

# Resital



E-ISSN 2338-6770

Submitted date : May 16<sup>th</sup>, 2025  
Revised date : July 11<sup>th</sup>, 2025  
Accepted date : August 8<sup>th</sup>, 2025

Correspondence Address:  
Department of Karawitan Music,  
Faculty of Performing Arts, Indonesian  
Institute of Arts and Culture Bandung,  
212 Buah Batu Rd, Bandung City, West  
Java, Indonesia 40265. E-mail:  
[arif.budiman@sbi.ac.id](mailto:arif.budiman@sbi.ac.id)

## Traditional Sundanese Music as a Medium for Environmental Advocacy: A Case Study of the Song Kuring Leungiteun in the Context of the Global Ecological Crisis

Arif Budiman<sup>1\*</sup>, Dani Yanuar<sup>2</sup>, Ángela López-Lara<sup>3</sup>

<sup>1</sup> Department of Karawitan Music, Faculty of Performing Arts, Indonesian Institute of Arts and Culture Bandung

<sup>2</sup> Department of Ethnomusicology, Faculty of Performing Arts, Indonesian Institute of Arts Surakarta

<sup>3</sup> Doctoral researcher, Universidad Complutense de Madrid

**Abstract:** This study explores *Kuring Leungiteun*, a traditional Sundanese song, as a medium for ecological advocacy through its musical, poetic, and cultural dimensions. Using a qualitative instrumental case study design, this research explores how the compositional architecture—particularly melody, rhythm, tuning (*laras*), tempo, dynamics, and vocal ornamentation, embodies and amplifies ecological grief and spiritual displacement. The analysis draws on Merriam's theory of music functions, literary ecocriticism, glocalization theory, and the Sundanese cosmological principle of *Tri Tangtu di Buana*, a Sundanese cosmological triad symbolizing harmony among humans, nature, and the divine. Data were collected through in-depth interviews, field observations, audio-visual analysis, and musicological study of various adaptations from 1989 to 2018. The findings reveal that *Kuring Leungiteun* is not merely a cultural artifact but a consciously crafted sonic narrative: the use of *madenda* tuning evokes sacred melancholy, while the slow tempo, dynamic control, and microtonal ornamentation express collective ecological trauma. The song's transformation across genres from *Celempungan* to Sundanese pop illustrates its glocal adaptability and enduring social relevance. This study affirms that traditional music can function as a critical platform for environmental ethics, memory transmission, and public engagement in line with global frameworks such as SDG 13 and 15. It recommends the strategic revitalization of traditional musical forms as participatory media for cultural sustainability and ecological awareness.

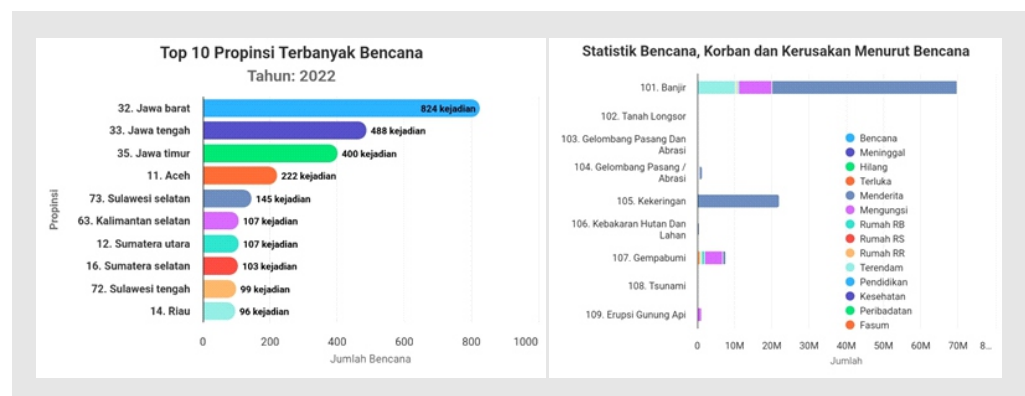
**Keywords:** environmental advocacy; ethnomusicology; Kuring Leungiteun; musical semiotics; Sundanese traditional music



## 1. Introduction

The environmental crisis has emerged as a central issue in global discourse in the 21<sup>st</sup> century, characterized by the increasing frequency and intensity of ecological disasters that threaten the sustainability of human life. International reports have recorded a significant surge in hydrometeorological disasters, reinforcing indications that the planet is undergoing systemic pressure on its natural equilibrium. Studies across ASEAN countries reported 1,747 landslide incidents between 2006 and 2018, with the Philippines, Indonesia, and the Malay Peninsula identified as critical hotspots, accounting for approximately 41.4% of incidents resulting in fatalities (Lu et al., 2024). Meanwhile, in Indonesia, data from the National Disaster Management Agency (BNPB, 2021) indicated that floods accounted for 42.1% of all recorded disasters, including 335 cases in West Java, one of the regions most ecologically vulnerable (Septian et al., 2023). This phenomenon underscores that environmental degradation is not merely a global issue but also constitutes a local crisis that demands cross-sectoral awareness and action.

Figure 1 Disaster distribution in Indonesia in 2022: the top ten most affected provinces and national statistics on disaster frequency, casualties, and damages, based on data from the Indonesian National Disaster Management Agency (BNPB), accessed May 2025.



In addition to global and regional ecological pressures, environmental degradation is further exacerbated by exploitative human behaviors and a profound lack of empathy toward nature (Aldeia & Alves, 2019; Brown et al., 2019). Practices such as deforestation, land conversion, and pollution reflect an ecological cultural crisis rooted in modern anthropocentric mindsets. Without a fundamental shift in human–nature interactions, habitat degradation and hydrometeorological disasters will only intensify. Consequently, addressing the ecological crisis necessitates not only technical and regulatory approaches but also cultural strategies capable of engaging collective societal consciousness. Within this context, traditional music holds significant potential as an effective medium for environmental education and advocacy.

Amid the global ecological crisis, innovative advocacy methods are crucial for raising awareness and prompting action, with traditional music offering a uniquely resonant cultural medium. Unfortunately, the discourse surrounding the use of traditional music in environmental advocacy remains sparse within academic discussions. Yet, ecological values have been embedded in traditional songs for generations, predating the emergence of “sustainable development” concepts in Western civilization. Traditional songs are not merely cultural artifacts; they represent living knowledge that embodies sustainable life practices among indigenous communities.

Traditional Sundanese music, as an expression of West Java culture, has long served as a medium for conveying local wisdom and social critique (Herdini et al., 2008; Saiful & Supriatna, 2024). Traditional art forms such as Tembang Sunda Cianjuran, Wayang Golek, Angklung, and Jaipongan function not only as entertainment but also as reflections of the socio-ecological dynamics within Sundanese society. Sundanese songs frequently address the human-nature relationship, solidifying their role as a “collective voice” that records and responds to the challenges of their times. In this context, music functions as an educational tool and a means of critical reflection, particularly in the face of the escalating environmental crises threatening the West Java ecosystem. This urgency inspired Sundanese artists such as Yus Wiradiredja and Zahir Zachri to create *Kuring Leungiteun*, a work that not only entertains but also conveys ecological concerns.

