



Representation of Local Styles in Cingcangkeling Performance at the International Choir Festival as a Reflection of Sunda Cultural Identity

Susi Gustina✉, Farhan Reza Paz, Zakarias S. Soeteja

Universitas Pendidikan Indonesia, Indonesia

Submitted: 2022-11-09. Revised: 2023-02-12. Accepted: 2023-05-11

Abstract

This research was conducted to figure out the representation of local styles in *Cingcangkeling* performance at the international choir festival as a reflection of cultural identity. There are several studies on folksong, but generally, they only focus on music analysis; and do not explain the representation of local styles in folksong performances at the international choir festival. This research aims to figure out: a) the local style representation in the *Cingcangkeling* performance at international choir festivals; b) the relationship between local styles represented in the *Cingcangkeling* performance with Sundanese cultural identity. It uses a qualitative method with a performance ethnographic approach as the design of the study which combines music and non-musical elements. The subject of this research is the *Cingcangkeling* performance (West Java) which was performed by PSM UPI at the 8th Bali International Choir Festival (BICF) in 2019. Data collection techniques were obtained through preliminary study, audio and video analysis, and interviews. The results of this study indicate that: 1) the representation of local styles in the *Cingcangkeling* song, both musically and non-musically, involves the *bodor* character (comedy) that is identical to Sundanese culture (West Java); 2) the choir does not only act as performers but also reflects the uniqueness and beauty of the Sundanese culture. The conclusion shows that the representation of local styles in the *Cingcangkeling* performance at international level festivals, both musically and non-musically, not only reflects Sundanese cultural identity but also shows the role of choir groups as 'cultural ambassadors' who introduce the uniqueness of Sundanese culture in the international world.

Keywords: Representation of Local Styles, Folksong, Cingcangkeling, International Choir Festival, Cultural Identity

How to Cite: Gustina, S., Paz, F. R., & Soeteja, Z. S. (2023). Representation of Local Styles in Cingcangkeling Performance at the International Choir Festival as a Reflection of Sunda Cultural Identity. *Harmonia: Journal of Arts Research and Education*, 23(1), 91-104

INTRODUCTION

Choir is one of the most popular musical activities in the world. A choir consists of a group of singers who sing together with or without supporting instruments. Choirs usually involve mixing several voices, for example, soprano, alto,

tenor, and bass. Informal amateur groups or professional singers can do choir. Choir can also be classified according to the social location in which they are rooted (e.g., community choir, church choir) and the type of music they perform (e.g., gospel choir, folk choir) (Kirrane et al., 2017).

Different from choir festivals in the

✉ Corresponding author:
E-mail: gustina@upi.edu

previous period, many choir groups involved creative ideas by involving both musical and non-musical aspects in their performances to increase audience appreciation. In accordance with this phenomenon, Green explained that non-musical aspects can actually be added to increase the quality of performances, including choir performances.

Involving in choir activities has several benefits, especially for the choir members. Rutter pointed out several benefits of participating in a choir, such as being able to express oneself, forming social units that have the potential to become microcosms of an ideal society, and at the same time, emphasizing the idea that a diverse world can 'celebrate' its diversity but still be one.'

Since the last few years, choir festivals have been often held, both at the local, national, and international levels. It is unsurprising that more choir groups have appeared in the children, youth, and adult categories. Bartleet & Carfoot argues that students who attend choir programs at local, national, or international levels, knowingly or unknowingly, are involved in inter-cultural mobility that offers them opportunities to learn through life experiences (Bartleet et al. (Bartleet et al., 2020), especially cultural diversity. Programs of intercultural mobility in music, including choral festivals, have the potential to be a powerful catalyst for deepening and enhancing students' musical abilities and identity.

Interestingly, many choir festival organizers at international level have started to include the folksong category in their programs. Pohjola stated that the involvement of folksongs can be understood because folksongs are seen as expressing the essence of a culture, which gives images, and impressions, and touches emotions. This view of folksong stimulates an understanding of differences and diversity in human life (Van Aswegen & Potgieter, 2010). In his research, Van Aswegen and Potgieter (Van Aswegen & Potgieter, 2010) focused on folksong in the repertoire of the University of Pretoria Jacaranda's

Children Choir in South Africa. The study mentioned that the involvement of folksongs in the choir's repertoire has important benefits to offer, especially in bridging the differences between various cultural groups in South Africa (Van Aswegen & Potgieter, 2010). Bartolome (2018), who also focuses his research on choir groups in South Africa, concludes that the choir emerges as a resource that bridges social capital, encourages cooperation among participants from various racial and cultural backgrounds, promotes inter-cultural understanding and trust, as well as fostering a broader sense of South African national identity.

