

Bincarung: Children's Kawih Compositions Based on Sundanese Local Wisdom

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Published online: 7 December 2025

Cite this article (APA): Saiful, A. A., Sukmayadi, Y., & Masunah, J. (2025). *Bincarung: Children's kawih compositions based on Sundanese local wisdom. Malaysian Journal of Music, 14*(1), 82–97. <https://doi.org/10.37134/mjm.vol14.1.5.2025>

Abstract

Bincarung is a collection of children's songs by Koko Koswara and M. O. Koesman. Both prominent Sundanese figures of their time, Koswara (or Mang Koko) is recognised as a key musical reformer, whereas Koesman is known for his work as an educator. The collection is intended for children in elementary school, specifically those in grades one to four. Each song is paired with a play activity and reflects both musical considerations and the verbal and physical elements involved in that activity. In composing the songs, Mang Koko and Koesman took into account the children's developmental stage alongside the nature of the accompanying games. This attentiveness lends the repertoire a distinctive identity. The present study examines the musical composition of the songs included in *Bincarung*. A qualitative research design using a case study approach was employed. Data were gathered through interviews, a review of relevant literature, and an analysis of the *Bincarung* manuscript, including comparison of its notated material with existing cassette recordings. The study identifies several musical traits that characterise the collection, all shaped by pedagogical aims. These include: 1) vocal ranges appropriate for children; 2) the use of the *salendro* tuning system, which conveys a sense of happiness, cheerfulness, and liveliness; and 3) predominantly stepwise melodic motion, for example, tone *da* (1) to tone *mi* (2) and tone *ti* (4) to tone *na* (3).

Keywords: *Bincarung*, Mang Koko, pedagogical music composition, Sundanese children's songs, Sundanese music education

Introduction

Nakagawa (2000) understands “text” in music as an acoustic event. Danesi (2011) likewise defines musical text in terms of the patterned arrangement of notes that produces melody and harmony within a rhythmic structure. These perspectives suggest that “text,” in a musical context, can refer to organised sonic material rather than written language. Because this sonic content carries structure and meaning, it can be analysed and interpreted in cultural and aesthetic terms. Viewing “text” in music in this way also clarifies how composers shape and develop this content in the act of composition.

Music composition involves shaping elements like melody, harmony, rhythm, and texture into a coherent and aesthetically meaningful work (Burnard & Younker, 2002; Menard, 2015). It draws on creative imagination, technical skill, and a confident grasp of music theory and instrumental practice (Hickey, 1997; Kennedy, 2002). Composers must attend to cultural contexts and social functions of music and draw on prevailing musical traditions, cultural values, and the kinds of emotional or intellectual responses expected of listeners. These cultural and aesthetic considerations provide a framework for understanding how musicians working within specific traditions, including Sundanese *kawih*, organise musical material and meaning.

The word *kawih* (Sundanese for “song”) first appeared in written form in 1518 AD in the ancient Sundanese manuscript *Sanghyang Siksa Kandang Karesian* (Atja & Danasasmita, 1981). Unlike *tembang*, a classical vocal genre associated with feudal contexts, *kawih* has developed within the wider community (Ayatrohaedi, 1987; Rosidi, 2013a) and consists of both musical and literary aspects (Mulyana, 2005). *Kawih* features regular rhythm and metre and is accompanied by gamelan or a small instrumental ensemble, and its treatment of musical elements is comparatively flexible (Wiratmadja, 1996).

According to Kusumadinata (1927), Sundanese *kawih* can be divided into eight types, one of which is *kakawihan boedak* (children’s songs). *Kawih* sung to accompany children’s games have existed since the time of the Sunda Kingdom and were known as *kawih bangbarongan* (Lubis, 2003). The presence of children’s *kawih* in older literature indicates that communities have long used them as a medium of expression for children, linked to aims like conveying advice, transmitting cultural values, and shaping collective identity (including more modern notions of nationalism). Before the emergence of *karawitan wanda anyar* (a newer style within Sundanese *karawitan*, the region’s traditional musical arts) initiated by Mang Koko, children’s *kawih* had already received sustained attention, and in the period that followed Mang Koko’s introduction of *karawitan wanda anyar*, his songs reached audiences of all ages: children, adolescents, adults, and the elderly (Rosidi, 2013b).