While existing studies have examined the role of music in environmental advocacy, explicit exploration of the function of traditional Sundanese music within this context remains limited. Specifically, there is a notable absence of research delving into how traditional Sundanese songs, such as *Kuring Leungiteun*, serve as mediums for raising environmental awareness. Furthermore, little attention has been given to cross-genre adaptations of Sundanese songs containing ecological messages in the era of globalization. Therefore, there is a significant research gap in investigating how traditional Sundanese music can be effectively utilized as an instrument of environmental advocacy, and how cross-genre adaptations might broaden the reach and impact of such ecological messaging.

Exploring the potential of environmental advocacy through traditional music opens a strategic avenue for culturally grounded approaches to pressing ecological issues. Traditional music carries not only aesthetic values but also ecological knowledge passed down through generations, constituting living knowledge capable of shaping collective awareness and fostering social reflection. *Kuring Leungiteun* stands as a significant example: over more than three decades, this song has

undergone cross-genre transformations from the traditional Celempungan format to contemporary Sundanese pop arrangements, while consistently voicing concerns about environmental preservation and cultural identity. This phenomenon reflects the dynamics of glocalization, wherein modern elements are adapted within a local framework without compromising cultural meaning.

This study aims to examine the role and effectiveness of *Kuring Leungiteun* as a medium of environmental advocacy within the context of the global ecological crisis. The central research question posed is: How can this song be utilized as a tool to foster ecological awareness and stimulate environmental conservation efforts within society? The study is grounded in the hypothesis that *Kuring Leungiteun*, with its symbolic power and artistic flexibility, holds potential as an advocacy medium bridging local cultural values with the urgency of global environmental change.

## 2. Literature Review

Several international studies have demonstrated that music can serve as a medium for environmental campaigns and education. In East Africa, contemporary Kiswahili music has been utilized to embed ecological messages within its lyrics to raise public awareness on environmental issues (Waswala et al., 2023). The integration of affective components through music has been shown to strengthen emotional engagement with environmental concerns (Publicover et al., 2018), while the role of music as a creative medium that fosters reflection and attitudinal change has been affirmed (Addessi, 2023; Porter Ellerman, 2023). Further studies conducted in Brazil illustrate the use of poetic lyrics to highlight issues such as deforestation and biodiversity loss (Sena & Matos, 2012), as well as the role of music in environmental preservation movements in Recôncavo da Bahia (Moreira & Reis Fonseca, 2024).

In Indonesia, ecological music movements have also begun to emerge, both within traditional and popular music contexts. The Kendeng movement employs music as a tool of resistance against ecological injustice while uniting interfaith communities (Purnomo, 2023). In South Kalimantan, the Terengah-engah tradition has been revitalized through cultural education programs that embed ecological values (Jumriani et al., 2024). Even within popular music, songs such as “Pohon untuk Kehidupan” (A Tree for Life) and “Lestari Alamku” (My Sustainable Nature) serve as social critiques addressing environmental degradation (Jismulatif et al., 2020). In the context of traditional Sundanese music, studies have highlighted the communicative and religious functions of Tembang Sunda Cianjuran (Ghaliyah, 2017; Risdayah, 2020; Sonjaya et al., 2022), along with an analysis of Tembang Bandung, particularly the song *Musibat Bandung*, thematically addressing environmental issues (Sudiarto,

2011).

Building upon the aforementioned empirical studies, this research adopts a multidimensional theoretical framework to comprehend the role of Sundanese traditional music in environmental advocacy, particularly through the song *Kuring Leungiteun*. The use of interdisciplinary theories enables a comprehensive exploration of aesthetic, social, ecological, and transcultural dimensions.

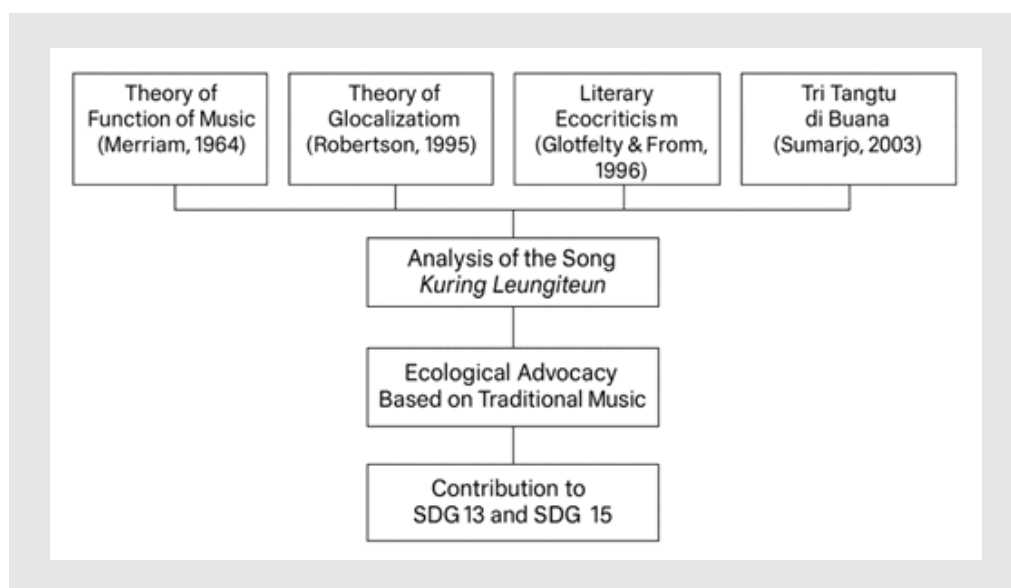
First, the theory of music functions is used to explain music as a medium of communication, emotional expression, symbolic representation, and social integration (Merriam & Bithell, 1964). In the context of *Kuring Leungiteun*, communication is realized through the delivery of ecological messages across generations, while social integration is reflected in the song's adaptation process involving artists of different ages and musical genres, transforming music into a vehicle of cultural solidarity and eco-political engagement.

Second, the concept of glocalization explains how *Kuring Leungiteun* underwent a musical transformation from the traditional Kacapi-Celempungan format to contemporary Sundanese pop (Robertson, 1995). Glocalization describes the dialogic process between global instruments (such as synthesizers and violins) and the local Sundanese language, without diminishing the ecological values embedded in the lyrics. This concept is crucial for interpreting the sustainability of cultural values amid globalization.

Third, to interpret the ecological messages embedded in the lyrics, this study adopts a literary ecocriticism approach (Glotfelty & Fromm, 1996). Ecocriticism enables the analysis of environmental symbols, such as references to “floods and inundations” (*caah jeung banjir*), as representations of ecosystem degradation caused by human activities. Through this approach, the lyrics are read as a medium of ecological critique and as a cultural archive reflecting the human–nature relationship.

Fourth, the conceptual framework is further strengthened by the philosophy of *Tri Tangtu di Buana*, which emphasizes the balance between *Buana Nyungcung* (the upper world/spirituality), *Buana Panca Tengah* (humankind), and *Buana Larang* (physical nature) (Sumarjo, 2003). This philosophy is positioned as a local ecological ethical foundation that aligns with global sustainability principles through the Sustainable Development Goals, particularly SDG 13 (Climate Action) and SDG 15 (Life on Land) (Oktavia Prasetyaningtyas & Trimurtini, 2024). Integrating local values into the global sustainability discourse offers a contextual and applicable model of environmental advocacy grounded in cultural wisdom.