Wolfe Jr. also researched the choir as a symbol of cultural or national identity in his dissertation on choral theater (Wolfe Jr., 2016). The choral theater is an aesthetic performing form of The University Singers which presents the cultural identity of the Jamaican people through staging, lighting, gestures, costumes, and instrumentations.

Research on folksong performances from one region in Indonesia at international choir festivals is still rare. Even if there is, the explanation is generally done partially and less comprehensively. Research that analyzes the folksong *Cingcangkeling* (arranged by Farhan Reza Paz), for example, is focused on understanding the arranger's musical identity. This research only explains the musical aspects, namely the arrangement technique performed by the arranger and some local styles in Sundanese culture used by the arranger in his arrangement. Focusing on the musical aspect was also carried out in research on the folksong *Yamko Rambe Yamko* (arranged by Agustinus Bambang Jusana) (Harahap & Sinaga, 2021). This study, however, only focuses on its musical analysis from the perspective of Western harmony science.

Unfortunately, research on the representation of local styles in folksong performances from a region in Indonesia, both musical and non-musical, at international choir festivals that reflect the cultural identity from which the folksongs come from has never been carried out. Therefore, this

study seeks to fill the gap by focusing on the representation of local styles in folksong performances at international choir festivals that reflect certain cultural identities in Indonesia. Liliweri explained that cultural identity is a characteristic or characteristic of a culture born in a community environment that is different from the characteristics of the culture of other communities (Syakir et al., 2022).

In this research, the writer chose *Cingcangkeling*, one of the folksongs from West Java. The selection of folksongs is based on the uniqueness of the musical and non-musical aspects. Viewed from the musical aspect, this folksong arrangement involves local characters that are commonly found in traditional Sundanese music. From a non-musical aspect, these folksongs are performed with choreography that involves movements commonly found in traditional dances as well as traditional costumes and props for the Sundanese people. This study aims to figure out: a) the representation of local styles in *Cingcangkeling* performances at the international choir festivals, both musical and non-musical aspects; b) the relationship between the representation of local styles in the *Cingcangkeling* performance and Sundanese cultural identity.

METHOD

The method used in this research is a qualitative method (Denzin & Lincoln, 2018). This study uses a performance ethnographic approach. Through this approach, knowledge will be gained to explore expressive cultural elements, a focus on embodiment as an important component of cultural analysis, and as a tool for representing scientific engagement. In some cases, performance ethnography can make performance *per se* an object of study (Hamera, 2018). One of the orientations in performance ethnography is interdisciplinary because this approach depends on and connects various fields of study, such as music and anthropology, music and cultural studies, or music and performance stu-

dies. Therefore, an ethnographic approach to the performance is used because the creative ideas displayed in the *Cingcangkeling* performance at festivals at the international level is a collaboration between musical and non-musical aspects.

The location of the research was conducted in the city of Bandung. The research subject was the *Cingcangkeling* (West Java) performance (arranged by Farhan Reza Paz) performed by UPI Choir at the 8th Bali International Choir Festival (BICF) in 2019, conducted in Bali. The data collection technique was obtained through a preliminary study in the form of a documentation study supported by a literature review to understand the explanation of the *Cingcangkeling* folksong and Sundanese culture. The documentation study being used in this study is the video documentation of the *Cingcangkeling* performance shown by PSM UPI at the 8th Bali International Choir Festival (BICF) 2019 in Bali. Music performance video documentation is considered important because video recordings contain important data about the physical movements of participants in music events and the performances that can be heard (Clayton, 2007). This video documentation can also be obtained via YouTube (Sobarudin, 2019). It is undeniable that teachers and researchers have made a lot of use of video documentation obtained through the YouTube application, which is used as a medium for education and research. Mullen & Wedwick explains that YouTube emerged in 2005 and is a relatively recent video-sharing phenomenon. Teachers and researchers have begun to pay attention to its possibilities in educational and research settings.

Based on the video analysis, it was found that the musical aspect was carried out through local characters and ornaments that are often found in traditional Sundanese vocals and the application of unique arrangement techniques, which impresses the playing of gamelan music. This local character reflects the style of *bodor* (joke) which is often identified with one of the characters of the Sundanese

people, namely funny and humorous. The presence of drums complements the musical aspect as an instrument in traditional Sundanese music. The non-musical aspect is carried out through choreography in the form of small pieces of movement originating from several traditional Sundanese dances. Non-musical aspects are also shown through the costumes and props used in the choir performance.