Koko Koswara (1915–1985), also known as Mang Koko, was a Sundanese musical reformer (Hermawan, 2001; Ruswandi, 1997; Soedarsono, 2002) concerned with education and literacy (Koswara, 1992). Satriana (2016) identifies Mang Koko as a capable pedagogue, who devised a system that organised his musical works according to children’s educational and cognitive levels (Saiful, 2022). His output

includes *Taman Bincarung* (elementary, grades one to four), *Taman Cangkurileung* (elementary, grades five to six), *Setia Putera* (junior high school), and *Ganda Mekar* (high school and adults) (Ruswandi, 2016a). The methods Mang Koko employed in composition reflect cultural conditions (Ruswandi, 2017) and were further shaped by his profession as an educator (Swindells, 2004). His long experience as a teacher gave him a clear understanding of learners' capacities to receive and learn songs, particularly his own. The Cangkurileung Foundation that Mang Koko established functions as a space for training, education, creation, and research in Sundanese *karawitan* (Ruswandi, 2007). (*Karawitan* here refers to the traditional musical arts of Java, Sunda, and Bali; it comprises vocal and instrumental practices using established tuning systems, repertoire, performance techniques, and aesthetic conventions. In the Sundanese context, *karawitan* primarily involves gamelan ensembles and vocal genres such as *kawih* and *tembang*.)

Research on Mang Koko and his works has a long history. Ruswandi (1995, 1997, 2007, 2016a, 2016b, 2017, 2020, 2021) examined Mang Koko as a Sundanese *karawitan* reformer, studying his childhood, education, and the environments that shaped him. Satriana (2016) analysed his musical works and identified stylistic features; similar analyses were carried out by Satriana, Haryono, and Hastanto (2014, 2015). Using content analysis, Saiful and Sukmayadi (2023) studied one of Mang Koko's major compositions, "Guntur Galunggung," with attention to its structural and symbolic dimensions. However, although earlier studies have examined various aspects of Mang Koko's musical output and broader contributions, his children's songs have not been treated as a primary research focus.

By producing musical works rooted in regional (Sundanese) strengths and concerns (Ruswandi, 1995, 2020, 2021; Saiful & Sukmayadi, 2023; Satriana et al., 2014), Mang Koko put into practice an approach to education grounded in local wisdom or local genius (Alwasilah, 2012; Ridwan et al., 2020). His use of Sundanese language, the articulation of cultural values in his poetic texts, and his choice of indigenous instruments demonstrate a deliberate effort to strengthen and mobilise local cultural resources (Sukmayadi et al., 2022). This emphasis on local wisdom is consistent with the three steps for transforming *kesundaan* (Sundanese cultural identity) in educational practice proposed by Alwasilah et al. (2009): inventory, redefinition, and revitalisation. Combined with his expertise in music (Satriana et al., 2015) and language (Affandie, 2004), Mang Koko's culturally grounded approach enriches the distinctiveness contained in his works (Herdini, 2011). His arrangements of children's *kawih* display particular characteristics, and his conceptual classification of songs forms the basis for selecting materials suited to cognitive and psychological indicators.

Bincarung, formally titled *Taman Bincarung*, is an instructional resource that was developed by the Cangkurileung Foundation to train and educate children through local arts. Authorship of the book is attributed to Mang Koko and M. O. Koesman, with Mang Koko generally recognised as the principal author and Koesman as collaborator and co-compiler. Mang Koko's work on children's *kawih* was undertaken with Koesman's assistance in 1958 (Rosidi, 2000), the year in which the book was published. In the *pihatur* (preface), the authors write that the purpose of the book was to introduce artistic literacy to children. The *kawih* were adapted

from *kaulinan barudak* (children's games) (Koko & Koesman, 1997a) to capture children's interest. As Karyono (2019) observes, understanding children's behaviour and its distinctive characteristics supports effective educational practice. Through a play-oriented approach, children can learn *kawih* flexibly while playing. Known as *indriya bincarung*, this integrated method combines movement and song (Herdini, 2014; Ruswandi, 2007).

Bincarung targets children in grades one to four (Ruswandi, 2016b). At this stage, children are in an optimal period for developing motor skills, as their bodies are flexible and responsive (Hurlock, 1978a; Santrock, 2007b). Physical activity dominates daily behaviour, and such activity strengthens motor abilities, builds endurance, and supports overall health (Patterson, 2008). Social life is typically built around cohesive same-sex peer groups, which contribute to self-confidence (Sumanto, 2014). During this phase, children also begin to process social information by decoding cues, interpreting them, generating possible responses, choosing appropriate options, and putting them into action (Santrock, 2007a). Providing suitable stimuli is one way to optimise children's physical and psychological development (Hurlock, 1978b). The *Bincarung* song collection, designed to cultivate creativity and support developmental processes, serves as one example of an appropriate stimulus for learners in this age group.