**Diagram 2** Conceptual framework of the study: The integration of interdisciplinary theories in analyzing *Kuring Leungiteun* as a medium for traditional music-based ecological advocacy, contributing to Sustainable Development Goals (SDGs) 13 (Climate Action) and 15.



By combining these theories, the study aims to offer a novel perspective within the fields of environmental ethnomusicology and local cultural ecocriticism, demonstrating that traditional music is not merely an aesthetic heritage but also an effective instrument of ecological advocacy amidst contemporary environmental crises.

### 3. Methods

This study employs a qualitative approach with an instrumental case study design. As conceptualized by Robert E. Stake, an instrumental case study is a qualitative method that allows for the in-depth exploration of a broader issue through a specific, illustrative case (Hollweck, 2016). The selected case *Kuring Leungiteun*, a traditional Sundanese song serves as an instrument to investigate the potential of traditional music as a medium for environmental advocacy. This design enables a contextualized and holistic examination of the song's cultural, ecological, symbolic, and musical dimensions.

The research was conducted in West Java, particularly in Bandung and its surrounding areas, which have long been recognized as cultural epicenters of Sundanese music and the birthplace of *Kuring Leungiteun*. The fieldwork was carried out in two phases: (1) preliminary observation and informal inquiry in 2015, and (2) systematic data collection between 2016 and 2025.

Participants in this study were selected using a purposive sampling technique, based on their direct involvement in the creative process, cross-genre adaptation,



academic interpretation, or public dissemination of the song *Kuring Leungiteun*. A total of nine key informants were interviewed in depth, representing diverse professional backgrounds and vital roles within the Sundanese musical and cultural ecosystem. Among them were Yus Wiradiredja, the composer and maestro of Cianjuran music; Zahir Zachri, the lyricist and cultural educator affiliated with the Ministry of Agriculture; and three renowned vocalists: Rita Tila, Rosyanti, and Neneng Dinar, recognized widely in the Sundanese music community. In addition, the interviews included the late Ubun R. Kubarsah, a respected Sundanese cultural figure; two senior lecturers in Karawitan studies from the Indonesian Institute of Arts and Culture (ISBI) Bandung, Indra Ridwan and Endah Irawan, who are experts in ethnomusicology; and Dian Hendrayana, a lecturer in Sundanese language and literature at Universitas Pendidikan Indonesia (UPI), who contributed insights into ecological narratives from linguistic and literary perspectives. All informants significantly contributed to shaping, contextualizing, and disseminating *Kuring Leungiteun* as a traditional music-based medium for environmental advocacy.

Semi-structured interviews were conducted in person at multiple locations, including ISBI Bandung, Disparbud Jawa Barat, Komplek GBA, Bandung, and RRI Bandung, between 2015 and 2025. Each informant participated in 1–2 interview sessions lasting 45 to 90 minutes, depending on the depth of their role and involvement.

Data were obtained through a combination of the following methods:

1) Preliminary Observation (2015)

Prior to the main inquiry, the researcher conducted preliminary observations of live performances, social media postings, and community responses to various versions of *Kuring Leungiteun*. These observations served as an initial stimulus to identify emerging narrative patterns, audience emotional reactions, and indications of ecological values in current musical practices.

2) In-Depth Interviews (2015–2025)

Semi-structured interviews were conducted with nine key informants drawn from a range of professional and social backgrounds, including composers, ethnomusicologists, vocalists, cultural leaders, academics, and active audience members. The informants were selected for their direct involvement in the creative process, performance practices, scholarly interpretation, or public reception of *Kuring Leungiteun*. The interviews aimed to explore their perspectives, experiences, and interpretations of the song as both a medium for environmental advocacy and a vessel of Sundanese cultural expression.

### 3) Audio-Visual Document Analysis

Audio-visual materials about *Kuring Leungiteun*, comprising live-performance recordings, official releases, YouTube videos, and social media archives—were analyzed to track changes in musical form, ecological messaging, and public reception.

### 4) Literature Review

A systematic review of literature on traditional music theory, cultural globalization, literary ecocriticism, and Sundanese aesthetics was conducted to strengthen the study's conceptual framework.

### 5) Musicological Analysis

The musical structure of *Kuring Leungiteun* was examined in terms of scale (*laras*), tempo, rhythm, melody, harmony, and vocal techniques to map how these musical elements support the song's environmental message.

Data were analyzed thematically, following the interactive model of Miles and Huberman (Huberman & Miles, 2002). The analysis comprised three iterative stages:

- 1) Data Reduction: Selection and summarization of relevant data through open and axial coding.
- 2) Data Display: Visual tables and narrative matrices to identify emergent themes.
- 3) Conclusion Drawing and Verification: Triangulation across sources (interview, visual, textual) ensured internal validity and theoretical coherence.

This cyclical analytical process continued until theoretical saturation was reached, providing a comprehensive account of *Kuring Leungiteun* as a living, musical medium for ecological advocacy and cultural resilience within the Sundanese context.

## 4. Results

### A. History and Context of *Kuring Leungiteun*

The song of *Kuring Leungiteun* emerged within the context of innovative agricultural extension programs during Indonesia's era of rice self-sufficiency. In 1984, Indonesia achieved a historic milestone by transitioning from one of the world's largest rice importers to a self-reliant nation capable of exporting rice to famine-stricken African countries (Dionesius & Santu, 2024). This success was attributed to the relentless efforts of farmers and the pivotal role of agricultural extension services, which



operated under the controversial motto *Dipaksa, Kapaksa, Biasa* (“Forced, Compelled, Habituated”). However, Salmon Padmanagara, regarded as the Father of Indonesian Agricultural Extension, criticized this coercive approach, arguing that it risked fostering negative perceptions, such as “Farmers Learn Only Through Force.” Instead, he advocated for more persuasive and educational methods of disseminating agricultural knowledge.

In response to this call, the Agricultural Information Center, led by Zahir Zachri, collaborated with Ubun Kubarsah's Dasentra Group (Daya Tradisi Sunda) to engineer a culturally resonant extension strategy through Sundanese musical artistry. The result was the 1989 album *Hariring Patani* (“The Singing of Farmers”), which included *Kuring Leungiteun* as a key track. The album's production prioritized the kacapi-celempungan genre, a traditional Sundanese musical form characterised by its minimalist yet evocative instrumentation, which aligns with the cultural sensibilities of rural farming communities. This choice reflected Ubun Kubarsah's belief in the inherent connection between traditional music and the agrarian lifestyle, where simplicity and authenticity resonate deeply.

Figure 2 The first album of *Hariring Patani*, released in cassette format in 1989, represents an innovative approach to agricultural extension based on cultural arts through the medium of traditional Sundanese music. (Source: Endang Sarif, 2025)



The album's repertoire addressed both agricultural and socio-environmental themes. Tracks such as *Supra Insus*, *Swa Sembada Pangan*, *Kontak Tani*, and *Kelompok Tani*, were crafted to motivate farmers to optimize local resources, while *Kuring Leungiteun* and *Rus-ras*, explicitly integrated environmental stewardship and community solidarity. This dual focus underscored the potential of music as an

educational tool to foster awareness and participation in sustainable agricultural development.

