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COMPARISON OF FRASERING IN CHARLES CHING AND INGGRID PATRICIA IN THE COMPOSITION OF SETITIK EMBUN BY MOCHTAR EMBUT

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Abstract: *Setitik Embun* is one of the many works of Mochtar Embut which is very popular among the public. *Setitik Embun* is a vocal composition in the style of *seriosa* music. This study aims to describe the vocal technique in the composition and describe the obstacles when playing the work. This study is a qualitative descriptive study. Data collection was carried out by means of observation, documentation, and interviews. Data analysis techniques were carried out qualitatively consisting of data reduction, data display, verification (conclusion). Data validation was obtained by data triangulation and observer triangulation. This study resulted in the guitar playing techniques used in the composition including; vibrato, phrasing, articulation, breathing and interpretation. The constraint factors that need to be considered in playing the composition include stage fright, nervousness, breathing and communication between the vocals and the accompaniment.

Keywords: *Setitik Embun*, Mochtar Embut, Vocal Technique, *Seriosa*

1. INTRODUCTION

Since prehistoric times, music has been a tool for communication or expression between humans through singing. In the history of Western music, songs have evolved over the centuries: from the Hymn to Nikkal in the Ancient Mesopotamian era, The Epitaph of Seikilos in the Ancient Greek era, Gregorian chants, and folk songs in the Middle Ages, motets in the Renaissance, to operas in the Baroque and Classical eras (Burkholder, 2014). Art songs became popular in the Romantic era, as composers made musical interpretations of lyric poetry that was popular during that era (Muns, 2017) Public performances of professional singers performing art songs in a concert setting in the 19th century have gradually made art songs popular for Western society (Muns, 2017) The musicalization of poetry has been common since then and has triggered many composers, including composers outside the Western world, to compose art songs. .

Music continues to develop every year. This makes music one of the unique and highly artistic works of mankind. Music is unique because a series of complex notes can be presented in such a way that it can be simply enjoyed by everyone. Evidence of the journey of music is the occurrence of changes and adaptations in the form, type, technique, delivery and delivery of music or songs. Since prehistoric times when humans only used sticks, drums and rocks to play until the birth of many genres or types of music until now, humans have continuously tried to create works following the needs of the times. Basically, music is divided into 2, namely vocal music, instrumental music and mixed music. Vocal music is music that uses the human voice as its main instrument while instrumental music uses instruments to take the melody. In contrast to vocal music, mixed music according to (Humphreys, 2010) is a combination of the human voice and instrumental music presented together. Although it uses



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vocals, vocal music does not use instruments and only relies on the human voice to process sound. Vocal music has several forms that we often encounter in society, namely solo duet, trio, a cappella, vocal group, choir and one of them is a *seriosa* song which is an Indonesian vocal music composition, as an adaptation of Lied German which is a form of singing with one, two or three verses (Prier SJ, 2014).

The development of music in Indonesia is also an adoption of music that was presented when Indonesia was colonized by foreign countries. When the Dutch colonized Indonesia, a vocal composition was introduced, namely *Lied Germany*, which is a German vocal music composition that has three song forms, namely: strophic, through-composed, and song cycle. These three forms also inspired Indonesian composers in creating Indonesian *seriosa* songs (Tjaroko & Bramantyo, 2007).

