

Nyari Haleuangna Manjing Dongkarina: Dongkari and the Vocal-Instrumental Aesthetic System of Tembang Sunda Cianjuran

Mohamad Yusuf Wiradiredja¹, Arif Budiman^{2*}

¹Independent Researcher, Yayasan Wira Budaya
Cianjur, Jawa Barat, Indonesia

²Faculty of Performing Arts, Institut Seni Budaya Indonesia Bandung
Kota Bandung, Jawa Barat 40265, Indonesia

Article Info

Received on
22 January 2026
Revised on
24 April 2026
Accepted on
15 June 2026
Publish on
30 June 2026

Keywords

Dongkari,
Musical Aesthetics,
Relational Musicality,
Sundanese Performing Arts,
Tembang Sunda Cianjuran

DOI:

<http://doi.org/10.31091/mudra.v41i2.3721>



©2026. The Author(s). Published by Pusat Penerbitan LPPM Institut Seni Indonesia Bali. This is an open-access article under the [CC-BY-4.0](https://creativecommons.org/licenses/by/4.0/) license.

Abstract

This study examines the aesthetics of Tembang Sunda Cianjuran as a relational vocal-instrumental performance system shaped through reciprocal interaction between *panembang* (vocalists) and *pamirig* (instrumental accompanists) within the principal Cianjur-Bandung lineage. Previous scholarship has largely emphasized vocal technique and performer excellence, while the broader relational, instrumental, and integrative dimensions of Cianjuran aesthetics have remained insufficiently theorized. This research aims to formulate an integrative aesthetic framework grounded in the concept of *dongkari* as Cianjuran's foundational normative principle, encompassing *dongkari haleuang* (vocal formation), *dongkari lagu* (melodic structure and ornamentation), and *dongkari pirigan* (instrumental relationality). Employing an interpretative qualitative design with an emic, practice-based methodology, the study draws upon more than five decades of embodied practitioner experience, intergenerational in-depth interviews with leading vocal and instrumental tradition bearers, and critical literature analysis. Data were interpreted through an adaptive operationalization of A.A.M. Djelantik's aesthetic theory of form, content, and presentation, recontextualized according to the indigenous performance logic of Cianjuran. The findings reveal that Tembang Sunda Cianjuran aesthetics are fundamentally relational, proportional, and affectively regulated rather than virtuosity-centered, synthesized through *kesepakatan perasaan* (shared affective agreement) as the central aesthetic mechanism governing real-time musical coherence. The study contributes methodologically by demonstrating the value of integrating embodied emic inquiry into musicological analysis, and theoretically by positioning *kesepakatan perasaan* as an indigenous framework that enriches broader debates on relational aesthetics, intersubjective musical attunement, and cross-cultural performance studies.

1. INTRODUCTION

Aesthetic inquiry has long occupied a central position in discussions of the arts, addressing not only what is perceived as beautiful but also how beauty is experienced, negotiated, and embodied in artistic practice [1], [2]. In music, this inquiry becomes particularly complex, as musical sound is temporal, intangible, and inseparable from the act of performance and listening. Musical aesthetics, therefore, cannot be reduced to formal structures alone, but must be understood as an experiential process shaped by perception, emotion, and socio-cultural context [3]. Within this perspective, musical beauty emerges not merely from sonic arrangement, but from relational encounters among performers, sound, space, and listeners.

Within Sundanese traditional music, each genre articulates its own aesthetic logic, shaped by distinct historical, social, and performative contexts. *Tembang Sunda Cianjuran* occupies a distinctive position as a refined vocal-instrumental art form characterized by restraint, subtlety, and sensitivity of *rasa* (sensibility). Performed through the intimate interaction between *panembang* (vocalist) and *pamirig* (instrumental accompanist), *Tembang Sunda Cianjuran* foregrounds a balance between voice, melodic structure, and accompaniment rather than sonic dominance or virtuosic display. Despite its continued vitality and intergenerational transmission, *Cianjuran* is often approached academically through fragmented lenses, most notably as a vocal tradition, leaving its broader aesthetic system insufficiently articulated. This fragmentation is particularly problematic because it obscures the fundamentally relational nature of *Cianjuran* performance, a dimension that resonates with broader scholarly conversations in musicology and performance studies, including Georgina Born's work on musical relationality [4], Christopher Small's concept of musicking [5], and Thomas Turino's distinction between participatory and presentational performance [6].

Previous studies on *Tembang Sunda Cianjuran* have examined its history, social context, gender dimensions, musical structures, and vocal aesthetics, but they tend to privilege the *panembang* as the primary locus of aesthetic value [7], [8], [9], [10], [11], [12], [13], [14], [15], [16], [17], [18], [19], [20], [21], [22], [23], [24]. Consequently, the instrumental dimension and the relational dynamics between vocal and instrumental elements remain under-theorized. This gap is significant because recent music scholarship has shifted toward understanding music as a fundamentally relational and social activity, as seen in Georgina Born's call for a relational musicology, Christopher Small's concept of musicking, and Thomas Turino's distinction between participatory and presentational performance [4], [5], [6]. These frameworks challenge the treatment of music as a collection of technical features and instead foreground music as a process of social relationship making. The present study takes this global turn as an invitation to re-evaluate *Cianjuran* as a relational performance system in which aesthetic wholeness emerges from the ongoing, negotiated interaction between *panembang* and *pamirig*.

This tendency reveals a conceptual gap in the existing literature. To address this gap, the present study draws on A.A.M. Djelantik's tripartite aesthetic framework, comprising form, content, and presentation, as an analytical lens, while adapting it to the specific logic of *Cianjuran* performance [25]. As a vocal-instrumental performance tradition, the aesthetic character of *Tembang Sunda Cianjuran* cannot be fully explained through vocal analysis alone. The interdependence between vocal production, melodic structure, and instrumental accompaniment (*pirigan*) functions not merely as technical coordination, but as an integrated aesthetic system governed by shared sensibility and mutual responsiveness. The absence of a conceptual framework that accounts for this relational dimension limits current understandings of how beauty is produced, perceived, and sustained within *Tembang Sunda Cianjuran* performance practice.

Responding to this gap, this study addresses the following research question: how is the aesthetic of Tembang Sunda Cianjuran realized as an integrated vocal-instrumental system in performance practice, and what does this case reveal about the nature of relational aesthetics more broadly? This research aims to articulate the aesthetic structure of Cianjuran through the concept of *dongkari* as an aesthetic foundation encompassing vocal production (*dongkari haleuang*), melodic structure and ornamentation (*dongkari lagu*), and instrumental accompaniment (*dongkari pirigan*). This study proposes that Cianjuran aesthetics operates through a relational and proportional logic, in which beauty emerges from balance, restraint, and reciprocal sensitivity rather than from the dominance of any single musical element. In doing so, the study moves beyond mere documentation of Cianjuran's musical features; it offers a theoretical model of how relational aesthetic systems function a model that can be tested, refined, and compared across other vocal-instrumental traditions.