Nunung Nurmallasari is the inaugural pasinden (Sundanese female vocalist) to perform *Kuring Leungiteun*, played a pivotal role in popularizing the song despite her status as a school student at the time. Her exceptional vocal artistry, served as a catalyst for its viral dissemination and widespread public acclaim. The song's innovative arrangement, spearheaded by Yus Wiradiredja, and the Dasentra team, introduced a novel vocal within style *kapesindenan*, marked by its dynamic fusion of traditional and contemporary elements.

### B. Creative Process and Artist Backgrounds

The song *Kuring Leungiteun* emerged from the collaboration of two pivotal figures. Its creative process is deeply rooted in the cultural and ecological sensitivity of its creators. Moh. Yusuf Wiradiredja, better known as Yus Wiradiredja, was born into a family deeply immersed in the tradition of Tembang Sunda Cianjuran (Budiman, 2017). From the age of nine, he received direct vocal training from his father, a prominent figure in the Cianjuran community (Sarif, 2013). This early exposure was further enriched by his engagement with Western music and his acquaintance with influential Sundanese composers, such as Mang Koko. These experiences broadened his musical horizons and fostered an innovative approach to songwriting and vocal artistry (Herdini, 2014; Ramdani et al., 2022).

Figure 3 Yus Wiradiredja (left), composer of *Kuring Leungiteun*, and Zahir Zachri (right), lyricist whose writings reflect strong ecological consciousness. (Source: Arif Budiman and Zahir Zachri, 2015)



In parallel, Zahir Zachri, a seasoned agricultural extension officer and lyricist, contributed the environmentally charged narrative for *Kuring Leungiteun*. Drawing from his extensive experience in rural development and his deep-rooted concern for ecological degradation, Zachri crafted lyrics that articulated a profound sense of loss,

reverence for nature, and a moral call for environmental stewardship.

“The creative process for composing *Kuring Leungiteun* commenced with an intensive exploration of the lyrics, during which I internalised the essence of an increasingly degraded natural environment. This deep understanding formed the basis for selecting a scale that would most effectively convey the song's character and message, particularly for farmers and rural communities. I chose the salèndro scale not only for its ability to accompany other scales such as sorog, pèlog, and mandalungan, but also for its flexibility in generating a varied and nuanced melody.” (Yus Wiradiredja, personal communication, December 15, 2015).

The creative process further involved the meticulous alignment of melody and lyrics, as Yus carefully arranged harmonies that resonated with the intended meaning. This stage was followed by rigorous training for the vocal performers, Yus innovated in vocal techniques and delivery styles. Although *Kuring Leungiteun* is rooted in the traditional Sundanese vocal genre, he consciously avoided conventional interpretations to produce a fresher and more innovative rendition.

Overall, Yus Wiradiredja's creative process prioritises not only the harmonious integration of tone, rhythm, melody, and lyrics but also the achievement of an esoteric harmony that profoundly touches the minds and hearts of listeners. This approach reflects his deep-seated passion for both exoteric and esoteric forms of harmony, ultimately inviting audiences to internalise the ecological and cultural messages embedded in every verse.

In the final stage, Yus and Ubun Kubarsah collaborated closely to train the vocalist, intentionally eschewing conventional *kepesindenan* vocal delivery. Instead, they introduced new ornamental techniques (*senggol*) and expressive vocal styles that infused freshness into the performance while retaining its cultural authenticity. This deliberate innovation resulted in a distinctive vocal articulation that bridged traditional aesthetics and contemporary sensibilities, enabling *Kuring Leungiteun* to transcend stylistic boundaries without losing its ecological advocacy core.

This creative process reimagining enabled *Kuring Leungiteun* to transcend traditional boundaries, undergoing adaptations across diverse Sundanese musical genres, including Tembang Sunda Cianjuran, Jaipongan, Kawih, Angklung, Calung, Sundanese pop style, and even musical theater. Such cross-genre versatility not only underscored the song's malleability but also solidified its status as a seminal work, retaining societal relevance and popularity since its 1989 debut. The adaptability of *Kuring Leungiteun* exemplifies how traditional compositions can be reinterpreted to resonate with sustainable development and cultural preservation.

### C. The Development of the Song *Kuring Leungiteun* within the Sundanese Musical Tradition (1989–2018)

The song *Kuring Leungiteun* holds a significant place within the Sundanese musical tradition, serving not only as an artistic expression but also as a socio-ecological commentary. Since its creation in 1989, the song has undergone diverse cross-genre transformations, adapting into various Sundanese musical forms such as *Tembang Sunda Cianjuran*, *Jaipongan*, *Kawih*, *Angklung*, *Calung*, *Sundanese Pop*, and even musical theatre. This creative adaptability not only underscores the compositional flexibility of *Kuring Leungiteun* but also affirms its status as a seminal work that remains relevant across generations. The ability to traverse genres demonstrates how traditional works can be reinterpreted to resonate with the spirit of sustainable development and cultural preservation. This section traces the evolution of *Kuring Leungiteun* from its traditional roots to its contemporary reinterpretations between 1989 and 2018, highlighting its dynamic role in cultural revitalization and environmental advocacy.

The following table presents a comparative analysis of the musical transformations of *Kuring Leungiteun* within the Sundanese musical tradition, based on Bruno Nettl's theory of musical transformation and Robertson's (1995) concept of globalization.

**Table 1 Evolution of *Kuring Leungiteun* across Sundanese musical genres from 1989 to 2018, highlighting key innovations, instrumentation, and aesthetic shifts that demonstrate the song's adaptability and enduring relevance as a medium of ecological advocacy.**

Year	Genre	Instruments	Key Innovation	Aesthetic Character	Performer/Arranger
1989	<i>Celempong</i>	<i>Kacapi siter, kendang, gong, rebab</i>	Agricultural education through traditional musical idiom	Gentle, communicative, agrarian	Nunung Nurmalasari; Yus Wiradiredja
1996	<i>Tembang Sunda Cianjuran</i>	<i>Kacapi indung, rincik, rebab</i>	Introduction of " <i>wanda panambih</i> " for male participants; exploration of <i>tembang sunda cianjuran</i> vocal aesthetics	Melancholic, contemplative	Euis Komariah - Yus Wiradiredja
2008	<i>Jaipongan</i>	Full <i>pelog/salendro</i> gamelan ensemble	Integration of the song into traditional dance accompaniment	Dynamic, expressive, engaging	Rita Tila; Ega Robot
2009	<i>Kawih Wanda Anyar</i>	<i>Kacapi siter, kendang, goong</i>	Adaptation of Mang Koko-style " <i>senggal</i> " technique; vocal technique innovation	Expressive, poetic	Neneng Dinar
2014–2015	Contemporary Sundanese Pop	Synthesizer, violin, percussion, guitar, bass, cajón, diatonic <i>kacapi</i>	Globalization: fusion of global instruments and local aesthetics	Varied, modern	Euisl Sl; Rosyanti
2018	<i>Angklung Ragam Laras</i>	Bamboo gamelan ( <i>Angklung</i> , various laras: <i>salendro, madenda, degung, mataraman</i> )	Hybridization of traditional scales with novel harmonic flexibility	Experimental, harmonic	Rosyanti - Arif Budiman

The musical evolution of *Kuring Leungiteun* over nearly three decades illustrates its dynamic capacity to adapt across diverse Sundanese musical genres. Rather than static preservation, this process reflects a deliberate strategy of aesthetic transformation and contextual responsiveness. The earliest version (1989), composed within the *Celempong* idiom, utilized a traditional acoustic ensemble—including *kacapi siter*, *kendang*, *gong*, and *rebab*—to serve as a vehicle for agricultural

education. This version positioned the song as an outreach tool for rural communities, rooted in familiar sonic vocabularies.