In accordance with this phenomenon, Tracey and Blacking have argued that conductors and choirs are faced with the challenge of maintaining the original character of folk music. Van Aswegen & Potgieter also explained that factors such as correct pronunciation and knowledge of textual meaning, appropriate movements, and instrument accompaniment must be taken into account.

Interviews were conducted with the arranger to gain an in-depth understanding of local styles in musical arrangements, and the choreographer to gain an understanding of the movements, costumes and props performed in the performance.

RESULTS AND DISCUSSION

Local Style in *Cingcangkeling* Performance

Based on the video analysis, PSM UPI, which represents the arrangement of the song *Cingcangkeling*, appears in a local style that is identical to a certain ethnic group in Indonesia, namely the Sundanese people. Ekajati explained that the moral values of Sundanese culture are Sundanese ethnic identity which originates from Sundanese values, customs, beliefs, and cultural heritage which are used as references in behaving in society (Purwanti & Sapriya, 2017).

Sundanese local wisdom is known for its culture, which highly upholds the values of courtesy. The character of the Sundanese people is warm-hearted (*someah*), smiling, gentle, loving, obedient, and respecting their parents (*sesepuh*). In addition, the characters of the Sundanese

people who are widely known are funny and humorous, polite, with a distinctive dialect, and relaxed. Funny and humorous character, polite, distinctive dialect, and easy-going were very clear in the performance of UPI Choir when representing *Cingcangkeling* (arranged by Farhan Reza Paz) at the 8th Bali International Choir Festival 2019 in Denpasar, Bali.

Local Style in *Cingcangkeling* Arrangements

CINGCANGKELING

(The Silent Cangkeling Bird)

Cingcangkeling manuk cingkleung cindeten,
(The silent *cangkeling* bird, the birds that are free and calm)

Blos ka kolong bapa satar buleneng
(Get under, fat man bust down)

Kleung dengklek buah kopi rarang geuyan,
(kendang sound) coffee fruit stalks)

Keun anu dewek ulah pati diheureuyan
(Leave it mine, don't bother much)

Cingcangkeling song is a form of *kawihlan kaulinan barudak lembur* (village children's playing song). This *Cingcangkeling* song is a game song intended for counting before the children play a game of cat and mouse or a touch game running around. The lyrics of the *Cingcangkeling* song which are considered to have no meaning and are only a joke, actually have an extraordinary depth of meaning about peace of mind. The song *Cingcangkeling* means that humans must have a sense of humility and vigilance; people do not suppose to feel big or high for what they have because it is only a gift from God (Sopiah, 2017). Therefore it can be said that the lyric of this song can only be understood by the supporting community, namely the Sundanese people.

Games have an important role in a child's life. One aspect that is often used in the game is music. Music often takes the form of games, but music is often used for other purposes as well. Games do not only provide excitement in the form of complex mental activity but also provide training

for the next life. Researchers' attention to games in children's lives is still being carried out today. Copple & Bredekamp argues that playing game is an important component in children's lives; that is how they learn about the world around them (Yi, 2021). Based on these statements, it can be said that games are not just playing activities for children but have a role as a very important source of knowledge in children's lives which is needed in the process of their next life.

Musically, the cute and humorous character of the children who are playing in the arrangement of the song *Cingcangkeling* is shown in a ' *bodor* ' style. *Bobodoran* or *bodor* (joking) in the dictionary of the Sundanese means *purah nyieun pikaseurieun batur* (behavior that makes others laugh). In the culture of the Sundanese people, *bodor* , is like joking habit in chatting, both in daily and official meetings. *Bodor* seems to be ingrained in Sundanese society, so *bodor* is one of the characteristics of Sundanese people with humorous characteristics.

Many musical cultures emphasize vocal music and develop unique styles and techniques. All singing activities are learned behaviors and are usually culturally specific; that is, each culture sets standards for the quality of its singer's voice. As a result, certain vocal timbres may be accepted by one ethnic group but not at all by other ethnic groups. There are no absolute rules that define vocal behavior. Many Asian singers, for example, prefer a vocal style that is tense, high-pitched, and sometimes nasal.

According to Kitahara, nasal voice is a nasal sound quality. Nasal voice refers to the use of the nasal cavity as an antiresonance (decrease) in the sound spectrum,

reducing the sound's acoustic strength. According to Siregar, nasal voice is one of the processing of vocal techniques articulated with air coming out of the nose to produce a nasal or sharp sound. In fact, the sound produced with the timbre of the nasal voice is almost like the timbre of a shrill voice. However, the processing of the nasal voice's timbre in this song's arrangement is made brighter and wider than the shrill sound. The use of a timbre nasal voice is also intended to support the atmosphere of ' joke ' (funny) or *heureuy* (joking) in accordance with the natural situation created in the village children's games and gives the impression of childish.