The overall purpose of this study is to describe and analyse *Bincarung*. Its specific aims are : 1) to identify the textual characteristics of the children's songs (with *text* referring to features of organised sonic material); and 2) to analyse the relationship between the songs and the accompanying games. The results of the analyses were first arranged in a comparative format and then interpreted to determine the patterns underlying Mang Koko's compositional approach for children aged seven to 12 (grades one to four). Features such as the number of tones and tunings used, intervallic movement, rhythmic patterns, and phrase structures were grouped into thematic categories that describe the songs in *Bincarung*; these themes were subsequently examined in relation to the corresponding games. The findings of our research indicate that the musical characteristics relate to the nature of the activities: fast and cheerful songs accompany lively and active ones, while calmer songs correspond to gentler forms of play.

Methodology

This study employs a qualitative design with a case study approach. *Bincarung* was selected as the object of the research because, at the time of its publication in 1958, it was the only Sundanese music book for children developed with explicit pedagogical intent. Data were collected through interviews, literature review, and analysis of the *Bincarung* manuscript. Each song in the volume was examined in detail. The interviews involved three participants: Engkos Warnika (a documentarian of Mang Koko's work), Ida Rosida (Mang Koko's daughter), and Tardi Ruswandi (a researcher of Mang Koko and his works). The literature review focused on studies related to children's music, music analysis, music education, and composition. Analysis of the *Bincarung* manuscript included a three-month systematic examination of the archival copy, followed by contextual analysis of its notated

material through comparison with existing audio recordings preserved on cassette tapes.

The primary analytical method used in this research is graphic music analysis, which relies on visual music notation (Cook, 1987; Wen, 2020) and is understood here as a form of content analysis (Krippendorff, 2018; Leavy, 2017). This approach enabled close examination of the textual aspects of each song, including vocal range, melodic content (number of tones and patterns of intervallic movement), and the correlation between each song and its associated game. The content analysis consisted of six stages: unitising, sampling, recoding/coding, reducing, inferring, and narrating. The unitising stage involved examining the notation of each song. The resulting observations were simplified and reduced through a sampling process, then grouped into categories of textual musical elements. Recoding/coding entailed re-curating the dataset based on the study's analytical focus. Inferring involved drawing conclusions, scrutinising the data, and interpreting them. In the narrating stage, these interpretations were presented in descriptive form.

In addition, this research examines the cultural elements embedded in *Bincarung* and the ways the songs express cultural values and local traditions (Saiful et al., 2024). This part of the study considers how such features may be internalised by children through *kawih* learning activities. To evaluate the material's effectiveness and appeal, feedback was obtained from educators who use *Bincarung* in instructional settings. Interviews with these educators, as well as with observers of Sundanese traditional music, provided insights into the book's strengths and weaknesses in supporting music learning. Their responses were analysed to assess *Bincarung*'s practical and pedagogical value from a practitioner's perspective.

Form and Structure of *Bincarung*

Bincarung is a book designed to support the learning of *kawih* (song) for children in grades one to four. Published in 1958 by Mitra Buana Bandung, the book comprises 59 pages and contains 24 songs, each accompanied by its corresponding set of game instructions. The titles of the songs include "Jalan-Jalan," "Daek Digawe," "Moncor Pager," "Tangkal Buah," "Cerecet Ragrag," "Ulah Cileureun," "Anyaman," "Ucing Jeung Anjing," "Oray-Orayan," "Si Manis Leungit," "Tokecang," "Saha Nu Rek Milu," "Maung Lapar," "Maung Jeung Embe," "Jajaruman Kakaput," "Sora Saha?," "Saha Beuritna," "Bubuyungan," "Teteguhan," "Peucang Maling Bonteng," "Ulah Balangah," "Monyet Maling Kalapa," and "Tari Korsi." All songs use *salendro* tuning, with variations in *papatet* (basic tempo) and intervallic motion.