In 1996, *Kuring Leungiteun* was reinterpreted through the Tembang Sunda Cianjuran style, introducing a more contemplative and lyrical aesthetic. A key innovation during this phase was the inclusion of wanda panambih for male vocalists, expanding the expressive possibilities of Sundanese vocal traditions and introducing a more introspective tone.

The 2008 adaptation into Jaipongan marked a shift toward performative integration, embedding the song within a full gamelan salèndro/pèlog ensemble to accompany traditional dance. This extension into choreographed performance broadened the song's socio-cultural function. Further innovation came in 2009 with the Kawih Wanda Anyar version, which explored experimental vocal ornaments (senggol) reminiscent of Mang Koko's style, enhancing the poetic and dramatic depth of the song.

In 2014–2015, the song underwent a glocalized transformation into Contemporary Sundanese Pop, incorporating global instruments such as synthesizers, violins, and *cajón*. Drawing on Robertson's (1995) theory of glocalization, this phase exemplifies how global elements can be integrated into local frameworks without eroding cultural specificity. This fusion preserved local lyrical themes while engaging a wider, youth-oriented audience—demonstrating the song's versatility and contemporary relevance.

Finally, the 2018 version, rendered in the Angklung Ragam *Laras* format, combined traditional Sundanese scales (salendro, madenda, degung) with expanded harmonic structures. This experimentation enabled the song to function as a pedagogical tool in interdisciplinary art and environmental education, showcasing the role of instrumental hybridization in reinforcing its ecological message.

Across these adaptations, *Kuring Leungiteun* not only maintains its core ecological narrative but amplifies its resonance through instrumental and genre diversity. The increasing complexity of instrumentation parallels the deepening of the song's moral and environmental appeal, positioning it as a culturally-rooted yet globally-relevant form of artistic advocacy.

#### **D. Lyrics Presentation**

In order to provide a comprehensive understanding of the textual richness of *Kuring Leungiteun*, the full lyrics are presented below in both the original Sundanese and English translation versions.



Sundanese Version	English Version
<i>Leungiteun Kuring Leungiteun</i>	Loss, I am lost
<i>Dikamanakeun ieuh dikamanakeun</i>	Where has it gone, oh where?
<i>Genclang herang cikahuripan di leuwi sipatahunan</i>	The clear vitality of Sipatahunan's river
<i>Dirèka na papantunan kiwari ngan kari ngaran</i>	Once crafted in verse, now only a memory
<i>Leungiteun Kuring Leungiteun</i>	Loss, I am lost
<i>Dikamanakeun ieuh dikamanakeun</i>	Where has it gone, oh where?
<i>Dongèng èndah katumbiri tarajè langit nu asri</i>	The enchanting tale of the rainbow's stairway
<i>Widadari turun mandi lumungsur ti Kahiyangan</i>	Where celestial maidens once descended to bathe
<i>Gusti rumasa diri gagabah</i>	God, I confess my recklessness
<i>Ngagadabah alam èndah kagungan Gusti</i>	For defiling Your pristine creation
<i>Gusti kiwari gunung bulistir</i>	Now, Lord, the mountains lie barren
<i>Nu tinggal caah jeung banjir</i>	Leaving only mud and floods
<i>Ampun Gusti ampun</i>	Forgive us, Lord, forgive us

## 5. Discussions

The present study sought to elucidate how the song *Kuring Leungiteun* functions not merely as an artistic artifact but as a potent instrument of environmental advocacy within the Sundanese cultural milieu. Five interrelated dimensions emerge from the analysis:

### A. Musical Interpretation and Aesthetic Design in *Kuring Leungiteun*: A Sonic Architecture of Ecological Grief

The song *Kuring Leungiteun* reflects a carefully constructed aesthetic strategy in which every musical element—melody, rhythm, tuning system (*laras*), tempo, dynamics, and ornamentation, functions as an expressive agent of meaning. As the composer, Yus Wiradiredja did not merely set the lyrics of Zahir Zachri to music, but deeply interpreted their ecological and emotional substance, translating them into a multi-layered sonic narrative. His compositional choices are not incidental; they constitute a coherent framework of *rasa*-based musical architecture that fuses Sundanese traditional aesthetic codes with contemporary ecological consciousness.

One of the most significant decisions made by Wiradiredja was the use of *laras madenda*, a Sundanese pentatonic mode analogous to the Western minor scale. This tuning is renowned for evoking profound emotional states, especially sorrow, melancholy, and nostalgia (Irawan et al., 2014). Its deployment here is emblematic: it serves as a sonic embodiment of loss and disorientation in the face of environmental degradation. The tone palette of *madenda* supports lyrical phrases that revolve around themes of vanishing landscapes and ecological trauma, turning the auditory experience into a form of emotional witnessing.

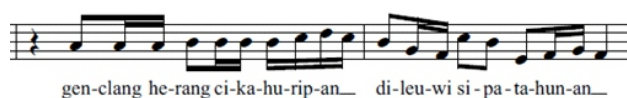
The tempo is deliberately slow, inviting reflection and intensifying the weight of each lyric. In music psychology, slow tempo combined with minor-mode tonality is a strong predictor of perceived sadness (Bella et al., 2001; Hunter et al., 2010). This

creates space for both the performer and the listener to internalize the ecological grief encoded in the song. Each phrase becomes a vehicle of meditative contemplation rather than performative spectacle.

In the opening section of *Kuring Leungiteun*, the pasinden's voice enters in a high register with forte (loud) dynamics, yet retains the soft, resonant quality characteristic of Sundanese vocal technique. The opening lyrics "*Leungiteun kuring leungiteun dikamanakeun ieuh dikamanakeun*", rich with philosophical meaning about loss and uncertainty, are intentionally emphasized by the composer through these high pitches. This musical approach aims to build emotional intensity from the outset, inviting listeners to immediately feel the deep-seated anxiety or longing within the text. Although the vocal melody tends to be static or melismatic (sounding flat in a Western diatonic context), it is significantly enriched by complex Sundanese vocal ornamentation techniques. The intricate interplay of these vocal embellishments creates distinctive microtonal harmonies of high aesthetic value within the madenda framework, resulting in a vocal expression that harmonizes the depth of the lyrical message with sonic beauty.



