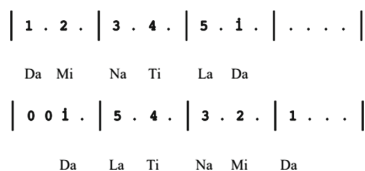


Fig. 1. Etude 1 *laras degung*.

1 . 4 .	2 . 5 .	3 . 1 .	5 . . .	0 0 0 0				
Da	Ti	Mi	La	Na	Da	La		
1 . 3 .	5 . 2 .	4 . 1 .	3 . 5 .	1 . . .				
Da	Na	La	Mi	Ti	Da	Na	La	Da

Fig. 2. Etude 4 *laras degung*.

4 Conclusion

Digital-based Sundanese *kawih* learning media is effectively used in blended learning *kawih* learning at SMAN 1 Soreang, where teachers can apply Synchronus learning to train breathing and articulation techniques while to train intonation can use Asynchronus learning students can learn Sundanese *kawih* vocals through learning videos from YouTube. The media content for learning Sundanese *kawih* applies etude titilaras degung in order to improve the ability of breathing techniques, articulation and strengthen the tone (intonation) of the *laras degung* scale in Sundanese *kawih*. Both the teacher and the students who cannot read notation benefit from this method in terms of the efficiency with which time and effort are used.

This learning media can be used as a guide for teaching materials for teachers, especially Sundanese teachers and students, improving students' vocal abilities before and after the application of Sundanese *kawih* vocal processing experiences significant positive changes, especially in the ability of breathing techniques, articulation and intonation.

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