By framing Tembang Sunda Cianjuran as a relational aesthetic system, this study advances both theoretical and practical contributions to music aesthetics scholarship. Theoretically, it engages with debates in relational aesthetics as theorised by Bourriaud and with phenomenological traditions in music studies, drawing on Schutz's account of intersubjective musical experience and Merleau-Ponty's theorisation of embodied perception, both of which foreground lived relational encounter as the site of aesthetic experience rather than formal structural analysis [26], [27], [28]. The study further situates *kesepakatan perasaan* within ethnomusicological debates on musical ontology, building on Small's concept of musicking and Clayton and colleagues' research on entrainment as a mechanism of interpersonal affective synchrony, thereby demonstrating that this Sundanese emic concept functions as a productive interlocutor within converging global scholarly traditions [5], [29]. Practically, it provides a conceptual basis for pedagogical development, performance practice, and transmission strategies, while positioning local Sundanese performance knowledge within broader cross-cultural conversations on how musical meaning and beauty are constructed through relational performance systems worldwide.

2. METHODS

This study employs an interpretative qualitative approach with an emic perspective, aiming to understand the aesthetics of Tembang Sunda Cianjuran from the viewpoint of its tradition bearers. This approach is chosen because Cianjuran aesthetics cannot be adequately explained through objective measurement or structural analysis alone; rather, it must be apprehended through lived musical experience, performance practice, and the relational dynamics embedded within the tradition [30], [31], [32].

The research is designed as a practice-based qualitative study, integrating empirical reflection, in-depth interviews, and literature review [33], [34]. This design positions musical practice as a primary source of knowledge, which is then examined through reflective and conceptual analysis.

The principal data source of this study derives from the researcher's long-term embodied engagement as practitioner, educator, and scholar of Tembang Sunda Cianjuran for more than five decades. This sustained involvement encompasses direct participation in rehearsals, pedagogical training, formal performances, domestic cultural gatherings, and competitive forums (*pasanggiri*) across the principal cultural axis of Cianjur and Greater Bandung, including Bandung City, Cimahi, Bandung Regency, and West Bandung Regency, from the 1970s to 2026. These regions represent the most significant contemporary centers for the preservation, transmission, and development of Tembang Sunda Cianjuran, where historical continuity and pedagogical authority remain concentrated. Consequently, the study's geographical focus reflects not limitation alone, but a deliberate concentration on

the most influential aesthetic and pedagogical lineage of the tradition. Within this framework, long-term experiential immersion is treated as a substantial source of emic knowledge, enabling historically layered analysis of Cianjuran's evolving aesthetic system across multiple performance and educational contexts.

To strengthen this practice-based foundation, the study incorporates in-depth structured and unstructured interviews with highly representative senior and contemporary tradition bearers whose authority is widely recognized within Cianjuran's principal performance and pedagogical networks. Senior vocal figures such as Bakang Abu Bakar, Ace Hasan Sueb, Apung S. Wiratamaja, and Euis Komariah provide essential historical and aesthetic perspectives, while leading *pamirig* practitioners and scholars including Julia, Heri Herdini, Gan Gan Garmana, and Yusdiana contribute critical insights into accompaniment practice, instrumental logic, and contemporary relational aesthetics. These figures were selected not merely for accessibility, but because they function as major aesthetic references and pedagogical authorities whose influence has significantly shaped both scholarly understanding and practical transmission of Tembang Sunda Cianjuran. By integrating embodied practice, oral testimony, and contextualized observation from these central lineage holders, this methodology establishes a rigorous emic-practice-based framework for articulating the aesthetic system of Cianjuran. Participants were selected through purposive sampling, based on their expertise, experience, and cultural recognition within the Cianjuran tradition.

Data analysis was conducted through a reflective-interpretative strategy that adapted A.A.M. Djelantik's aesthetic framework as an operational analytical model rather than applying it as a fixed universal schema [25]. In this study, Djelantik's triadic categories of appearance, content/substance, and presentation, were critically recontextualized to correspond with the emic logic of Tembang Sunda Cianjuran as a relational vocal-instrumental tradition. Appearance was expanded beyond formal sonic structure to encompass the integrated domains of vocal formation (*dongkari haleuang*), melodic architecture (*dongkari lagu*), and instrumental interaction (*dongkari pirigan*); *bobot* was interpreted not merely as abstract aesthetic meaning, but as embodied *rasa*, affective discipline, and socio-cultural values internalized through practice; while presentation was reconceptualized as the situated competence through which *panembang* and *pamirig* negotiate aesthetic coherence in real-time performance. Through this adaptive approach, Djelantik's framework was transformed from a general aesthetic theory into a culturally specific analytical instrument capable of articulating the distinctive relational aesthetics of Cianjuran.

To ensure methodological rigour and trustworthiness, the study employed reflective triangulation by systematically comparing long-term practice-based insights, participants' perspectives across generations, historical documentation, and the operationalized theoretical framework. Given the researcher's dual position as both long-term practitioner and primary investigator, particular attention was directed toward minimizing potential insider bias through critical reflexivity and collaborative scholarly review. This was achieved in part through the active involvement of the second author, whose role as an academic researcher provided external analytical scrutiny, methodological oversight, and critical evaluation of interpretative claims, thereby helping to reduce subjective over-identification with the tradition. Through this interdisciplinary and intersubjective process, experiential knowledge was continuously re-examined according to scientific principles of objectivity, analytical consistency, and evidentiary validation. Additional validation was secured through collective recognition among senior practitioners and the broader Cianjuran artistic community, confirming that the identified aesthetic principles are not solely personal interpretations but culturally acknowledged, historically grounded, and experientially shared [35], [36], [37]. Ethical considerations were maintained throughout by securing

informed consent from participants and respecting the cultural integrity of Tembang Sunda Cianjuran as a living artistic tradition.

3. RESULTS AND DISCUSSION

3.1. Historical and Cultural Context of Tembang Sunda Cianjuran

The emergence of Tembang Sunda Cianjuran is historically linked to Dalem Pancaniti in the nineteenth century [7]. His Islamic boarding school education, proximity to Qur'anic recitation practices, and aesthetic exposure within the pendopo environment shaped a sonic sensibility in which restraint, composure, and temporal precision became central values. In this context, Cianjuran aesthetics did not develop from an impulse toward vocal projection or dramatic force, but from an orientation toward attentive listening, disciplined expression, and a carefully calibrated relation among voice, space, and sound.

This aesthetic orientation was reinforced not only by cultural values but also by the acoustic limitations of the *kacapi indung* as Cianjuran's principal instrument. The *kacapi indung* produces a soft, quickly decaying resonance with limited projection, making it unsuitable for large performance spaces. Combined with the dry acoustics and short reverberation of pendopo and domestic interiors, these conditions necessitated the development of *sora satengah* as an acoustically balanced vocal ideal. A voice that was too forceful (*ngagewor*) would overpower the instrument, while an overly restrained voice (*diheumheum*) would disappear within the sonic field [24]. *Sora satengah* thus emerged as a middle vocal placement that allowed the voice to blend proportionally with the instrument and performance space.