The musical style of *Bodor* in the arrangement of the *Cingcangkeling* song is carried out with variations in local styles in sound production and the arrangement techniques used. Local style in sound production is seen in the use of nasal voice, shrill, and ornaments in traditional Sundanese vocals, such as *senggak* and *cengkok*. In the arrangement technique, there is the use of body percussion, especially hand clapping, the use of call and response techniques, interlocking or hocketing, and onomatopoeia.

Ornamentation in traditional Sundanese songs, such as *senggak* and *cengkok* , are also found in this folksong arrangement. *Sedak* can be interpreted as irregular tones with syllables like " *eu-a-eu-euy* " and, in this arrangement, are written in cross-notes, as seen in the sounds of Bass 1 and 2. In this part, the sounds of Bass 1 and Bass 2 shouted to each other with the words " *eu-a-eu-eu y* " and a little free shouting like someone who was playing around. Figure 1 shows an example of a nasal voice and *senggak*:



Figure 1. Nasal Voice in Tenor and *senggak* in the sound of Bass 1 and Bass 2 which is shouted to each other with the syllables “eu-a-eu-euy” and little screams that are free, like people who are playing around.

Apart from the use of the nasal voice, you can also find the use of shrill voice characters in this folksong arrangement. Sina-ga explained that the character of a shrill voice is produced by widening the shape of the mouth to the side without opening the inside of the oral cavity. Like the use of the nasal voice’s timbre, the shrill voice’s character is done to add to the ‘joke’ (funny) impression. One of the uses of a shrill voice is done with dynamics *f* which can be interpreted as an invitation to play because, in this section, the original melody of the *Cingcangkeling* song begins to be sung. The character of the shrill voice and other ornamentations, such as hand clapped body percussion, sweeten and add a childish impression to the part. Figure 2 shows an example of *shrill* and body percussion:



Figure 2. The use of *shrill* and hand-clapped in all types of voices

Cengkok (written with a ∞) is used to give a distinctive Sundanese touch, as shown in Figure 3:



Figure 3. *Cengkok* (∞) in Soprano and Alto

Cengkok in the figure above can be practiced as follows:





Figure 4. The use of local styles in sound production, such as nasal voice, *cemprenng*, *senggak*, *cengkok*, and *arrangement techniques* in *Cingcangkeling* performances, is supported by choreography and props to create an atmosphere of ‘*bodor*’ (comedy), ‘*joke*’ (funny) or *heureuy* (joking) according to the natural situation that is created in *kaulinan barudak lembur* (village children’s game)

The call and response techniques are also used in the *Cingcangkeling* arrangement. Call and response forms can be repeated randomly, and often the leader creates variations that can be understood only by the choir member. Sometimes the overlapped melody creates multipart types of music. In call-and-response songs, the response often begins before the call or solo ends, resulting in two melodic lines. Figure 5 shows an example call and response:



Figure 5. Overlapped call and response on Soprano, Alto, and Bass, followed by tenor

There is also the implementation of the hocketing technique, which is similar to the interlocking technique. Hocket is a technique that provides melodic lines

through coordination with many people. Each individual produces one to three notes which are timed with the other players so that the ensemble delivers a full range of melodies (Kaemmer, 1993). Hocketing has also been described as a medieval term for a 13th- and 14th-century contrapuntal technique, which affects the harmony of sounds and silences through the use of a silence signal between two or more sounds. Or, there is a ‘concurrent stop-and-go technique’ (Sanders, 1995). It can be said that hocketing or interlocking is a “stop-and-go device” technique. Hocketing or interlocking techniques are often found in gamelan games. Following are some of the hocketing or interlocking techniques contained in the *Cingcangkeling* arrangement in Figure 6:



Figure 6. Interlocking or hocketing between Soprano and Alto

Another local style used in this arrangement of *Cingcangkeling* is onomatopoeia. Etymologically, the term *onomatopoeia* comes from the Greek, *onomatopoiia*, which means “creation of a name or word” (by imitating the sound associated with something named). Barnet, Berman & Burto also explained that *onomatopoeia* occurs when a word is used to imitate certain sounds. In music, the term *onomatopoeia* is defined by Nyman as the use of sound from a non-musical environment; Dahlhaus defines it as imitation of non-musical sound and simple imitation of acoustic phenomena from the outside world; Berger defines the use of everyday sounds; and Harley defines the term as an appropriate representative tropes (Castelões, 2014).