The word *seriosa* is a type of song rhythm that is considered serious because it requires higher vocal techniques and is distinguished from *keroncong* rhythms or entertainment rhythms (Katamsi & Hae, 2017). However, in the development of Indonesian music itself, *seriosa* is a singing style of someone who is adopted from the way of singing opera. *Seriosa* is interpreted from the word opera *seria* which refers to the noble and serious Italian opera style that dominated Europe from the 1710s to around 1770. *Seriosa* songs first entered Indonesia in the 1930s, pioneered by Cornel Simanjuntak. *Seriosa* songs contain nuances of Nusantara music and Indonesian musical idioms, also full of cultural, historical, and nationalistic values of Indonesia, therefore becoming typical songs and a music genre in Indonesia (Tjaroko & Bramantyo, 2007). In its development, *Seriosa* songs are greatly influenced by the development of political, social and technological situations in Indonesia as expressed (M. Miller, 2017), the surrounding situations can be directly related to the music itself. Until now, *seriosa* songs are still one of the effective media for learning vocal music in higher education and state and private music schools. The content of artistic values that are typical of Indonesia and sound production techniques that use two German and Italian singing styles, this singing technique is known in Indonesia as *Seriosa* (seriously) which is an art song with poetic text intended for the art of singing with even vibrato, full volume of high solfeggio mastery skills (Prier SJ, 2014). In line with its development, until now there have been many works produced by Indonesian *seriosa* song composers. Some of them; Mochtar Embut with the songs *Srikandi*, *Hidup*, *Setitik Embun*; F. X. Soetopo with the song *Cintaku Jauh di Pulau*; R. A. J. Soedjasmin.

Indonesian Spelling, uses appropriate vocabulary, and follows scientific rules properly and correctly. If the article is written in English, it must use correct grammar and have been carefully proofread. In addition, the writing must be in accordance with the ethics of scientific publications.

The body of the article including the bibliography is written according to this template. The first line of each paragraph is written overhanging by a single tab (0.75 cm). Typing articles will be easier if you use Microsoft Word software. Use the Page Layout menu to specify the size of the paper used, i.e. A4, right, left, top and bottom margins or borders using the normal menu options (i.e. 1 inch = 2.54 cm). The spacing between the lines is single without any additional spacing between paragraphs. The font used is Century Gothic, size 10.

Overall, the body of the article is between 6000 and 7000 words, excluding abstracts and bibliographies. Writing systematics consists of introduction, method, results, discussion, and conclusion. The introduction contains reasons to conduct research supported by a (theoretical) literature review. The introduction is written about 20% of the body of the article. Then, the method contains a brief description of the research method used (about 10% of the body of the article). The next part is very important, namely about the results and discussion. This section is written about 65% of the overall content of the article and the discussion of the research results should refer to the results of previous research. The conclusion is written briefly (about 5% of the body of the article) to state a brief answer to the research problem.

2. METHOD

The research method is basically a scientific way to obtain data with specific purposes and uses (Sugiono, 2012). The researcher used a descriptive qualitative research method because the research and its process did not require statistical data or certain calculations. So the descriptive qualitative approach was chosen in this study. A qualitative approach is a study that is conducted based on paradigms, strategies, and implementation of models qualitatively. The researcher will conduct research using a qualitative approach method in the form of descriptions, including the researcher observing and observing vocal techniques when playing *Setitik Embun* by Mochtar Embut. The researcher must have broad theories and insights so that the researcher can clearly analyze the object being studied.

The data analyzed is the notation of the song *Setitik Embun* by Mochtar Embut. The main data in this study is *Setitik Embun* by Mochtar Embut. Coupled with some external supporting data in the form of video games from several singers when playing *Setitik Embun*, books, articles and interviews with sources for the purposes of data analysis and validation. The researcher used a video performance of the song Charles Ching Rumpuin and Ingrid Patricia to analyze and validate the data.

The research methods used by the researcher are observation, interviews, and documentation. The observation method is carried out by directly observing the research object to obtain data on playing techniques and constraints or difficulties when playing *Setitik Embun* by Mochtar Embut. The researcher used a score from the composition *Setitik Embun* by Mochtar Embut. Interviews are one of the data

collection methods carried out by researchers with informants. Direct interviews were conducted by interviewing an expert and had played the composition *Setitik Embun*. The researcher conducted an interview with Charles Ching Rumpuin as a resource person and someone who had played the composition *Setitik Embun*. Documentation is a method used by researchers to obtain research data sourced from books, archives, documents, written numbers, and images. The researcher here uses a score and video from the game *Setitik Embun* by Mochtar Embut. The researcher uses three components in conducting data analysis, namely data reduction, data display, and data verification or conclusion. Research data has various forms when obtained through data collection techniques. It can be in the form of scores, videos, and interview results. The need to sort the data that is considered basic facilitates the research conducted by the researcher. In accordance with the formulation of the main research problem in the form of scores and video recordings of Charles Ching Rumpuin and Ingrid Patricia when playing *Setitik Embun*.