Figure 1. R.A.A. Kusumaningrat (Dalem Pancaniti), Regent of Cianjur (1834-1862), as a Central Figure in Shaping The Aesthetic Ethos of Tembang Sunda Cianjuran in The Nineteenth Century.

[Source:

https://su.wikipedia.org/wiki/R.A.A._Kusumaningrat]

Consequently, the aesthetics of Tembang Sunda Cianjuran cannot be understood separately from the socio-cultural foundations, architectural spaces, and organological conditions that historically shaped it. Principles such as balance, proportionality, and refined restraint are not merely artistic preferences, but manifestations of broader cultural values governing behavior, speech, and musical expression. Beauty in Cianjuran is achieved not through sonic dominance or individual excess, but through the harmonious integration of body, instrument, and performance environment. This historical and cultural foundation is essential for understanding why Cianjuran aesthetics privileges control over excess, subtlety over demonstration, and relational harmony over individual dominance. These principles ultimately find their concrete articulation within the broader aesthetic system of Cianjuran through *dongkari haleuang*, *dongkari lagu*, and *dongkari pirigan*.



Figure 2. Intimate Performance Setting of Tembang Sunda Cianjuran in a Domestic Pendopo Environment, Illustrating The Architectural and Acoustic Conditions that Shaped The Development of Sora Satengah and Relational Vocal-Instrumental Aesthetics.
[Source: <https://id.pinterest.com/pin/594686325839090931/>]

3.1.1. Tembang Sunda Cianjuran as a Vocal-Instrumental Aesthetic System

Tembang Sunda Cianjuran cannot be understood as a singular musical practice, but rather as an aesthetic system that operates through interrelated elements. Within this system, vocal and instrumental components are not separate entities mechanically combined; instead, they are conceived from the outset as complementary forces that together form a unified sensibility. Consequently, the aesthetic value of Cianjuran cannot be attributed exclusively to either vocalist or instrumentalist, but emerges from their reciprocal relationship within the performance context.

In practice, this vocal-instrumental relationship is dynamic and highly contextual. The *panembang* is not merely accompanied, but continuously and actively responded to; likewise, the *pamirig* does not simply follow, but persistently reads, interprets, and anticipates the evolving character of the vocal line. Even subtle shifts in tempo, dynamics, phrasing, or expressive nuance demand immediate recalibration within the accompaniment structure. For example, when a *panembang* extends the rhythmic contour of a particular phrase, especially within *sekar irama merdika* (pre-metered) songs, beyond its conventionally expected melodic duration, the *pamirig* must instantly adjust the accompaniment according to the vocalist's interpretive direction. This may involve reconfiguring rhythmic emphasis, softening the plucking intensity of the *kacapi indung*, delaying structural resolution, or preserving greater flexibility in phrase progression so that proportional equilibrium is maintained. Such responses do not rely upon explicit verbal cues or predetermined signals, but instead emerge through nonverbal musical communication grounded in *niti surti*, an embodied form of heightened aesthetic sensitivity. As Heri Herdini explains, effective coordination between *panembang* and *pamirig* depends upon the ability to perceive subtle sonic and melodic indicators through which song entry, transitional

development, mid-performance adjustments, and phrase closure are mutually understood without direct instruction. Consequently, a *pamirig* must not only possess technical instrumental competence, but also internalize repertoire knowledge and maintain at least a functional capacity for vocalization (*nembang*) to preserve aesthetic orientation, particularly because the *kacapi indung* serves as the principal organizer, directional guide, and structural regulator of the overall musical presentation (Interview with Heri Herdini, Bandung, 3 January 2026).



Figure 3. A Pamirig Performing on Kacapi Indung and Rebab Accompanying a Panembang in Cianjuran Practice, Demonstrating Vocal-Instrumental Relational Aesthetics. [Source: Arif Budiman, 2017]

This relational process demonstrates that *pirigan* in Cianjuran is not a passive accompaniment structure, but an active aesthetic negotiation in which musical coherence is continuously co-constructed through reciprocal sensitivity. Such interaction distinguishes Cianjuran from other Sundanese genres that rely upon more fixed, rhythmically stable accompaniment systems. In Cianjuran performance, failure to establish this nuanced, nonverbal, and affective communication is immediately perceived as an imbalance of *rasa*, even when no technical or tonal errors are present. Aesthetics in Cianjuran is therefore fundamentally relational: beauty arises when each musical element understands its role, responds proportionally, and sustains shared affective alignment within the evolving performance event.

3.1.2. Dongkari as the Aesthetic Foundation of Tembang Sunda Cianjuran

As an aesthetic system operating through vocal-instrumental relations, Tembang Sunda Cianjuran is underpinned by an internal set of normative principles that regulate how sound is produced, structured, and perceived. Within this framework, *dongkari* functions as a foundational aesthetic concept that governs the proper realization of vocality, ornamentation, phrasing, and *rasa*. Rather than referring solely to technical ornamentation, *dongkari* encompasses a broader system of *ngahaleuang*, regulating vocal placement, pitch precision, proportional duration, rhythmic flow, and expressive character according to the aesthetic demands of the tradition. In this sense, *dongkari* serves as the core grammar through which Cianjuran aesthetics is both preserved and enacted.

As an aesthetic system, *dongkari* delineates the boundaries of musical expression by regulating how sound is produced, organized, and perceived. It determines vocal placement, ornamentation, pitch accuracy, proportional duration in phrasing, tempo, rhythmic flow (*ngawirahma*), and the appropriate realization of each wanda or song character. The widely cited statement by senior panembang Ace Hasan Sueb that “*dongkari* is the tajwid of Cianjuran singing” (Interview, Bandung, 2013) should therefore be understood not as a purely religious metaphor, but as a structural analogy between two systems of regulated sonic articulation. In Qur’anic recitation, tajwid governs articulation points (*makharij*), vowel length (*madd*), and nasal resonance (*ghunnah*), ensuring precision and aesthetic correctness. In a parallel manner, *dongkari* governs the rules of *ngahaleuang*, encompassing ornamentation, vocal placement such as *sora satengah*, pitch precision (*titincakan sora*), proportional phrasing, tempo control, and expressive delivery. This interpretation extends beyond earlier studies that treat *dongkari* primarily as a catalogue of ornamentation, positioning it instead as a comprehensive aesthetic grammar of Cianjuran.

Empirical insights from senior practitioners further reinforce this understanding. Apung S. Wiratamaja emphasizes that “*dongkari kudu merenah*,” meaning that vocal production must be properly grounded in rhythm, tempo, pitch, and ornamentation in order for aesthetic quality to emerge (Interview, Bandung, 1998). Similarly, pedagogical insights from Bakang Abu Bakar stress that Cianjuran vocality must avoid excessive projection while sustaining controlled resonance, reinforcing the principle that aesthetic beauty is achieved through proportionality rather than excess (Interview, Cianjur, 1974). These perspectives collectively indicate that *dongkari* operates not merely as a technical device, but as an integrated aesthetic discipline.