Bincarung consists of three main components: the supplementary pages (cover and *pihatur* [preface]), the song notations, and the accompanying game instructions. The *pihatur* outlines the authors' aims and guidance for using the book. Notably, the tone in this section is reflective and pragmatic. The following excerpt illustrates this:

Kaulinan anu kapendak dina ieu buku maksadna mung kanggo ancer-ancer wungkul, jadi henteu mutlak kedah sakumaha nu diserat di dieu. Margi kaayaan barudak sareng sakola dimana-mana henteu sami. Guru anu ngawulang tiasa ngadamel rupi-rupi

variasi disahyukeun sareng kaayaan barudak. Upami sakintenna sesah teuing, tiasa dirobah sing dugi ka tiasa dipiluan ku sadayana. (Koko & Koesman, 1958/1997b)

The games in this book are meant to be a guideline only, so they do not necessarily have to be what is written because the conditions of every child and school everywhere are not the same. The teacher can make variations to suit the children's circumstances. If it is too difficult, it can be changed until all children can participate in the *kawih* and games. (Translation by authors)

The passage above indicates that Mang Koko and Koesman supported adapting the material to the needs of specific schools and learners, depending on available facilities, teacher expertise, and children's abilities. They acknowledged the uneven distribution of educational resources, particularly in West Java, and encouraged teachers to use their creativity in designing learning materials and delivery. The precise method of instruction is left open; what matters is that the learning objectives are achieved and that children experience *kawih* as an enjoyable activity. The final sentence implies that *kawih* learning should be pursued regardless of external limitations. This suggests that the book's authors had internalised key educational principles, and that the book was developed with a clear pedagogical foundation.

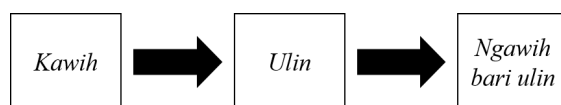


Figure 1. Learning scheme in *Bincarung*, in which children first learn the *kawih* (song), then the *ulin* (game), and ultimately sing while playing (*ngawih bari ulin*)

The scheme shown in Figure 1 represents the researchers' interpretation of the concluding paragraph in the *pihatur*. Mang Koko and Koesman provide an ordered sequence for using the book. Because *Bincarung* is a practical resource, they explain how to approach both the songs and the games. Teachers are directed to begin by teaching the *kawih*. Learners must first memorise the song and attain fluency in singing it before they are guided through the game. However, the method for teaching the *kawih* itself is not specified. In the Sundanese context, learning typically occurs through imitation (*ngabeo*), with students copying how the teacher sings. Once the song has been memorised, *ngawih bari ulin* (singing while playing) can be carried out more easily. At the time of *Bincarung*'s publication, practical books for *kawih* learning containing instructional methods were extremely rare. Mang Koko and Koesman were therefore resourceful in formulating and compiling a book of this kind.

Vocal Range of Songs in *Bincarung*

The vocal range of the songs in *Bincarung* is addressed implicitly in the authors' statement: "*Nada-nada nu dianggo di dieu henteu seueur, laguna dihaja nu basajan, wangunan wirahma sareng ambahan swara disahyukeun sareng kakiatan sora barudak.*" [The notes used here are not many; the songs were deliberately made

simple; the rhythmic pattern and vocal arrangement (tone–melody) are adjusted to the strength of children’s voices]. This commentary indicates that the musical material was intentionally adapted to suit children’s vocal and musical capacities. Although Mang Koko and Koesman frame the songs as suitable for young voices, the specific pitch ranges employed by Mang Koko in *Bincarung* have not previously been documented. To address this gap, the researchers recorded and analysed the highest and lowest tones of each song to determine the ranges used. Table 1 below presents the pitch ranges for all 24 songs.

Table 1. *Children’s vocal ranges based on pitch analysis of the 24 songs in Bincarung*

Nu	Song Title	Tone Range								
		!	5	4	3	2	1	t	r	e
1	Jalan-Jalan									
2	Daek Digawe									
3	Moncor Pager									
4	Tangkal Buah									
5	Carecet Ragrag									
6	Ulah Cileureun									
7	Aanyaman									
8	Ucing Jeung Anjing									
9	Oray-Orayan									
10	Si Manis Leungit									
11	Tokecang									
12	Saha Nu Rek Milu?									
13	Maung Lapar									
14	Maung Jeung Embe									
15	Jajaruman									
16	Kakaput									
17	Sora Saha?									
18	Saha Beuritna?									
19	Bubuyungan									
20	Teteguhan									
21	Peucang Maling Bonteng									
22	Ulah Balangah									
23	Monyet Maling Kalapa									
24	Tari Korsi									