In other words, *onomatopoeia* can be interpreted as a vocal imitation of a sound

source associated with something named. For example, the sound of drums is imitated by the word 'dung' or 'dang'. In the arrangement of this song, the use of onomatopoeia is used to imitate the sounds of several gamelan instruments, such as the *demung*, *saron*, *kendang*, and *ukulele*.

The *onomatopoeia* of *demung* uses the word "ding-dang-ding" which suppose to describe the atmosphere of darkness when the sun rises in the morning because of the character of the *demung* sound having the impression of 'dark'. Figure 7 is an example of the *onomatopoeia* of *demung* :

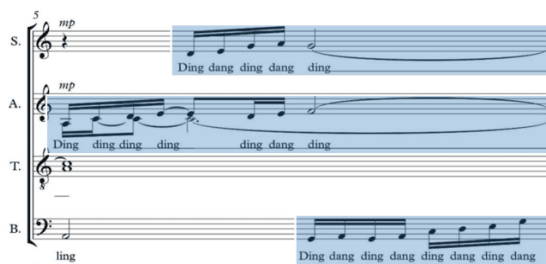


Figure 7. The *onomatopoeia* of *demung* with the sound "ding-dang-ding" in Soprano, Alto, and Bass.

The *onomatopoeia* of the *ukulele* uses the word "cung-cung-cu-ku" which supports a relaxed atmosphere when a group of young people are playing together because the *ukulele* is often played at leisure time. Figure 8 is an example of the *onomatopoeia* of *ukulele*:



Figure 8. *Onomatopoeia* of the *ukulele* sound with the sound "cung-cung-cu-ku" in Soprano and Alto.

The *onomatopoeia* of *saron* by using the word "ning-nang-ning-nang" supports the impression of being humorous (funny) and happy because the song is sung with a nasal voice technique. The timbre

processing when singing the *onomatopoeia* uses the timbre of the nasal voice to further strengthen the 'character' of the loud *saron* sound. Figure 9 is the example of the *onomatopoeia* of *saron* :



Figure 9. The *onomatopoeia* of *saron* sound with "ning-nang-ning" and "kling-kling" sounds in Soprano and Alto as well as the *onomatopoeia* of *kendang* in Bass

The *onomatopoeia* of *drums* using the words 'ding-dang-ding' and 'du-da-du-ding' as shown in Figure 10.



Figure 10. The *onomatopoeia* of *kendang* sounds with the sound "ding-dang-ding" or "du-da-du-ding" in Soprano, Alto, Tenor and Bass

The *Cingcangkeling* arrangement made for the unaccompanied choir (*acapella*) is complemented by playing *kendang*, one of the instruments in gamelan, and accompaniment for the *Jaipong* dance (West Java). Wiresna (2020) explains that *kendang* is a symbol or cultural representation used in the *Jaipongan* dance. Tracey and Blacking once explained that in order to maintain the original character of folk music, in addition to paying attention to correct pronunciation, knowledge of textual meaning, and appropriate movements, conductors and choirs must also take the accompaniment of instruments into account (Van Aswegen & Potgieter, 2010

(Van Aswegen & Potgieter, 2010).



Figure 11. *Kendang*
(<https://de.wikipedia.org/wiki/Kendang>)

Local Style in Choreography

Local styles are visible musically and in choreography dominated by movements in dances from West Java (Sunda). In general, the movements in Sundanese dance are divided into several parts based on the body part moving: head, hands, body, and legs. Choreographer uses small Sundanese Classical Dance, Jaipong and New Creation Dance pieces in this *Cingcangkeling* performance. However, there are also pieces of movement found in Central Javanese dances. The choreography in the *Cingcangkeling* performance begins with the opening movement, as shown in Figure 12.



Figure 12. Opening movements performed by all female members

Movement on head, for example *gilek* (moving head to the left and right) and *galier* (turning the head). Movements on the hands include *nangreu*, *ukel*, *ngepeul*, *sembada* (right and left), *Nyawang* (right and left), *lontang* (left and right), and *overlapping ropes*. Figure 13 shows *Nyawang* movement pattern.



Figure 13. *Nyawang* movement (right and left)

Figure 14 shows the movement pattern of *nangreu* palm and *batara rubuh* which are one of the movements in classical Sundanese dance.



Figure 14. Movement pattern of *nangreu* palm and *batara rubuh*

Movements of the body, is for example *bahuan* (right and left), *gibrig* (moving the shoulders up and down), *torsoan* (moving the upper chest to the right and left). Figure 15 shows the *torsoan* movement.