Without adequate mastery of *dongkari*, a Cianjuran performance may appear technically correct while failing to achieve deeper aesthetic resonance. Within Sundanese aesthetic discourse, this condition ultimately relates to whether performance attains *manjing*, a state of proportional congruence in which vocal production, melodic design, and *rasa* cohere appropriately. Thus, *dongkari* mediates between individual interpretation and collective aesthetic norms, enabling creative flexibility without destabilizing the tradition’s foundational principles. It is from this broader synthesis that the conceptual formulation “*nyari haleuangna manjing dongkarina*” ultimately emerges, encapsulating the ideal state in which vocal beauty, structural precision, and aesthetic integration are fully realized.

3.2. Discussion

3.2.1. *Dongkari Haleuang: An Aesthetic Ethos of Vocal Formation*

Dongkari haleuang concerns the aesthetic formation of the voice as the primary medium of expression in Tembang Sunda Cianjuran. Within this framework, the voice is not understood merely as a natural or physiological capacity, but as a cultivated aesthetic medium shaped through disciplined technique, sustained practice, and deeply internalized aesthetic awareness. Accordingly, vocal quality in Cianjuran is not determined by Western classificatory systems such as tenor, soprano, or bass, but by the panembang’s capacity to regulate resonance, pressure, timbral color, and expressive proportion according to the normative principles of the tradition. In this sense, *dongkari haleuang* positions vocality as an aesthetic construct rather than spontaneous sonic output.

The principal governing mechanism of *dongkari haleuang* is articulated through the concept of *sora satengah*, a balanced mode of vocal placement that negotiates between excessive projection and excessive suppression (Euis Komariah, interview, Jugala-Bandung, 1998). Rather than forcing the voice outward (*ngagewor*) or restraining it into closed resonance (*diheumheum*), *panembang* positions the voice within a controlled middle-resonance zone supported by proportionate integration of oral, nasal, and chest resonators. This produces

a sound quality perceived as *halimpu* and *gentem*—round, supple, stable, and unobtrusive [24]. As emphasized by Bakang Abu Bakar during pedagogical training prior to Pasanggih Saodah Cup 1974, the aesthetic essence of Cianjuran vocality lies precisely in avoiding overforced vocal production; beauty emerges when vocal power remains “half-placed,” neither fully released nor excessively restrained. This resonance configuration creates an acoustically stable spectral field in which fundamental and lower harmonic partials remain present without saturating the upper spectral range, thereby preserving the acoustic space necessary for microtonal ornamentation to remain perceptible. As a result, ornaments such as *riak*, *ombak*, and *leot* can be executed with structural clarity, proportional subtlety, and minimal vocal strain.

This acoustic function is especially significant in the execution of *riak*, one of the foundational ornaments of Cianjuran vocality. Unlike the dense, rapid vibrato characteristic of Western classical or popular singing traditions, *riak* develops through intentionally slower oscillatory motion, often around 3-4 cycles per second, generating broad, wave-like melodic undulations rather than tightly pulsed vibratory tension. Such ornamentation depends entirely upon the spectral openness created by *sora satengah*, allowing these microtonal fluctuations to remain distinctly audible without destabilizing pitch or overwhelming the shared sonic texture. In this sense, *sora satengah* does not merely function as an aesthetic preference, but as an acoustically optimized vocal strategy that enables sustainable execution of Cianjuran’s ornamental system. Within A.A.M. Djelantik’s aesthetic framework, this may be understood as the shaping of appearance, particularly sonic form structured through unity, proportionality, and controlled expressive discipline.

The aesthetic preference for *sora satengah* is inseparable from the socio-cultural environment in which Cianjuran developed. As a form of *kalangenan* music rooted in the aristocratic milieu of nineteenth-century Cianjur and performed within the intimate acoustic environment of the *pendopo*, Cianjuran reflects the *menak* ethos of dignity, refinement, and self-regulation [38]. Vocal qualities such as *agem*, *halimpu*, and *gentem* align with the need to blend proportionally with the soft sonority of the *kacapi indung*, thereby preserving vocal-instrumental equilibrium and enabling the *dangiang*, or spiritual-musical essence of Cianjuran, to emerge perceptibly. Thus, in Djelantik’s concept of content/substance, *dongkari haleuang* embodies not only reflective atmosphere, but also an aesthetic ideology of emotional discipline and an ethical philosophy of proportional expression, serving as the foundational condition for the realization of *dongkari lagu* and fully integrated Cianjuran aesthetics.

3.2.2. *Dongkari Lagu: Melodic Structure and Ornamentation*

Within the broader normative framework of Tembang Sunda Cianjuran aesthetics, *dongkari lagu* functions as the principal melodic-structural mechanism through which vocal beauty is formally articulated. If *dongkari haleuang* establishes the embodied acoustic conditions necessary for vocal production, *dongkari lagu* organizes how melodic contour, ornamentation, phrase structure, and expressive emphasis are shaped into coherent musical form. In this sense, *dongkari lagu* does not merely embellish melody, but serves as the primary structural domain where Cianjuran’s aesthetic grammar becomes audibly manifest. Ornamentation is therefore not understood as decorative addition, but as an integral architectural component that regulates melodic direction, expressive emphasis, and phrase continuity according to established aesthetic conventions.

Musically, many Cianjuran repertoires are constructed upon relatively narrow intervallic frameworks and restrained melodic movement. This structural economy creates formal and acoustic space in which ornamentation assumes central expressive significance. The relative simplicity of melodic scaffolding allows *dongkari lagu* to function as the principal vehicle

for shaping *rasa*, differentiating *wanda*, and producing interpretive nuance. However, ornamentation acquires aesthetic legitimacy only when supported by adequate mastery of *dongkari haleuang*; without stable resonance, proportional breath regulation, and precise tonal placement, ornamentation risks sounding excessive, mechanically decorative, or detached from the melodic architecture. Thus, *dongkari lagu* should be understood not as an autonomous ornamental system, but as the structural articulation of vocal aesthetics.

Previous studies, particularly Rosliani (2014) and subsequently expanded by Hermawan (2014), have identified at least nineteen forms of *dongkari* functioning as a formal system of vocal ornamentation within Tembang Sunda Cianjuran, including *riak* (~), *reureueus* (M), *gibeg* (Z), *kait* (⤴), *inghak* (L), *jekluk* (V), *rante* (⌘), *lapis* (=), *gedag* (Z), *lèot* (~), *buntut* (⤵), *cacag* (//), *baledog* (↗), *kedet* (⤴), *dorong* (→), *galasar* (3), *golosor* (⋆), as well as later findings such as *ombak* (ΩΩΩ) and *dangheuk* (⌋) [21], [39]. While these studies provide important pedagogical classification, their symbolic mapping alone cannot fully explain the relational and performative dimensions through which ornamentation acquires aesthetic force. Representative ornaments such as *riak*, *lèot*, and *dangheuk* demonstrate that *dongkari lagu* directly shapes vocal-instrumental interaction. *Riak* prolongs tonal presence through gradual wave-like oscillation, requiring *pamirig* to reduce accompanimental density to preserve acoustic clarity. *Lèot* functions as a rapid descending inflection that demands anticipatory instrumental adjustment at phrase closure. *Dangheuk*, with its delayed tonal attack, requires *pamirig* to align accompaniment with affective timing rather than strict metric regularity. These examples reveal that ornamentation in Cianjuran is fundamentally dialogic, functioning as a dynamic system of melodic design and real-time relational negotiation.