The next step after data reduction by the researcher is to present the data. By presenting data, it will be easier for researchers to understand what is happening, plan further work based on what has been obtained. The data that has been reduced is presented and then assessed. The researcher combines information from the reduced data and the process contains all data in the form of a description of the analysis of playing techniques and constraints when playing the vocal game *Setitik Embun* by Mochtar Embut.

After the data is presented systematically and in detail, the next step is to draw conclusions from the data and verify the data. The results of the analysis are described by the researcher so that they are easy to understand and then concluded. The conclusions that the researcher obtained were then studied using existing theories. The process carried out by the researcher is to analyze the vocal technique in the composition *Setitik Embun* by Mochtar Embut with the theory of vocal techniques.

3. RESULTS AND DISCUSSION

3.1 Setitik Embun by Mochtar Embut

Setitik Embun is a composition by Mochtar Embut written in the C scale and 32 bars. This song is played with vocals and piano accompaniment with changing tempo and rhythm. In bars 1-8 it is played with a 6/8 rhythm and *andante ma non troppo* which means relaxed/not too fast. Then bars 9-12 are played with a 2/4 rhythm and *con animato* which means very soulful. Then bars 13-28 are played with a 4/4 rhythm and *con moto* which means with movement or playing with a medium or fast tempo. After that in bars 29-32 it returns to a 6/8 rhythm. In this composition there are several techniques that need to be considered in order to be able to perform this composition properly, including phrasing, articulation, vibrato, breathing, and interpretation.



Image 1. Bar 1-8 using 6/8 time signature and *andante ma non troppo* tempo.

3.2 Comparison of Ingrid Patricia and Charles Ching Rumpuin's Frasing Vocal Techniques in the Composition *Setitik Embun* by Mochtar Embut

(Soewito, 1996:11) argues that "several elements that are often used in vocal exercises are body posture, breathing, pronunciation (articulation), resonance, phrasing, and expression". This is the basis for the fact that deepening vocal techniques is very important to learn for a singer, especially in playing the Composition *Setitik Embun*. The Composition *Setitik Embun* by Mochtar Embut is a seriosa composition that has many vocal techniques that must be mastered by several singers who play it. In practice, a pop singer may not necessarily be able to sing a seriosa song well and vice versa. Experience and knowledge of theory are needed to be able to play seriosa or classical songs, especially in the Composition *Setitik Embun* by Mochtar Embut. Rundus (2015:3) said "Singers can only be authentically emotional when they are secure in their technique, and that security only comes with practice" meaning "A singer can express his emotions after mastering the technique, and with extra practice.

- Breathing

Breathing technique is a very crucial technique for a singer. Soewito (Soewito, 1996:11) argues that "Breathing is the most important element in singing. That is why of all the vocal techniques that exist, breathing techniques must be mastered to the maximum. There are three types of breathing, namely chest, abdominal, and diaphragmatic breathing". In the composition *Setitik Embun*, singers are advised to use the diaphragmatic breathing technique as when Ingrid Patricia and Charles Ching R. sang the composition *Setitik Embun* where they both used the diaphragmatic breathing technique. This can be seen from each singer who will sing from the lyrics of the composition *Setitik Embun*. The composition *Setitik Embun* has a tempo that changes with each sentence and also requires a very long breath, especially if there is a *ritardando* or often abbreviated as *rit.* which means the tempo slows down slowly. This makes the singer have to prepare a very long breath, especially if there is a *fermata* sign where the note must be held as in the 8th bar on the fourth beat and the 12th bar on the fourth beat. In this composition, it is necessary to work out when a singer should breathe and when we cut off good words so that there is a pause for the singer to breathe.



Image 2. Bar ke-8 Beat 4 indicates a *fermata* sign which requires the singer to hold the sung note for a long time.