Figure 15 . *Torsoan*

Movements on the legs, for example *adeg-adeg*, *sirig*, *gedig*, *sonteng* (right and left), *trisi*, and *calik ningkat* (sitting position with the right leg higher) as shown in Figures 16, 17, and 18.



Figure 16. *Calik ningkat*



Figure 17. *Sirig*



Figure 18. *Sirig*

Besides small pieces of movement in Sundanese dances, the choreographer also uses movement pieces in traditional dances from other regions, such as Central Java. For example, Figure 19 is *ulok-ulokan* movement in traditional Central Javanese dance which is usually used in *helaran* events (parades) in *Cingcangkeling* perfor-

mances.



Figure 19. *Ulok-ulokan*

Local Style in Costumes and Props



Figure 20. The costumes and props used by Students Choir of UPI when representing local styles in the *Cingcangkeling* performance at the 8th Bali International Choir Festival 2019 in Denpasar, Bali .

The costumes and props used by the Students Choir of UPI are identical to the costumes and props of *mojang jajaka* in Sundanese culture. Based on the video analysis conducted, the costume worn by the male members (*jajaka*) is *beskap* or *black closed coat*. The uniqueness of the male costume is the use of a patterned *sarong*. The addition of this *sarong* element seems to reflect one of the funny, innocent, relaxed, and simple but resourceful figures well known to the Sundanese people, namely *Kabayan*. *Kabayan* is a legendary figure in Sundanese society. In addition, the use of *sarong* is also identical to 'clothing' when worshiping in Islam. In other words, even though this folksong describes children's play (*kaulinan barudak*), remembering the Creator by worshiping is an obligation that cannot be abandoned.

The costumes and props used by the female members (*mojang*) are those *Jai-pong* dancers: *apok*, *sampur*, and *sinjang*. *Apok* is an upper costume worn by *Jai-pong* dancers. *Apok*'s characteristics can be seen

in ornaments and knick-knacks, which are not much different from *kebaya*. The *apok* used is black with a gold ornament on the left chest. *Sampur* is a shawl or long cloth. In the *Jaipong* dance, *sampur* is the main property that dancers must use. The *sampur* used by female members is in the form of a long scarf pinned on the shoulder hanging down to the dancer's ankles. *Sinjang* is a long cloth in dark golden typical *songket* used as a bottom.

Local Style Representation in Cingcangkeling Performances as a Cultural Identity

Pohjola has argued that there is a renewed interest in folk music worldwide, because folk music is seen as 'the expression of the essence of culture'. Folk music shapes cultural images, gives cultural impressions, and touches human emotions. These experiences open up opportunities to accept differences and diversity in human life (Van Aswegen & Potgieter, 2010). The music or folksongs in the choir's repertoire have important benefits, especially in bridging cultural differences. Children who are part of the choir, the conductor and arranger of the songs involved, and the audience can be influenced in positive ways by performances of folksong or folk music from various cultural groups (Van Aswegen & Potgieter, 2010).

Folksong generally uses the native language of the area where the song originates. Therefore, the pronunciation of the lyrics must be mastered by all members of the choir. Meerholz and Spaumer explained that the correct pronunciation of the lyrics plays an important role when performing folksongs in the original language and reflects the choir's respect for certain cultural groups (Van Aswegen & Potgieter, 2010). In addition to texts in the original language, choir administrators must also consider other non-musical components, such as the use of movement in choir performances. Therefore, it is highly recommended that each choir group have an instructor who knows the culture (local language or movement/dance or visual

art) where the folk song being sung comes as an effort to help the choir group with dances or movements when singing folksongs.

The non-musical components actually enrich and enhance the audience's appreciation of the choir performance. Green explained that the existence of non-musical components can actually improve the quality of choral performances. In accordance with Mugovhani, national choir competitions can actively foster a new generation of indigenous choir musicians of a community group whose mission is to preserve and promote the indigenous choir culture of that community. The choir shows its role as cultural ambassador for their country through folksong performances at international festivals involving musical and non-musical aspects, such as lighting, instrumentation, stage, costumes, and choreography.

The involvement of musical and non-musical aspects improves the quality of folksong performances and shows an exploration of musical culture, community, and identity. In a children's choir group, for example, folksong performances aim to connect children's emotional experiences with their culture and society. Therefore, the choir has a significant role in cultural learning and identity formation.