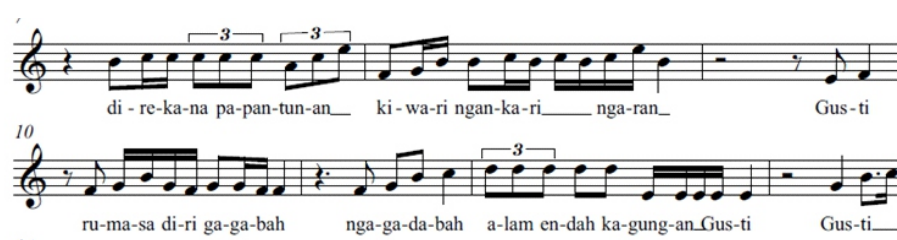
In the second section, the melodic structure is condensed within the middle register. The vocal phrases are deliberately constructed through repetition of a static core pitch, creating an introspective effect that deepens the contemplative atmosphere. The transition to the subsequent phrase is marked by a characteristic Sundanese vocal ornamentation called *senggol* (a microtonal glide), which gradually descends in pitch. This shift serves not only as relaxation after the intense high-register opening but also represents an emotional transition—from the initial turmoil to a submergence into deeper sorrow. The choice of repetitive technique and descending *senggol* intelligently leverages the melancholic nature of the madenda tuning system, while simultaneously providing space for the pasinden to express subtler emotional character in lyrical delivery.



Entering the third section, the vocal melody's structure becomes texturally more complex through a contrapuntal combination of the middle and low registers. The intentionally reduced dynamics—diminished to a piano (very soft) level, transcend mere technical choice, serving as a musical manifestation of the ecological lament



within the lyrics. Nuances of profound regret toward environmental degradation are expressed through the deep resonance of the low register, delivered like a whispered sorrow, while the emotional stability of the middle register acts as the narrative foundation. This artistic choice reflects the Sundanese philosophy of "hibeing" (human-nature interconnectedness), where grief over disrupted ecological balance is conveyed not through shouts, but through an intimate, contemplative lament. The intensive use of the low register also enriches the microtonal coloration that embodies the soul of the song.



In the song's final section, the emotional depth reaches its zenith through a melodic progression that ascends progressively into the high register, forming a powerful climax. The vocal dynamics are realized as a crescendo (gradual intensification) culminating in fortissimo (very loud) toward the conclusion. This musical approach transcends mere technical display, serving instead as a sonic manifestation of Sundanese *rasa* (profound emotional intensity), capturing the culminating turbulence of the song's themes of loss and ecological grief. The pasinden's technical mastery (absolute pitch control, breath consistency, and ornamental precision) functions as a transformative medium, converting poetic text into a piercing auditory experience. Her ability to maintain vocal integrity (resonant timbre) in the high register while expressing authentic wanda (emotional character) simultaneously affirms virtuosity within the framework of Sundanese traditional aesthetics.



## B. Symbolism and Philosophical Meaning in *Kuring Leungiteun*

The symbolic landscape of *Kuring Leungiteun* reveals a profound intertwining of ecological loss, spiritual estrangement, and cultural disintegration. The recurring lament "*Leungiteun Kuring Leungiteun*" ("Loss, I am lost") transcends personal sorrow, serving as a collective articulation of environmental grief rooted in the Sundanese philosophical concept of *Hirup Hurip*, the interconnectedness of life. This cyclical

repetition underscores not merely emotional devastation but an existential disruption caused by environmental degradation, aligning with Albrecht's (2019) theory of *solastalgia*, which reflects the emotional distress resulting from the loss of a beloved environment (Chang, 2023).

Metaphors such as "*Genclang herang cikahuripan di leuwi sipatahunan*" (the clear vitality of Sipatahunan's river) evoke the sacredness of natural elements, portraying water as a symbol of purity, life, and communal survival. Within Sundanese agrarian cosmology, water is seen as the source of *Cikahuripan* (life water), inseparable from human and spiritual well-being. The line "*Dirèka na papantunan kiwari ngan kari ngaran*" ("now only a memory") mourns the erosion of both environmental and cultural vitality, echoing the findings of Soini and Birkeland on how ecological degradation disrupts indigenous cultural landscapes and collective memory (Soini & Birkeland, 2014).

Furthermore, the imagery of "*Dongèng èndah katumbiri*" (the enchanting tale of the rainbow's stairway) and "*Widadari turun mandi*" (celestial maidens descending to bathe) mythologizes nature as a divine, sacred space — a space now desecrated by human exploitation. These poetic images function not merely as aesthetic nostalgia but as urgent warnings: when the sacredness of nature is violated, cultural identity collapses alongside ecological systems, resonating with Latour's view that environmental crisis entails both material and symbolic survival crises (Latour, 2017; Leahy, 2020).

Applying Merriam's theory of the functions of music, the song serves as a medium of symbolic communication and emotional expression (Merriam & Bithell, 1964). It communicates ecological grief through metaphor and myth while reinforcing cultural solidarity against environmental destruction. Simultaneously, applying literary ecocriticism allows deeper interpretation of symbols like "*caah jeung banjir*" ("floods and mudslides") as representations of human negligence and nature's retribution, symbolizing the critical necessity for rebalancing human–nature relationships (Glotfelty & Fromm, 1996).

### C. Environmental Ethics and Collective Awareness

The ethical dimensions embedded in *Kuring Leungiteun* reflect a deep moral awareness of humanity's ecological responsibility. Lyrics such as "*Gusti rumasa diri gagabah*" ("God, I confess my recklessness") and "*Ngagadabah alam endah kagungan Gusti*" ("For defiling Your pristine creation") reveal not only remorse, but an ethical appeal to shift from anthropocentric exploitation to biocentric humility. These utterances embody what Hans Jonas termed the "imperative of responsibility"—a

moral call for future-oriented ecological stewardship (Jonas & Herr, 1984).

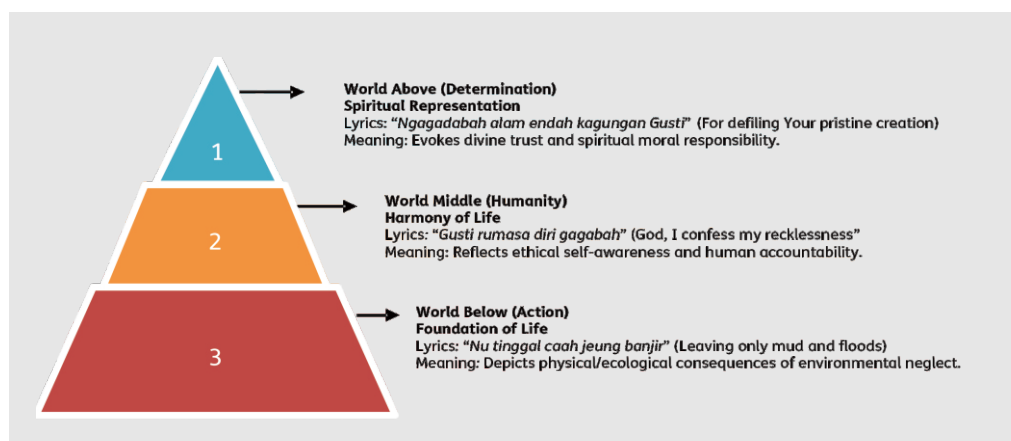
This recognition of human error resonates with the concept of environmental guilt and moral reflection explored by Markowitz & Shariff, (2012), who argue that emotions such as guilt can catalyze pro-environmental behavior. The lyrics thus become a narrative of moral awakening, as the voice in the song transitions from lament to repentance, advocating for self-transformation and collective ecological accountability. Such repentance is not merely spiritual, but political and civic—urging a cultural shift in ecological consciousness.