The ranges identified are based on the shared use of *salendro* tuning. *Serat kanayagan* (*damina* notation) serves as the reference for interpreting pitch placement. These tones are not absolute pitches and do not correspond to frequency measurements; rather, the symbols indicate relative positions within the *laras* system. The overall pitch range in *Bincarung* spans from tone 1 (*da*, one *gembyang* [octave] lower) to tone 4 (*ti*, one *gembyang* [octave] higher). Most songs fall within a dominant range of tone 4 (*ti*) to tone 4 one *gembyang* higher. Songs with this range include “Jalan-Jalan,” “Daek Digawe,” “Tangkal Buah,” “Cerecet Ragrag,” “Anyaman,” “Ucing Jeung Anjing,” “Oray-Orayan,” “Kakaput,” “Sora Saha?,”

“Teteguhan,” “Peucang Maling Bonteng,” “Monyet Maling Kalapa,” and “Tari Korsi.”

A second group comprises songs ranging from tone 4 (*ti*) to tone 5 (*la*, one *gembyang* higher): “Moncor Pager,” “Tokecang,” “Maung Lapar,” and “Bubuyungan.” A third group spans tone 3 (*na*) to tone 4 (*ti*, one *gembyang* higher): “Maung Jeung Embe” and “Ulah Balangah.” A fourth, narrower range, from tone 1 (*da*, one *gembyang* lower) to tone 1 (*da*), appears only in “Saha Nu Rek Milu.” A fifth, extending from tone 5 (*la*) to tone 4 (*ti*, one *gembyang* higher), is found in “Ulah Cileureun.” A sixth, from tone 2 (*mi*) to tone 4 (*ti*, one *gembyang* higher), occurs in “Si Manis Leungit.” Finally, a seventh set ranges from tone 4 (*ti*) to tone 1 (*da*): “Jajaruman” and “Saha Beuritna?”

Across the collection, Mang Koko and Koesman most frequently used the range between tone 4 (*ti*) and its upper *gembyang*. The author’s note in the *pihatur* is therefore validated by the musical data: the songs are within ranges accessible to children’s vocal capacities. The exclusive use of *salendro* tuning further supports this aim, as the system contains no secondary or inserted tones that might complicate singing. Likewise, the absence of modulation between tunings (*surupan*) preserves simplicity and continuity throughout *Bincarung*.

Song Text Analysis and Its Relevance to Children's Games

Following Rohidi (2011), text refers to the elements that constitute the intraesthetic qualities of a *kawih* (song). In this study, these elements are treated as organised sonic material. The present analysis focuses on the melodic element, specifically, the organisation of the number of tones and their intervallic movement, as represented in music notation. Of the 24 songs examined, three—“Jalan-Jalan,” “Carecet Ragrag,” and “Sora Saha?”—are presented here to illustrate the analytical process, chosen for their contrasting *patet* (tempo) and patterns of intervallic movement.

The first song, “Jalan-Jalan,” is set in *salendro patet manyuro* and has a *kering* (fast) tempo. It comprises eight bars, each with four beats, and is sung twice. The tonal distribution is as follows: tone 1 (*da*) appears seven times; tone 2 (*mi*), five times; tone 3 (*na*), five times; tone 4 (*ti*), eight times; and tone 5 (*la*), nine times. The lowest pitch in “Jalan-Jalan” is 4 (*ti*), and the highest is 4 (*ti*, dotted: one octave above). Ascending motion occurs 15 times; descending motion, 16 times; and static motion (repeated pitches), four times. As suggested by its title, the song is about a group of children travelling together. While they walk through rice fields and along the small paths between them, an activity common in Sundanese daily life, the children invite one another to be cheerful and carefree. The musical notation of “Jalan-Jalan” is provided in Figure 2.