From Djelantik's aesthetic perspective, *dongkari lagu* operates primarily within appearance (form and structure), where ornamentation generates unity, dominance, and balance through proportional integration with melodic architecture. These principles are clearly exemplified in *Mupu Kembang*, a *wanda papantunan* repertoire in *laras pélog* performed by M. Yusuf Wiradiredja. Centered on pitch 2 (mi) and pitch 5 (la), with restrained melodic movement, the song demonstrates how melodic simplicity creates space for sophisticated ornamental deployment. Dominant ornaments such as *galantang*, *dorong*, *lèot*, *riak*, *gibeg*, *galasar*, and *dangheuk* shape phrase contour, pacing, and expressive tension. Performed in approximately fifty-two seconds with brisk yet controlled tempo, *Mupu Kembang* illustrates that the aesthetic power of Cianjuran lies not in melodic complexity alone, but in the precise integration of structure, rhythm, ornamentation, and *rasa*.

Thus, *dongkari lagu* should be understood not merely as melodic decoration, but as the structural articulation of Cianjuran's aesthetic philosophy, transforming melodic restraint into profound expressive sophistication while bridging vocal formation and instrumental relationality.

Song Title: *Mupu Kembang*

Style: *Wanda papantunan*, **Scale:** *laras pélog*

Vocalist: M. Yusuf Wiradiredja

Transcript: Rizki Ferry Ramdani

3-	2	2	2	2	2	2	12
							~
De	wi	as	ri	tan	ding	leu	wih

2	2	12	1	2	2	21	21
---	---	----	---	---	---	----	----

		z̄		z			
Ba	ra	ja	in	ten	gum	mi	lang

3-	2	2	2	2	2	21	21
z̄		~				→	~
Pu	pu	ton	se	kar	ka	da	ton

2	2	2	2	2	2	12	15
			~		~	z̄	z̄ =
Pa	mi	da	ngan	pa	ja	ja	ran

2	1	5	1	2	1	5	12
		z̄	~		z̄	z	z̄ =
Pa	nyi	leu	kan	sa	da	ya	na

4	3	2	1	2	3	4	3		23	45
				~					~	
Tu	ru	nan	gu	nung	gu	mu	ruh	...	geu	ning

5	5	5	5	54	323	32	345
		~			z̄	z	z̄
Pan	ca	ran	sa	la	ka	do	mas

3.2.3. Dongkari Pirigan: The Aesthetics of Instrumental Relations

In Tembang Sunda Cianjuran, *pirigan* is not merely an accompaniment to the vocal line but an integral component of a dialogical vocal-instrumental aesthetic system. *Pirigan* refers to the entire practice of musical accompaniment performed by *pamirig* through instruments such as *kacapi indung*, *kacapi rincik*, *suling*, and *rebab* in relation to the *panembang*. The aesthetic value of *pirigan* is not determined by technical complexity alone, but by its capacity to establish an affective alignment (*rasa*) with the vocal character and song structure. *Pirigan* thus functions as a responsive, contextual, and relational aesthetic practice, in which instrumental sound actively reads, interprets, and supports vocal expression in a proportional manner.

This understanding resonates with Benjamin Brinner's concept of musical competence, which defines competence as an integrated unity of knowledge and skill developed through sustained and reflective learning processes [40]. Within the Cianjuran tradition, competence extends beyond technical proficiency to include repertoire mastery, structural awareness, contextual sensitivity, and ethical musical interaction. As emphasized by Gan Gan Garmana, a highly accomplished *pamirig* must not only master instrumental techniques, but also internalize song repertoire and possess functional vocal understanding in order to anticipate the interpretive direction of the *panembang*, guide transitions, shape phrase closure, and preserve *rasa* continuity. Julia similarly stresses that *kacapi indung* functions

not simply as accompaniment, but as the principal structural regulator of performance, shaping aesthetic flow from *bubuka* through *panutup*. *Yusdiana* further underscores that true *pirigan* excellence lies not in instrumental virtuosity, but in proportional responsiveness, since excessive technical assertion risks destabilizing the aesthetic equilibrium of Cianjuran (Interviews, Bandung, January 2026). These practitioner perspectives confirm that *dongkari pirigan* is fundamentally grounded in relational competence rather than technical display alone.



Figure 4. The Interaction Between *Panembang* (Vocalist) and *Pamirig* (Instrumental Accompanist) in Tembang Sunda Cianjuran Illustrates a Dialogical Aesthetic System Grounded in *Kesepakatan Perasaan* (Shared Affective Agreement).
[Source: Iwan Mulyana, 2025]

Unlike the vocal domain, which is governed by a structured system of *dongkari*, the instrumental realm of Cianjuran does not operate through vocal-based *dongkari* techniques. Instead, *pirigan* is shaped through mastery of song structures, repertoire knowledge, and inherited instrumental techniques and performance logics. Techniques on the *kacapi indung* such as *disintreuk*, *diteken*, *ditengkep*, *dikeleter*, *ditoel*, *ditungkup*, and *dikaut*, alongside instrumental performance strategies including *gembyangan*, *kempyungan*, *gumekan*, *ungkut-ungkut*, *mapaès*, and *sanggan*, are not applied rigidly but selected situationally in response to the song and the vocal character being accompanied [19]. These techniques function as aesthetic tools that allow *pirigan* to remain flexible, adaptive, and responsive.

Structurally, *pirigan* in Cianjuran follows a clearly articulated aesthetic sequence consisting of *bubuka*, *mapag haleuang*, *ngigelan lagu*, and *panutup*. *Bubuka* establishes tonal orientation and affective atmosphere, while *mapag haleuang* prepares the aesthetic space for vocal entry. The most critical phase is *ngigelan lagu*, during which accompaniment unfolds simultaneously with the vocal line. At this stage, *pamirig* must demonstrate heightened sensitivity to subtle changes in tempo, dynamics, and vocal expression in real time. Any misalignment in *pirigan* is immediately perceived as an imbalance of *rasa*, even in the absence of technical errors. From the perspective of Djelantik's aesthetic theory, *dongkari pirigan* operates primarily within the domain of presentation, integrating talent, skill, and instrumental media into a coherent aesthetic delivery. Consequently, *pirigan* should not be understood as a space for instrumental virtuosity, but rather as a dialogical

musical domain sustained through *kesepakatan perasaan*, a shared affective agreement that constitutes the aesthetic axis of Tembang Sunda Cianjuran.