Further, the line “*Nu tinggal caah jeung banjir*” (“What remains is only flood and landslide”) represents not only a lamentation but a diagnosis of environmental collapse. This reinforces the call for collective awareness, refers to as “ecological citizenship,” where individuals recognize their shared responsibility toward nature and are motivated to act beyond personal interests (Dobson, 2003). The song thus embodies a dialogical ethics: a voice that addresses the community as a whole and calls for communal change rooted in local wisdom.

The integration of the *Tri Tangtu di Buana* cosmology reinforces the discourse on environmental ethics by positioning human responsibility within a triadic balance: the upper realm (spiritual), the middle realm (human), and the lower realm (physical/natural). Any disruption to one dimension inevitably disturbs the harmony of the entire cosmological system. Embedding these local ecological ethics into global sustainability frameworks—such as SDG 13 (Climate Action) and SDG 15 (Life on Land)—offers culturally grounded, contextually relevant strategies for addressing ecological crises.

This cosmological order is visually represented in the *Tri Tangtu di Buana* model, which encapsulates the interdependence between human actions, spiritual accountability, and ecological balance.

**Diagram 3** Cosmological Structure of *Tri Tangtu di Buana* in Sundanese Philosophy  
The diagram depicts the interdependent layers of the cosmos—spiritual, human, and physical. The disruption of one domain inevitably destabilizes the others, reflecting the interconnected moral, cultural, and ecological principles embedded in Kuring Leungiteun's lyrics



#### **D. The Cultural Significance of *Kuring Leungiteun***

*Kuring Leungiteun* holds cultural significance beyond its function as an ecological lament; it acts as a vessel of Sundanese historical memory and a carrier of collective cultural values. The song's structure, symbolism, and performance practice anchor it in a lineage of oral traditions where music becomes a medium of cultural transmission. As Stobart explains, traditional music serves not only as sonic expression but also as a living archive, encoding knowledge systems, values, and social structures (Stobart, 2006). This is evident in how *Kuring Leungiteun* captures the agrarian ethos of Sundanese society where rivers, rain, and mountains are not merely geographic markers but sacred elements embedded in cultural cosmology.

The recurrence of motifs such as “*Genclang herang cikahuripan*” (clear waters as life-source) reflects not just an ecological value but also the communal worldview of a society deeply connected to its land. The use of metaphorical and poetic diction in the song resonates with the *kawih* tradition, where lyrical content often encodes moral teachings and philosophical worldviews. This confirms the position of the song describes as “music as metaphorical experience”, where cultural identity is performed and reconstructed through sonic rituals that mediate between the past and the present (Rice, 2014).

Furthermore, *Kuring Leungiteun* reflects an adaptive resilience of Sundanese music culture. Its multiple genre transformations—from *kacapi-celempungan* to *pop Sunda* and *angklung ragam laras*, illustrate what Turino terms “cultural rearticulation,” where musical forms are continuously reshaped to maintain relevance within shifting social contexts (Jurková, 2010). Each transformation retains the thematic core of environmental concern, while also incorporating new musical aesthetics that appeal to broader, intergenerational audiences.

The song's endurance over more than three decades exemplifies its cultural embeddedness. It is frequently performed in both traditional and educational settings, sustaining its role as a pedagogical tool and a cultural signifier. In this light, *Kuring Leungiteun* stands not merely as a composition but as a performative archive, transmitting cultural values, ecological wisdom, and social memory. It confirms the notion that traditional music is not static heritage but an evolving practice of cultural sustainability.

#### **E. Bridging Traditional Aesthetics with Contemporary Environmental Advocacy**

*Kuring Leungiteun* functions not only as a preservation of traditional Sundanese aesthetics but as a cultural bridge that connects the sensibilities of ancestral wisdom to modern concerns about ecological degradation. The song's ability to evolve across

musical genres; Kacapi-celempungan, Tembang Cianjuran, Sundanese Pop, and Angklung Ragam Laras, demonstrates its strategic adaptability to engage broader, more diverse audiences without losing its cultural roots. This aligns with Robertson's concept of glocalization, wherein local cultural expressions are not diminished by global flows but are instead recontextualized to confront contemporary challenges, particularly those relating to environmental sustainability (Appadurai, 2013; Robertson, 1995).

The aesthetics of the song expressed through Sundanese poetic tradition, ornamented vocal techniques (*senggol*), and pentatonic tonalities become tools for advocacy when paired with ecological messages. The lyric “*Gunung bulistir*” (the mountains lie barren) illustrates how traditional art forms are imbued with environmental critique, offering a sonic protest against deforestation and ecological collapse. As argued by Titon, music becomes a mode of resilience and resistance, capable of shaping new ecological imaginaries and inspiring communal reflection (Titon, 2020).

Moreover, the juxtaposition of traditional instrumentation with global pop elements in later renditions of the song—such as synthesizers and contemporary vocal styles reflects a deliberate aesthetic fusion that speaks to modern ears while preserving the song's original ecological ethos. This demonstrates what Miller and Shahriari describe as “aesthetic hybridity,” where traditional performance structures engage with new media formats to transmit socially urgent narratives (Miller & Shahriari, 2016).

Importantly, this aesthetic negotiation enables *Kuring Leungiteun* to function as what Merriam describes as an instrument of cultural continuity and social integration (Merriam & Bithell, 1964). By weaving ancestral aesthetics with contemporary issues, the song mobilizes emotional resonance and social belonging, transforming passive listeners into active participants in ecological awareness. In this regard, *Kuring Leungiteun* emerges not just as art, but as a dialogic cultural device for transgenerational advocacy.

#### **F. Contribution to Environmental Ethnomusicology and Future Implications**

*Kuring Leungiteun* offers a significant contribution to the growing field of environmental ethnomusicology, which explores the intersection between ecological consciousness and musical traditions. By embedding ecological grief and local cosmologies into a culturally rooted musical form, the song exemplifies how music serves not only as artistic expression but as a mechanism for environmental memory and advocacy (Allen, 2012; Galloway, 2020). This dual function artistic and ecological

aligns with Merriam's concept of music as both emotional expression and cultural continuity (Merriam & Bithell, 1964).

The song's evolution across genres, including contemporary popular adaptations, reflects the dynamic interplay between traditional knowledge and globalized forms. These transformations echo current discourse in environmental humanities that emphasizes the need for cultural media to mediate ecological urgency. Through these shifts, *Kuring Leungiteun* transcends its original form to function as what Titon calls a “musical ecology”—a living system that sustains cultural values while responding to environmental crises (Titon, 2020).

Moreover, the message of the song resonates directly with the objectives of global sustainability, particularly SDG 13 (Climate Action) and SDG 15 (Life on Land). It challenges anthropocentric paradigms and promotes an ethic of ecological reciprocity embedded in Sundanese cosmology. This intersection between local knowledge and global frameworks exemplifies a bottom-up approach to sustainability that environmental ethnomusicologists advocate for.

For future implications, this research suggests integrating traditional music-based environmental education into formal and informal settings. Music, as demonstrated by *Kuring Leungiteun*, can powerfully translate complex ecological narratives into emotive and accessible forms. It offers a culturally sensitive medium for climate education, local policy advocacy, and the revitalization of endangered traditions. Further research may explore comparative models in other indigenous contexts, offering global insights into how musical heritage can become a central strategy in confronting planetary crises.