Choir is seen as having various roles, including showing the diversity of a country's musical culture and affirming national identity. Choir can be the source of bridging social capital, supporting cooperation among participants from different racial and cultural backgrounds, demonstrating intercultural understanding and trust, and strengthening a sense of national identity (Bartolome, 2018).

CONCLUSIONS

Folk songs or folk music performances in an international music festival can be seen as a way for a group to build and maintain their identity. Kaemmer (Kaemmer, 1993) even asserts that music often serves to emphasize ethnic identity or the

main characteristics of a distinct ethnic group within the larger society.

The presence of the UPI PSM group at the 8th Bali International Choir Festival (BICF) 2019 in Bali for attending an international level competition by singing *Cingcangkeling* as one of the folksongs from West Java society was analyzed from its musical and non-musical aspects. These two aspects clearly represent local styles in Sundanese culture. This local style can be seen in the use of vocal characters and unique arrangement techniques, which give the impression of being humorous (fun) viewed from the musical aspect. The term funny and humorous are often associated with the character of the Sundanese people who are generally known to the public. This local style can be seen in the use of movements in the form of choreography as well as costumes and props that match the theme of the folksong being sung viewed from the non-musical aspect. Therefore, it is understandable if the preparation for the performance of this choir group is not only supported by a voice coach but also the choreographer and costume designer, as an effort to optimize the performance or to present the song authentically in relation to the folksong being sung, the meaning of the text, the choreography or movements, and instrumental accompaniment.

The totality of the UPI PSM group representing the local Sundanese style in the *Cingcangkeling* performance at the international choir festival significantly affects audience appreciation. The performance of the choir group not only increases the international community's appreciation of the uniqueness of Sundanese culture but also adds to the audience's insight into the diversity of cultures in Indonesia.

By representing the local Sundanese style in the *Cingcangkeling* performance at international choir festivals, the PSM UPI choir group is seen as playing a role in 'expressing the essence of culture' or informing cultural images of the Sundanese (West Java) community in Indonesia. Therefore, this choir group can be seen as a 'cultural ambassador' who reinforces Sun-

danese cultural identity in the international world.

REFERENCES

- Acker, A., & Nyland, B. (2014). Choirs and cultural identity: a children's choir in Belgrade. *Victorian Journal of Music Education*, 1, 30-37.
- Al-Zubbaidi, H. K. (2014). The Functions of Onomatopoeia in Modern English and Arabic Poetry: A Study in Selected Poems by Lawrence and al-Sayyab. *Advances in Language and Literary Studies*, 5(6), 181-193.
- Azis, M.A., Gustina, S., & Gunara, S. (2021). Identitas Musikal Farhan Reza Paz dalam Aransemen Lagu Cingcangkeling for Acapella Choir SATB. *Swara - Jurnal Antologi Pendidikan Musik*, 1(2), 35-45.
- Barrett, M., Page-Shipp, R., Van Niekerk, C., & Ferreira, J. (2020). Learning music theory en passant: A study in an internationally recognised South African University student choir. *British Journal of Music Education*, 37(2), 155-168. <https://doi.org/10.1017/S0265051719000238>
- Bartleet, B. L., Grant, C., Mani, C., & Tomlinson, V. (2020). Global mobility in music higher education: Reflections on how intercultural music-making can enhance students' musical practices and identities. *International Journal of Music Education*, 38(2), 161-176. <https://doi.org/10.1177/0255761419890943>
- Bartolome, S. J. (2018). "We sing to touch hearts": Choral musical culture in Pretoria East, South Africa. *Research Studies in Music Education*, 40(2), 265-285. <https://doi.org/10.1177/1321103X18768101>
- Clayton, M. R. L. (2007). Observing entrainment in music performance: Video-based observational analysis of Indian musicians' tanpura playing and beat marking. *Musicae Scientiae*, 11(1), 27-59. <https://doi.org/10.1177/102986490701100102>