3.2.4. *Kesepakatan Perasaan as Relational Aesthetic Synthesis*

Kesepakatan perasaan constitutes the core integrative principle of Tembang Sunda Cianjuran aesthetics, functioning as the relational mechanism through which vocal formation, melodic structure, and instrumental practice converge into a unified aesthetic experience. Rather than referring to explicit verbal agreement or technical uniformity, it denotes an affective alignment cultivated through sustained musical interaction between panembang and pamirig. In this framework, aesthetic value does not reside in isolated technical components, but emerges through a dynamic process of shared sensitivity enacted within performance itself. Conceptually, *kesepakatan perasaan* operationalizes Djelantik's triadic aesthetic dimensions of *wujud* (form), *bobot* (content), and *penampilan* (presentation), demonstrating that sonic structure, affective depth, and performative competence attain full aesthetic significance only when relationally integrated.

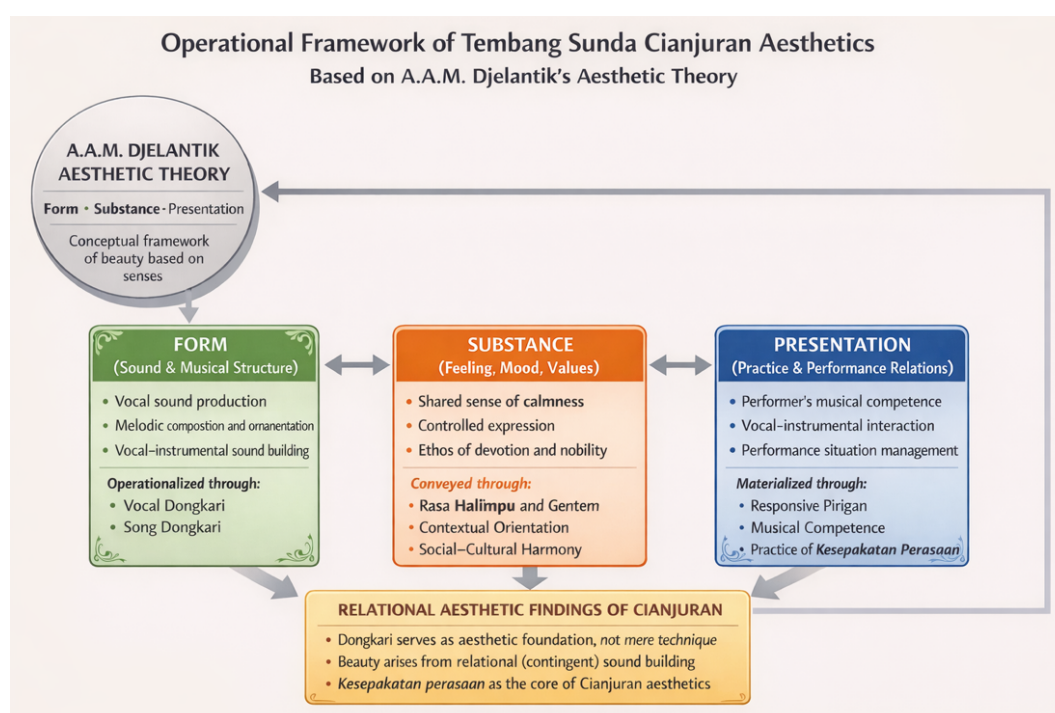


Figure 5. The Operational Framework of A.A.M. Djelantik's Aesthetic Theory Applied to Tembang Sunda Cianjuran, Illustrating The Transformation of Form, Content, and Presentation into Emic Aesthetic Findings Based on *Dongkari* and *Kesepakatan Perasaan*. [Illustration: Arif Budiman, 2026]

Empirically, this principle becomes most visible in real-time musical negotiation. As Heri Herdini emphasizes, effective Cianjuran performance depends upon *niti surti*, a heightened aesthetic sensitivity through which subtle cues of breath, ornamentation, tempo, and phrasing are continuously interpreted without explicit instruction (Interview, Bandung, 3 January 2026). When a panembang prolongs *riak*, delays cadential closure, or shifts expressive pacing, the *pamirig* must immediately recalibrate *kacapi indung* density, timing, and dynamic proportion to preserve *rasa* continuity. Gan Gan Garmana, Julia, and Yurdiana similarly stress that accomplished *pamirig* practice requires internalized repertoire knowledge, functional understanding of vocal logic, and adaptive responsiveness in order to *ngigelan panembang* effectively while sustaining structural coherence and aesthetic equilibrium (Interviews, Bandung, January 2026). These practitioner insights affirm that

kesepakatan perasaan is not an abstract philosophical construct, but an embodied regulatory practice through which aesthetic coherence is continuously negotiated and realized.

From this perspective, *kesepakatan perasaan* may also be situated within broader global debates on relational aesthetics and musical ontology. Its emphasis on shared affective alignment resonates strongly with Schutz's concept of mutual tuning-in, wherein intersubjective temporal consciousness forms the basis of musical coordination, while also aligning with Merleau-Ponty's theorization of embodied perception as lived relational encounter [27], [28]. Likewise, the Cianjuran principle parallels Small's concept of musicking, which locates musical meaning in enacted social relationships rather than autonomous sonic objects, and intersects with Clayton and colleagues' theory of entrainment as interpersonal affective synchronization [29]. However, *kesepakatan perasaan* extends these frameworks by offering a distinctly Sundanese emic formulation in which relationality is not merely descriptive, but explicitly normative. Here, relationality functions as an indigenous aesthetic regulator that governs the proportional integration of structure, expression, and *rasa*. In this sense, the present study argues that Tembang Sunda Cianjuran contributes not only to local performance knowledge, but also offers a significant theoretical intervention into wider cross-cultural scholarship by demonstrating how aesthetic beauty may be systematically produced through relational musical systems grounded in indigenous epistemologies.

From this analytical standpoint, the aesthetics of Tembang Sunda Cianjuran are situational, relational, and fundamentally resistant to complete standardization. Technical mastery alone cannot secure aesthetic validity; beauty emerges only when performers successfully cultivate shared affective alignment within specific performative circumstances. Consequently, *kesepakatan perasaan* positions Cianjuran not merely as a musical genre, but as a living system of aesthetic knowledge continuously produced, tested, and reaffirmed through embodied relational practice. It is through this integrative mechanism that the broader formulation *nyari haleuangna, manjing dongkarina* becomes fully intelligible: aesthetic excellence is achieved when vocal formation, melodic architecture, instrumental relationality, and *rasa* converge into complete proportional harmony. In advancing this formulation, the study proposes *kesepakatan perasaan* as a foundational indigenous theory of relational musical aesthetics, capable of enriching both local scholarship and global aesthetic discourse.

4. CONCLUSION

This study demonstrates that the aesthetics of Tembang Sunda Cianjuran cannot be adequately understood through isolated analyses of vocal technique, melodic structure, or instrumental accompaniment alone. Rather, Cianjuran emerges as a relational aesthetic system in which *dongkari haleuang*, *dongkari lagu*, and *dongkari pirigan* function as interdependent components unified through *kesepakatan perasaan*, an emic mechanism of affective alignment that regulates musical interaction in performance. By operationalizing Djelantik's aesthetic framework within this tradition, the study advances a conceptual shift from technique-centered evaluation toward an understanding of aesthetics as enacted, situational, embodied, and dialogic practice. In doing so, it proposes *kesepakatan perasaan* not merely as a local performance principle, but as a significant indigenous contribution to broader theories of relational aesthetics, intersubjective musical attunement, and ensemble interaction.