Image 3. Bar ke-12 beat 4 also shows the *fermata* sign

- Phrasing

Phrasing is a technique of breaking sentences into shorter parts, but still has a unity of meaning. According to Yonathan (2013:73) "Frashering is the breaking of musical sentences into shorter parts, but still has a unity of meaning". In the composition *Setitik Embun* by Mochtar Embut, the phrasing technique is very important to use to provide sentence depth and also regulate breathing. Singers have their own way of regulating their phrasing. For example, in Ingrid

Patricia's performance in the first sentence, Inggrid cuts and gives a pause to the lyrics "Ku tilik di daun *Setitik Embun*" in bars 4-6.



Image 4. Bar 4-6 *Phrasering* by Inggrid Patricia (marked with brackets)



Image 5. Bar 4-6 *Phrasering* by Charles Ching R. (marked with brackets)

The image above shows the difference between the two singers in the application of the phrasing vocal technique marked with red brackets. In image 4, Inggrid Patricia cuts many words. The word "Ku" is made a little longer at the beginning then "tilik didaun" then followed by "setitik" and finally the word "embun". The many word breaks by Inggrid are intended to give a deeper feeling and provide a relaxed beginning to the sentence. Different from picture 5 played by Charles where only the word "Ku" is made a little longer then continues to the next sentence casually but there are no more breaks. This gives a different feeling and as if the singer is telling a story. That is what makes the phrasing technique if processed properly will produce something that gives a different feeling to each sentence. This also makes the song not boring when performed by other singers even though in 1 performance there are several people singing the composition *Setitik Embun*.

- Articulation

Articulation is a way of pronouncing words well and clearly. According to Bebbi Okatara in the world of music, articulation is the pronunciation of words in song lyrics. The sentences in the song must be heard clearly to convey the meaning of the song clearly. In serious compositions, especially *Setitik Embun* by Mochtar Embut, the singers are used to singing with rounded vocals and sometimes some words often sound the same if the singer, as with a slightly fast tempo or tight sentences. This can be seen in bars 9 and 10 on the *Setitik Embun* score.

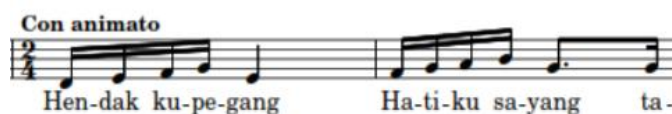


Image 6. Bar 9-10 *Setitik Embun* by Mochtar Embut

The image above in the sentence "Hendak Ku Pegang" is written in a 1/16 tone which means it is said quickly. Sometimes the singer needs concentration so that even though the tempo is fast, the sentences are still delivered clearly.

- Vibrato

Vibrato technique is a vocal technique that involves regular and pulsating pitch changes. Cleveland said that "Long an enigma to singers and scientists alike, we now understand that vibrato is laryngeal based. Whether it is an outgrowth of a natural physiologic tremor occurring somewhere in or above the brainstem, or simply a neurological event, singers learn to manage this phenomenon with an aesthetically pleasing modulation in pitch and intensity. The modulation change in pitch varies approximately $\pm 1-2$ semitones, and the rate is typically between 5.5 and 7.0 undulations per second". The meaning of Cleveland's statement above means that humans actually have the basis for doing vibrato or vibrations such as when laughing. Then a singer must be able to process the vibrations into aesthetics and beauty according to the song or composition being played.

In *Setitik Embun* by Mochtar Embut is a composition that has a strong classical style where it often uses vibrato techniques when singing. Like what Ingrid Patricia did when singing *Setitik Embun* where she always ended her sentences with a long vibrato. This is done to create an aesthetic impression. It's the same when Charles Ching sings *Setitik Dew* where he also ends the sentence with vibrato but it is a little shorter except for the fermata part where he uses a very long vibrato to give a pause and a different aesthetic impression.