Jalan-Jalan

Laras: Salendro Papatet : Manyuro
Gerakan : Kering

Pangkat	0	3	1	2	4	3	2	1
	0	0	4	3	. 2	1 5	4 5	1
			↑	↓	↑	↑	↑	↓
			Ha -	yu	u-rang	ja - lan-ja	- lan	
	. 0	4	5	. 1	2 3	1 2	3	
			↑	↓	↓	↓	↑	↓
		Ma -	pay	sa-wah	jeung te-ga	- lan		
	. 0	5	5 4	5	4	1 5	4 4 5	5
			↑	↓	↑	↑	↓	
		Ma-sing	a - was	tuh	a-ya	so-lo	- kan	
	. 1	2	3	4	3	2	1	1
			↓	↓	↓	↓	↑	↑
		Yu,	ba - reng	u - rang	lun - ca	- tan		

Figure 2. “Jalan-Jalan” song notation and intervallic movement

In the accompanying game for “Jalan-Jalan,” children are instructed to form two rows of two, standing with enough space between them so that movement is not restricted. Singing is permitted only while walking. They do not sing during the predetermined movement sequences, which include jumping (*luluncatan*), tiptoe walking (*leumpang jengke*), walking while lifting the legs slightly with arms extended (*leumpang disorosodkeun*), crawling (*ngorondang*), running with specific variations (*lumpat nyigcrig*), and slow walking (*leumpang anca*). The duration of each movement is determined by the teacher and adjusted according to the children’s stamina.

The second song, “Carecet ragrag,” uses *salendro patet sanga* and has a *sedeng* (moderate) tempo. It consists of 12 bars of four beats each and is sung twice through. The tonal distribution is thus: tone 1 (*da*), 18 times; tone 2 (*mi*), 19 times; tone 3 (*na*), six times; tone 4 (*ti*), 10 times; and tone 5 (*la*), 14 times. The lowest pitch is 4 (*ti*), and the highest is 4 (*ti*, dotted: one octave above). Ascending motion occurs 23 times; descending motion, 21 times; and static motion (repeated pitches), 22 times. The musical notation of “Carecet ragrag” is shown in Figure 3.

Carecet Ragrag

Laras: Salendro

Papatet : Sanga
Gerakan : Sedeng

Pangkat

0435122212124

Ca-

1

2

3

4

5

6

7

8

9

10

11

12

321111121515123

re-cet - na di- rag-rag-keun Teu a-ya nu na - li-nga - keun

24422332442233

Sst! tong di - be - ja - an Sst! sing bu - ni pi - san

02211215511

Ha - yam ra - ong kong - ko - ro - ngok

05545105545

Pu - tri di - uk! Pu - tri di - uk!

1054512

Ha - yam ra - ong kong - ko - ro - ngok

022102122242

Ha - yam ra - ong kong - ko - ro - ngok

Figure 3. “Carecet Ragrag” song notation and intervallic movement

In the accompanying game for “Carecet Ragrag,” the instructions require children to form a circle facing inwards. One child walks around the outside of the circle holding a handkerchief (*carecet*) and sings the song. The handkerchief is dropped behind one of the seated children near the end of the song. Throughout the singing, the seated children must not look back; they may do so only after the song ends. The child behind whom the handkerchief is dropped picks it up and chases the one who dropped it until physical contact is made. The chased child must run to occupy the empty space in the circle. If caught early, the child must circle the group

once more; if not caught, the child is free. The child who does not succeed in catching the pursued child then takes the next turn outside the circle. If the circle is large, the children may sing the song twice per round.

The third song, “Sora Saha?”, is set in *salendro patet nem* and has a *sedeng* (moderate) tempo. It consists of 16 bars of four beats each and is also sung twice through. The tonal distribution is as follows: tone 1 (*da*), 22 times; tone 2 (*mi*), 22 times; tone 3 (*na*), five times; tone 4 (*ti*), nine times; and tone 5 (*la*), 15 times. The lowest tone is 4 (*ti*), and the highest is 4 (*ti*, dotted: one octave above). Ascending movement occurs 28 times; descending movement, 22 times; and static motion (repeated pitches) occur 23 times.

In the game that accompanies “Sora Saha?” the children form a circle facing inwards, with one child in the centre whose eyes are covered with a handkerchief. The group sings the song together. At the end, the blindfolded child imitates an animal sound while pointing randomly at someone in the circle. The child who is pointed at must imitate the sound. The blindfolded child then guesses who produced the sound. If correct, the two switch places; if incorrect, the blindfolded child continues until the correct identification is made. The musical notation for “Sora Saha?” is shown in Figure 4.

This game indirectly trains children’s musical sensitivity, especially their awareness of timbre. Within the context of the collective games in *Bincarung*, children are encouraged to recognise differences in their friends’ voices. The ability to identify a friend’s voice requires careful listening and sensitivity to sound, which sharpens their ability to notice variations in timbre. Through this activity, children learn not only about musical and sonic characteristics but also about attentive listening.