Methodologically, this research demonstrates the scholarly importance of integrating practice-based inquiry, long-term embodied observation, oral transmission, and practitioner discourse in articulating indigenous aesthetic systems that often remain underrepresented

within formal musicological scholarship. The study's emic approach enables aesthetic knowledge to emerge from within the lived practices of tradition bearers themselves, thereby expanding methodological pathways for performance studies, ethnomusicology, and cross-cultural aesthetic research. At the same time, the findings remain primarily grounded in the Cianjur-Bandung lineage and selected practitioner networks central to this investigation. As such, they do not claim exhaustive representation of all stylistic schools (*wanda*), regional variations, or generational developments within the broader Tembang Sunda Cianjuran tradition.

Accordingly, future research is needed to deepen this relational model through wider stylistic comparison, broader generational representation, and more detailed examination of additional instrumental domains beyond *kacapi indung*, particularly *kacapi rincik*, *suling*, and *rebab*, whose distinct aesthetic roles within Cianjuran's relational system warrant further investigation. Comparative application of this framework to other refined vocal-instrumental traditions, such as Japanese Gagaku, Persian Radif, or analogous courtly musical systems, may further illuminate how relational aesthetics operate across diverse cultural contexts. More broadly, this study positions Tembang Sunda Cianjuran as a living system of aesthetic knowledge that contributes not only to Sundanese cultural scholarship, but also to global discourse on how musical beauty is constructed, regulated, and transmitted through relational performance systems.

ACKNOWLEDGEMENTS

The authors express sincere gratitude to the senior maestros, practitioners, academics, and tradition bearers of Tembang Sunda Cianjuran whose knowledge and insights significantly contributed to this research. Special appreciation is also extended to Rizki Ferry Ramdani for technical assistance in the transcription and refinement of ornamentation notation in *Mupu Kembang*, which supported the clarity of specific analytical materials within this study. Meanwhile, AI-assisted support was utilized in a limited capacity solely for linguistic refinement and editorial clarity, while all conceptual analyses, interpretations, arguments, and research findings remain entirely the responsibility of the authors.

REFERENCES

- [1] S. Chaudhuri, "Plato or Aristotle? Form and Textuality," in *Theory Matters*, London: Palgrave Macmillan UK, 2016, pp. 335-347. doi: 10.1057/978-1-137-47428-5_24.
- [2] E. Benitez, "Object-Oriented Aesthetics: The Legacy of Plato in the Philosophy of Art," Feb. 2013.
- [3] A. M. Fleckenstein, J. K. Vuoskoski, and N. Dibben, "Understanding Musical Beauty," *Empirical Studies of the Arts*, vol. 43, no. 1, pp. 505-523, Jan. 2025, doi: 10.1177/02762374241253771.
- [4] G. Born, "For a Relational Musicology: Music and Interdisciplinarity, Beyond the Practice Turn," *Journal of the Royal Musical Association*, vol. 135, no. 2, pp. 205-243, Jan. 2010, doi: 10.1080/02690403.2010.506265.
- [5] C. Small, "Musicking – the meanings of performing and listening. A lecture," *Music Education Research*, vol. 1, no. 1, pp. 9-22, Mar. 1999, doi: 10.1080/1461380990010102.
- [6] J. Fairley, "Music as Social Life: The Politics of Participation. By Thomas Turino. Chicago, USA: The University of Chicago Press, 2008. 258 pp. ISBN-13: 978-0-226-81697-5," *Popular Music*, vol. 29, no. 1, pp. 161-163, Jan. 2010, doi: 10.1017/S0261143009990572.

- [7] Sukanda, A. RHM. Kosasih, and D. Sulaeman, *Riwayat Pembentukan dan Perkembangan Cianjuran*, 2nd ed., vol. 2. Bandung, West Java - Indonesia: DISPARBUD JABAR dan Yayasan PANCANITI, 2016.
- [8] Y. Wiradiredja, *Tembang Sunda Cianjuran di Priangan, 1834-2009: Dari Seni Kalangenan Sampai Seni Pertunjukan*, 1st ed., vol. 1. Bandung, West Java: Sunan Ambu Press, Bandung, Jawa Barat, Indonesia, 2014. Accessed: Aug. 12, 2024. [Online]. Available: <https://opac.perpusnas.go.id/DetailOpac.aspx?id=973613#>
- [9] M. Y. Wiradiredja, "PERANAN R. A. A. WIRANATAKUSUMAH V DALAM PENYEBARAN TEMBANG SUNDA CIANJURAN," *Panggung*, vol. 22, no. 3, Jul. 2012, doi: 10.26742/panggung.v22i3.77.
- [10] S. Williams, "Competition in the Sundanese Performing Arts of WestJava, Indonesia," *Current Musicology*, pp. 27-45, 1997.
- [11] S. Williams, *The Urbanization of Tembang Sunda, an Aristocratic Musical Genre of West Java, Indonesia*. Unpublished Ph.D. dissertation, University of Washington, 1990. Accessed: Aug. 12, 2024. [Online]. Available: <https://www.proquest.com/openview/3a808cd1b7412dd118450c70c90470eb/1?pq-origsite=gscholar&cbl=18750&diss=y>
- [12] W. Van Zanten, "Sundanese Music in the Cianjuran Style: Anthropological and Musicological Aspects of Tembang Sunda," *Yearbook for Traditional Music*, vol. 24, p. 159, 1992, doi: 10.2307/768479.
- [13] W. van Zanten, "The Marriage Relationship between Player and *Kacapi* Zither in West Java," *Ethnomusicology Forum*, vol. 17, no. 1, pp. 41-65, Jun. 2008, doi: 10.1080/17411910801972933.
- [14] A. Budiman, "NEGOTIATING TRADITION AND MODERNITY: THE DIALECTICS OF CONSERVATISM AND PROGRESSIVISM IN TEMBANG SUNDA NYIAR LUANG TINA CIANJURAN," *Jurnal Kajian Seni*, vol. 11, no. 2, pp. 180-194, Apr. 2025, Accessed: May 26, 2025. [Online]. Available: <https://jurnal.ugm.ac.id/jks/article/view/104736>
- [15] A. Budiman, D. Yanuar, and Á. López-Lara, "Traditional Sundanese Music as a Medium for Environmental Advocacy: A Case Study of the Song Kuring Leungiteun in the Context of the Global Ecological Crisis," *Resital*, vol. 26, no. 1, pp. 96-121, Apr. 2025, doi: 10.24821/resital.v26i1.15316.
- [16] D. Hermawan, *Gender Dalam Tembang Sunda Cianjuran*, 1st ed., vol. 1. Bandung, West Java - Indonesia: Sunan Ambu STSI Press, 2016. Accessed: Aug. 12, 2024. [Online]. Available: <https://opac.perpusnas.go.id/DetailOpac.aspx?id=988514>
- [17] D. Hermawan, "Fenomena Gender dalam Dongkari Lagu-Lagu Tembang Sunda Cianjuran," *Panggung*, vol. 24, no. 1, Feb. 2016, doi: 10.26742/panggung.v24i1.102.
- [18] J. Julia and H. Herdini, *Orientasi Estetik Gaya Pirigan Kacapi Indung dalam Kesenian Tembang Sunda Cianjuran di Jawa Barat*. UPI Sumedang Press, 2018. [Online]. Available: <https://books.google.co.id/books?id=1qJLDwAAQBAJ>
- [19] H. Herdini, "PENGEMBANGAN TABUHAN KACAPI INDUNG DALAM TEMBANG SUNDA CIANJURAN: PEMBENTUKAN GAYA INDIVIDU KE DALAM GAYA KELOMPOK," in 2024: *EKSPLORASI DAN ELABORASI BUDAYA LOKAL*, 1st ed., Bandung: Sunan Ambu Press. ISBI