- Interpretation

Interpretation is the last technique that needs to be mastered after learning all singing techniques. Hendrix (2013:25) says "Interpretation is the most critical ingredient for fine singing. It is the life force breathed into the skeleton and musculature of a musical work. It unites the work from beginning to end. It gives variety to a beautiful voice, making it possible to hold the public's interest. It fuels the body with instructions from the imagination to stand in a certain way, to have a certain facial expression, or to color or expand a sound in a specific way". The statement above makes interpretation the last ingredient that must be mastered by every singer. Interpretation is a way to bring the song we sing to what it will be like. The composition of *Setitik Embun* is the same. When *Setitik Embun* was performed by Ingrid Patricia and Charles Ching, both had their own way of singing the composition of *Setitik Embun*. Ingrid Patricia in bars 4-8 chose to sing it with a slightly slower tempo and did a lot of segmentation which aimed to give a more heartbreaking impression. Charles Ching in bars 4-8 chooses to give a warmer impression where the tempo is played a little faster and there are not many word fragments. Then in bars 9-12, Charles Ching chooses a slightly sad emotional approach by increasing and decreasing the tempo and playing dynamics to make the listener more emotional because according to Charles Ching, bars 9-12 are a part that needs a different emotional emphasis.

Bar 13 to bar 20 then bars 25 to 28 are the core of this composition. In this section the accompaniment is made very rowing. Ingrid Patricia takes advantage of this by using a high voice with the bel canto technique which means singing beautifully marked by the use of a high register in singing. Ingrid uses strong power in this section which wants to use high emotions. Likewise, Charles Ching also brings it with strong power. This is based on the score which is written *mf* which means *mezzoforte* where the part is sung quite loudly.



Image 7. Bar 13 *mf* sign (*mezzoforte*) means slightly loud

3.3 Obstacles in singing the composition *Setitik Embun* by Mochtar Embut

The composition of *Setitik Embun* is certainly not an easy composition to sing. Breathing and interpretation are factors that make the composition of *Setitik Embun* difficult to sing if you do not master the vocal technique well. Then the position or posture of the singer's body is also a supporting point so that we do not have obstacles in singing. A good standing posture greatly influences the vocals and diaphragm technique without being hindered by pressure. The right standing posture can improve the appearance and help him in giving a cue for him to start singing as in practice by Ingrid Patricia and Charles Ching when singing the composition *Setitik Embun* by Mochtar Embut.

Obstacles in singing must also be due to external factors, namely nervousness or nervousness and stage fright. Sometimes singers still have stage fright and feel nervous when singing. This can make breathing not smooth and can make the sound that comes out of our mouths less than optimal. Controlling saliva in the mouth can also sometimes make singers choke when singing and it would be better to avoid this before singing in order to be able to give a maximum performance.

Then communication between the accompanist and the singer is also a very important factor, especially with a serious or classical composition such as *Setitik Embun*. In this composition, there are so many tempos played and the emotions of the singer are always changing. This requires an accompanist who can communicate and understand the singer's intentions. Sometimes the singer and accompanist need to create certain codes so that when the singer enters and does not can be more controlled and safe.

4. CONCLUSION

Setitik Embun is a work by Mochtar Embut which is a vocal composition in *seriosa* form that has 32 bars and is played in the C major scale. This composition has a rhythm and tempo that changes. In the composition, several techniques are found that are needed in singing this composition, including phrasing, breathing, articulation, interpretation, and vibrato. Each of these techniques must be mastered as a singer so as not to face difficulties when singing it. There are several obstacles encountered when singing the composition *Setitik Embun*. In this composition, good breathing techniques are needed by doing the right word cuts or phrasing so as not to run out of breath because there are so many changes in tempo and long notes. It also requires high confidence in singing and in front of many people because when nervous or stage fright can make breathing not smooth and make the singer lose focus. A good combination is also needed between the singer and the accompanist so that both can collaborate well and there are no mistakes when playing it.

AUTHOR CONTRIBUTIONS

The authors were actively involved in discussions regarding the content of the article, gave final approval of the submitted manuscript, and ensured that this article met the ethical standards of research and publishing. The main author is responsible for data collection, song form analysis, and in-depth study of the phrasing in the composition of *Setitik Embun* by Mochtar Embut. The author also led the preparation of the research framework and design of the methodology

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