[19] Kacapi Indung on Cianjuran Music: Comparison of Toto Sumadipradja and Uking Sukri in Papatet Song

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Abstract

The Kacapi indung, a Sundanese musical instrument, plays a vital role in leading the performance of Cianjuran. In accordance with the word Indung (mother) who is in charge of caring for and guiding their children, this instrument also plays this role. In Cianjuran music, the kacapi indung is plucked to create melodies that are responded by the other instruments, including kacapi rincik, suling (bamboo flute) and the penembang (vocalist). Its music provides nonverbal communication to all the other musicians. There are several types of plucking : (starting songs), madakeun (stopping songs), merean (giving the initial tone), and gelenyu (an introduction that becomes the identity of a song) and others.

The existence of the Kacapi indung through this institutionalization and tradition of plucking is a dynamic journey through space and time. This is evidenced by the presence of several styles that were put forward by the performers. This paper will only present a sample of Papatét songs, to show that the styles of playing the Kacapi Indung differ from one artist to another. Although there are different styles, similarities are also present. The study used a comparative method by analyzing the Kacapi Indung plucking styles of Uking Sukri and Toto Sumadipradja. Both are kacapi indung artists who have become trendsetters in Cianjuran music - The results of the study are expected to produce a new formulation of a fixed and changing form in working on kacapi indung.

Keywords: cianjuran, kacapi indung, papatet, comparison

ROOM 2

SESSION 4 **Moderator : Awirut Thotham**

- 10:30 – 10:45 Arthur S. Nalan (Indonesia) (19)
Vernacularizing Wayang
- 10:45 – 11:00 Yothin Polkate (Thailand) (20)
The Characteristics of the Pong Lang Ensemble in Roi-Et Province
- 11:00 – 11:15 Piyanan Naw Kamdee (Thailand) (21)
Khaen Accompaniment for Lam Phaya
- 11:15 – 11:30 Idsaree Chaipaew (Thailand) (22)
The Creative Melody in Seven Scales of Pleng-Khaek Boradhed
for Saw-Duang
- 11:30 – 11:45 Chang Yanxi (China) (23)
The importance of Pitch Pipe training in vocal music teaching
- 11:45 – 12:00 Asep Nugraha (Indonesia) (24)
Kacapi Indung on Cianjuran Music
- 12:00 – 13:00 LUNCH BREAK

SESSION 5 **Moderator : Jarernchai Chonpairot**

- 13:00 – 13:15 Ruangchai Naklang and Kittiya Tatisa (Thailand) (25)
Fon Ya-Khu Puramee
- 13:15 – 13:30 Yu Yao (China) (26)
Employing Bow Technique and Research Development of Erhu
- 13:30 – 13:45 Wang Fang Ying (China) (27)
How to teach the Chinese Musical Instrument Pipa
- 13:45 – 14:00 Zhang Jian (China) (28)
Diversified Development of Chinese Flute Music in the 2nd Half
20th c
- 14:00 – 14:15 Liu Meng (China) (29)
Comparing the erhu music of Liu Tianhua and A Bing
- 14:15 – 14:30 Xia Yu (China) (30)
A piano composition based on the Chinese opera *Flower-Drum*
- 14:30 – 14:45 BREAK

Seminar Schedule and Abstracts

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