- Bandung, 2025, pp. iv-369. Accessed: Jan. 12, 2026. [Online]. Available: <https://jurnal.isbi.ac.id/index.php/bookchapter/issue/view/352>
- [20] A. Nugraha, "Pemain Kacapi Indung Seni Tembang Sunda Cianjuran: Kajian Peraihan Derajat Kompetensi," Bandung, 2007.
- [21] E. Rosliani, "Formula Ornamen dalam Tembang Sunda Cianjuran," Pascasarjana Sekolah Tinggi Seni Indonesia (STSI) Bandung, Bandung, West Java, 2014.
- [22] E. Rosliani, "Analisis Ornamen pada Lagu Dangdanggula Degung dalam Tembang Sunda Cianjuran," *Panggung*, vol. 23, no. 1, Mar. 2013, doi: 10.26742/panggung.v23i1.87.
- [23] A. Budiman, Yupi Sundari, and Pepep Didin Wahyudin, "Menjadi Panembang Unggul: Strategi Peraihan Kompetensi Vokal dalam Tembang Sunda Cianjuran: Studi Komparatif Yus Wiradiredja dan Neneng Dinar," *Paraguna*, vol. 12, no. 1, Aug. 2025, [Online]. Available: <https://jurnal.isbi.ac.id/index.php/paraguna/article/view/3883>
- [24] A. Budiman and N. Jaenudin, "Defining Vocal Aesthetic Parameters in Tembang Sunda Cianjuran: A Case Study of the PTSC DAMAS Competition," *Mudra Jurnal Seni Budaya*, vol. 40, no. 3, pp. 247-259, Aug. 2025, doi: 10.31091/mudra.v40i3.3141.
- [25] A. A. M. Djelantik, *Estetika Sebuah Pengantar*, vol. 1. Bandung: Masyarakat Seni Pertunjukan Indonesia dengan kuBUku., 1999. Accessed: Aug. 12, 2024. [Online]. Available: <http://library.usd.ac.id/web/index.php?pilih=search&p=1&q=0000141158&go=Detail>
- [26] N. Bourriaud, *Relational Aesthetics*. in Collection Documents sur l'art. Les Presses du réel, 1998. [Online]. Available: <https://books.google.co.id/books?id=GAXhQgAACAAJ>
- [27] A. SCHÜTZ, "MAKING MUSIC TOGETHER: A Study in Social Relationship," *Soc. Res. (New York)*, vol. 18, no. 1, pp. 76-97, 1951, [Online]. Available: <http://www.jstor.org/stable/40969255>
- [28] T. C. Roholt, "In Praise of Ambiguity: Musical Subtlety and Merleau-Ponty," *Contemporary Aesthetics*, vol. 11, no. 1, p. 19, 2013, [Online]. Available: https://digitalcommons.risd.edu/cgi/viewcontent.cgi?article=1283&context=liberalarts_contempaesthetics
- [29] M. Clayton, R. Sager, and U. Will, "In Time With The Music: The concept of entrainment and its significance for ethnomusicology," 2004.
- [30] K. Sasiwongsaroj, M. Ono, S. Duangkaew, and Y. Kimura, "Emic and etic perspectives in transnational migration research: methodological reflections of a cross-national research team," *Qualitative Research Journal*, vol. 24, no. 2, pp. 194-204, Mar. 2024, doi: 10.1108/QRJ-12-2023-0185.
- [31] M. F. Md Arif, "Art Practice-Based Research Paradigm," *Environment-Behaviour Proceedings Journal*, vol. 7, no. S19, pp. 105-109, Oct. 2022, doi: 10.21834/ebpj.v7iS19.3934.
- [32] V. Ross, "Practice-Based Methodological Design for Performance-Composition and Interdisciplinary Music Research," *Malaysian Journal of Music*, vol. 11, no. 1, pp. 109-125, Dec. 2022, doi: 10.37134/mjm.vol11.1.7.2022.

- [33] A. Huberman and M. Miles, *The Qualitative Researcher's Companion*. 2455 Teller Road, Thousand Oaks California 91320 United States of America : SAGE Publications, Inc., 2002. doi: 10.4135/9781412986274.
- [34] A. Alase, "The Interpretative Phenomenological Analysis (IPA): A Guide to a Good Qualitative Research Approach," *International Journal of Education and Literacy Studies*, vol. 5, no. 2, p. 9, Apr. 2017, doi: 10.7575/aiac.ijels.v.5n.2p.9.
- [35] M. B. Miles and A. M. Huberman, *Qualitative data analysis: An expanded sourcebook, 2nd ed.* Thousand Oaks, CA, US: Sage Publications, Inc, 1994.
- [36] K. McAllum, S. Fox, M. Simpson, and C. Unson, "A comparative tale of two methods: how thematic and narrative analyses author the data story differently," *Communication Research and Practice*, vol. 5, no. 4, pp. 358-375, Oct. 2019, doi: 10.1080/22041451.2019.1677068.
- [37] M. A. Lauri, "Triangulation of Data Analysis Techniques," 2011. [Online]. Available: <http://www.psych.lse.ac.uk/psr/>
- [38] Moch. Y. Wiradiredja and O. Resmana, "TIGA PILAR BUDAYA CIANJUR: ETIK, ESTETIK, KINESTETIK," *Paraguna*, vol. 10, no. 2, p. 64, Dec. 2023, doi: 10.26742/paraguna.v10i2.2947.
- [39] D. Hermawan Sekolah Tinggi Seni Indonesia Bandung Jl Buah Batu No, "Fenomena Gender dalam Dongkari Lagu-Lagu Tembang Sunda Cianjuran 1."
- [40] B. Brinner, *Knowing Music, Making Music: Javanese Gamelan and the Theory of Musical Competence and Interaction*. in Chicago Studies in Ethnomusicology. University of Chicago Press, 1995. [Online]. Available: <https://books.google.co.id/books?id=mrsDc3LRyMMC>