- Denzin, N. K., & Lincoln, Y. S. (2018). *The Sage Handbook of Qualitative Research 5th Edition* (5th ed.). SAGE Publications, Inc.
- Castelões, L. E. (2014). A Catalogue of Music Onomatopoeia. *40*(2), 299–347.
- Goldsworthy, D. (1989). Some Musical Principles and Procedures in the Non-Western World. *International Journal of Music Education*, *14*(1), 14–23. <https://doi.org/10.1177/025576148901400102>
- Hamera, J. (2018). Performance Ethnography. In N.K Denzin & Lincoln (Eds.), *The Sage Handbook of Qualitative Research* (5th Editio, pp. 631–661).
- Harahap, Z. H., & Sinaga, T. (2021). Komparasi Unsur Musik dan Introduksi Lagu Yamko Rambe Yamko Aransemen Agustinus Bambang Jusan Dengan Budi Susanto Yohanes. *Grenek Music Journal*, *10*(1), 82. <https://doi.org/10.24114/grenek.v10i1.26099>
- Indah Purwanti dan Sapriya, M. (2017). Implementasi Nilai-Nilai Kearifan Lokal Sunda Dalam Pembelajaran PKN Sebagai Penguat Karakter Siswa (Studi Kasus Di Smp Negeri 3 Purwakarta). *JPIS | Jurnal Pendidikan Ilmu Sosial*, *26*(1), 39–52.
- Kaemmer, J. E. (1993). *Music in Human Life: Anthropological Perspectives on Music* (Vol. 1). University of Texas Press.
- Kastner, J. D., & Menon, S. (2019). Popular Music in Choir: Helping Students “Find Their Voices.” *Music Educators Journal*, *106*(1), 48–54. <https://doi.org/10.1177/0027432119856083>
- Keller, M. S., & Kaemmer, J. E. (1994). Music in Human Life: Anthropological Perspectives on Music. In *Yearbook for Traditional Music* (Vol. 1, Vol. 26). University of Texas Press. <https://doi.org/10.2307/768262>
- Kirrane, M., O’Connor, C., Dunne, A. M., & Moriarty, P. (2017). Intragroup processes and teamwork within a successful chamber choir. *Music Education Research*, *19*(4), 357–370. <https://doi.org/10.1080/14613808.2016.1166195>
- Kitahara, M. (1966). Kayokyoku: An Example of Syncretism Involving Scale and Mode. *Ethnomusicology*, *10* Np. 3, 271–284.
- Maziriri, E. T., Gapa, P., & Chuchu, T. (2020). c, 2020-Apr. *International Journal of Instruction*, *13*(2), 119–138.
- Sanders, E. H. (1995). Hocket. In S. Sadie (Ed.), *The New Grove: Dictionary of Music and Musicians* (8 – H to Hyporchēma) (pp. 605–608). Macmillan Publishers Ltd.
- Sobarudin, R. A. (2019). *PSM UPI Bandung di event Indonesia Choir Festival 2019 || (CINGCANGKELING) - YouTube*. Youtube.Com. https://www.youtube.com/watch?v=e-UOprTcJ_0
- Sopiah, I. S. (2017). Nilai Etika Dalam Kumpulan Lagu Kaulinan Barudak Di Daerah Sunda. *Diksatrasia*, *1*(2), 221–225.
- Syakir, Sobandi, B., Fathurrahman, M., Isa, B., Anggraheni, D., & Sri, V. R. (2022). Tamarind (*Tamarindus indica* L.): Source of Ideas Behind the Semarang Batik Motifs to Strengthen Local Cultural Identity. *Harmonia: Journal of Arts Research and Education*, *22*(1), 78–90. <https://doi.org/10.15294/harmonia.v22i1.36579>
- Umri, G. A. (2015). Aplikasi Ilustrasi Komikal Pada Gaya Bobodoran Sunda Kang Ibing. *Jurnal Sketsa*, *2*(1), 38–48.
- Vampola, T., Horáček, J., Radolf, V., Švec, J. G., & Laukkanen, A.-M. (2020). Influence of nasal cavities on voice quality: Computer simulations and experiments. *The Journal of the Acoustical Society of America*, *148*(5), 3218–3231. <https://doi.org/10.1121/10.0002487>
- Van Aswegen, R., & Potgieter, H. (2010). Folk music for children’s choirs: The challenges and benefits of cultural diversity. *Journal of the Musical Arts in Africa*, *7*(1), 51–78. <https://doi.org/10.2989/18121004.2010.619687>
- Wiresna, A. G., Sobarna, C., Caturwati, E., & Gunardi, G. (2020). The relation of kendang and jaipongan: Functions and inspirations of kendang musicality on jaipongan’s journey. *Har-*

- monia: Journal of Arts Research and Education*, 20(2), 126-134. <https://doi.org/10.15294/harmonia.v20i2.24953>
- Wolfe Jr., A. J. (2016). Choral theatre. *ProQuest Dissertations and Theses*, 310.
- Yi, G. J. (2021). Music-Play in the Guid-
ed Music Setting. *General Music Today*, 34(3), 20-28. <https://doi.org/10.1177/10483713211002147>
- Yulianto, H. S. (2016). *Kumpulan Terlengkap Lagu Daerah*. Media Pusindo (Grup Puspa Swara).