Sora Saha?

Laras: Salendro Papatet : Nem
Gerakan : Sedeng

Pangkat | 0 3 1 2 | 4 4 3 4 5 4 |

|| $\begin{array}{ccccccc} \uparrow & \uparrow & & \boxed{1} & \downarrow & \uparrow & \uparrow \\ 4 & 3 & 2 & 2 & 2 & 4 & 3 & 2 & 2 & 2 & \boxed{2} \end{array}$

Pi-li - heun lo - ba Co-ko - teun lo - ba!

| . 2 3 2 0 2 | $\boxed{3}$ 1 2 3 4 4 | $\boxed{4}$

Pek tun - juk ka ma - na su - ka

| . 0 4 3 2 1 | $\boxed{5}$. 2 1 5 5 1 1 | $\boxed{6}$

A - sal de - nge - keun tah so - ra

| . 0 1 2 1 5 | $\boxed{7}$. 0 1 2 1 5 | $\boxed{8}$

So - ra em - be..... So - ra U - ciiing

| . 0 2 2 1 1 | $\boxed{9}$. 5 4 5 1 1 | $\boxed{10}$

So - ra mun - diiing So - ra an - jiiing

| . 2 2 1 0 1 | $\boxed{11}$ 4 5 1 2 | $\boxed{12}$

Ti - ti - ran pa - da di - sa - da

| . 2 2 1 2 | $\boxed{13}$ 1 5 5 1 1 | $\boxed{14}$

So - ra mun - diiing So - ra an - jiiing

| . 0 5 5 4 5 | $\boxed{15}$ 1 0 5 5 4 5 1 | $\boxed{16}$

Pu-tri di.....uuuk! Ling-kung lem-buur!

Figure 4. "Sora Saha?" song notation and intervallic movement

The games in *Bincarung* are predominantly collective. This format reflects the concept of *gotong royong* (working together), which stresses cooperation, mutual assistance, empathy, and sympathy. Through the activities, children learn to work collaboratively, support one another, and respect the feelings and needs of their peers. These qualities provide an important basis for community life, as *gotong royong* is a core cultural value in Sundanese communities—and indeed in the Indonesian archipelago as a whole—that sustains social harmony and solidarity. By integrating

collective play into *kawih* learning, *Bincarung* serves both as a resource for traditional music education and as a medium for instilling moral and social principles essential to children's development. In this way, the book is expected to nurture a generation that is more attentive to others and able to contribute positively to communal life.

All the songs in *Bincarung* employ *salendro* tuning, and this choice is not incidental. Two reasons emerged from the analysis. First, *salendro* produces a bright, cheerful, lively, and energetic quality that suits the expressive aims of the songs. Second, its intervals are relatively even, a characteristic that Mang Koko and Koesman appear to have favoured because it is easier for children to sing. This preference is consistent with Priangan (Sundanese) musical practice, where *salendro* has long been predominant (Ayatrohaedi, 1987; Rosidi, 2000, 2013b).

Conclusion

The children's songs in *Bincarung* exhibit distinct compositional features shaped by Mang Koko and M. O. Koesman's background as educators. Their pedagogical orientation informs the organisation of the songs' compositional elements and underpins the musical decisions evident throughout the collection. Because *Bincarung* was written for children in elementary grades one to four, specific considerations guided the treatment of its musical materials. First, the songs employ *salendro* tuning without modulation. Second, the pitch ranges used are mainly confined to one *gembyang* (octave). Third, the length of each song is modest, generally between eight and 16 bars. Fourth, the melodies do not incorporate inserted tones such as 3– (*ni*) or 5+ (*leu*). Fifth, the melodic movement is largely stepwise, with occasional leaps that follow established harmonic tone relationships (*kempyung*). Finally, each song is composed to suit the character and demands of the accompanying game.

These findings point to a clear intention to create songs that are musically accessible yet rooted in Sundanese aesthetic practice. *Bincarung* is thus both a songbook and a deliberate pedagogical project that adapts and reconfigures Sundanese musical materials for young learners. The organisation of its repertoire provides a framework through which traditional musical knowledge is structured for teaching, practice, and transmission to ensure that Sundanese musical concepts remain part of children's everyday experiences. Finally, in relation to the paper's earlier discussion of "text," the songs in *Bincarung* also operate as a curated sonic form: a body of organised musical material that articulates, preserves, and introduces cultural meanings to a new generation.

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