## 6. Conclusions

This study has demonstrated that *Kuring Leungiteun*, a traditional Sundanese song, functions not merely as a cultural artifact but as a potent ecological advocacy tool embedded with philosophical symbolism, moral responsibility, and glocal adaptability. By applying an interdisciplinary framework combining Merriam's theory of the function of music, literary ecocriticism, glocalization theory, and the *Tri Tangtu di Buana* cosmology, the analysis reveals how traditional music can transcend its aesthetic function to become a transformative agent for ecological awareness.

A key contribution of this study lies in uncovering how specific musical elements; madenda tuning, slow tempo, dynamic contrasts, and ornamental vocal techniques, function not merely as aesthetic choices but as expressive vehicles for articulating ecological grief. These musically encoded expressions reflect deep Sundanese emotional philosophies, demonstrating how musical dramaturgy can be mobilized to



intensify public awareness of environmental degradation. This integrative perspective expands the field of environmental ethnomusicology by foregrounding the affective role of tuning systems, vocal registers, and performance strategies in shaping environmental consciousness.

The research findings open promising avenues for future investigation. One direction involves cross-cultural comparative studies examining how indigenous musical systems employ similar strategies to encode ecological messages. Another includes the development of pedagogical models incorporating traditional music into sustainability education frameworks. Ultimately, this study affirms that musical traditions such as *Kuring Leungiteun* can act as living epistemologies, rooted in local cosmologies yet resonant with global ecological concerns.

## 7. References

- Addressi, A. R. (2023). Creativity in and through music. In M. S. Barrett & G. E. McPherson (Eds.), *The Oxford handbook of early childhood learning and development in music* (pp. 204–218). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780190927523.013.13>
- Aldeia, J., & Alves, F. (2019). Against the environment. Problems in society/nature relations. *Frontiers in Sociology*, 4, Article 29. <https://doi.org/10.3389/fsoc.2019.00029>
- Allen, A. S. (2012). Ecomusicology: Music, culture, nature . . . and change in environmental studies? *Journal of Environmental Studies and Sciences*, 2(2), 192–201. <https://doi.org/10.1007/s13412-012-0072-1>
- Appadurai, A. (2013). *The future as cultural fact: Essays on the global condition*. Verso.
- Bella, S. D., Peretz, I., Rousseau, L., Gosselin, N., Ayotte, J., & Lavoie, A. (2001). Development of the happy-sad distinction in music appreciation. *Annals of the New York Academy of Sciences*, 930(1), 436–438. <https://doi.org/10.1111/j.1749-6632.2001.tb05763.x>
- Brown, K., Adger, W. N., Devine-Wright, P., Anderies, J. M., Barr, S., Bousquet, F., Butler, C., Evans, L., Marshall, N., & Quinn, T. (2019). Empathy, place and identity interactions for sustainability. *Global Environmental Change*, 56, 11–17. <https://doi.org/10.1016/j.gloenvcha.2019.03.003>
- Budiman, A. (2017). *Penembang unggul* [Master's thesis, Institut Seni Budaya Indonesia (ISBI) Bandung].
- Chang, D. (2023). Albrecht, Earth emotions: New words for a new world. *The Trumpeter*, 38(1), 130–136. <https://doi.org/10.7202/1095397ar>



- Dionesius, N. B., & Santu, L. (2024). Kajian strategi dan kebijakan pemerintah Indonesia dalam mencapai target swasembada beras. *Cemara*, 21(2), 125–136. <https://doi.org/10.24929/fp.v21i2.3888>
- Dobson, A. (2003). *Citizenship and the environment*. Oxford University Press. <https://doi.org/10.1093/0199258449.001.0001>
- Galloway, K. (2020). Introduction: Music, sound, and the aurality of the environment in the Anthropocene. *Yale Journal of Music & Religion*, 5(2). <https://doi.org/10.17132/2377-231X.1180>
- Ghaliyah, B. D. N. (2017). Dakwah melalui tembang Sunda Cianjuran. *Dewa Ruci: Jurnal Pengkajian dan Penciptaan Seni*, 12(2), 40–50. <https://doi.org/10.33153/dewaruci.v12i2.2519>
- Glotfelty, C., & Fromm, H. (Eds.). (1996). *The ecocriticism reader: Landmarks in literary ecology*. University of Georgia Press.
- Herdini, H. (2014). *Perkembangan karya inovasi karawitan Sunda tahun 1920-an-2008*. Sunan Ambu Press.
- Herdini, H., Afryanto, S., Irawan, E., & Solihin, A. (2008). *Mengungkap nilai tradisi pada seni pertunjukan Jawa Barat*. Balai Pengelolaan Kepurbakalaan, Sejarah dan Nilai Tradisional. <http://repositori.kemdikbud.go.id/28042/>
- Hollweck, T. (2016). Robert K. Yin. (2014). *Case study research design and methods* (5th ed.). Thousand Oaks, CA: Sage. 282 pages [Review of the book *Case study research design and methods*]. *The Canadian Journal of Program Evaluation*, 30(1). <https://doi.org/10.3138/cjpe.30.1.108>
- Huberman, A. M., & Miles, M. B. (2002). *The qualitative researcher's companion*. SAGE Publications. <https://doi.org/10.4135/9781412986274>
- Hunter, P. G., Schellenberg, E. G., & Schimmack, U. (2010). Feelings and perceptions of happiness and sadness induced by music: Similarities, differences, and mixed emotions. *Psychology of Aesthetics, Creativity, and the Arts*, 4(1), 47–56. <https://doi.org/10.1037/a0016873>
- Irawan, E., Soedarsono, R. M., & Simatupang, G. R. L. (2014). Karakter musikal lagu gedé kepesendenan karawitan Sunda. *Resital: Jurnal Seni Pertunjukan*, 15(1), 18–31. <https://doi.org/10.24821/resital.v15i1.797>
- Jismulatif, Dahnilyah, & Sinaga, M. (2020). An ecolinguistics analysis of Indonesian pop music lyrics on environment: A review of two nature songs. *Journal of Physics: Conference Series*, 1655(1), Article 012129. <https://doi.org/10.1088/1742-6596/1655/1/012129>

- Jonas, H. (1984). *The imperative of responsibility: In search of an ethics for the technological age*. University of Chicago Press.
- Jumriani, J., Muhaimin, M., Mutiani, M., Abbas, E. W., & Rusmaniah, R. (2024). Efforts to preserve traditional music through social knowledge subjects. *Journal of Education and Learning (EduLearn)*, 18(1), 140–147. <https://doi.org/10.11591/edulearn.v18i1.20838>
- Jurková, Z. (2010). Thomas Turino: *Music as social life: The politics of participation* [Review of the book *Music as social life: The politics of participation*]. *Lidé Města*, 12(2), 453–454. <https://doi.org/10.14712/12128112.3620>
- Latour, B. (2017). *Facing Gaia: Eight lectures on the new climatic regime*. Polity Press.
- Leahy, S. (2020). Review of *Facing Gaia*. *Journal of Critical Library and Information Studies*, 3(1). <https://doi.org/10.24242/jclis.v3i1.98>
- Lu, W., Xiao, Z., Chen, Y., Sun, J., & Chen, F. (2024). Spatiotemporal characteristics and rainfall thresholds of geological landslide disasters in ASEAN countries. *Atmosphere*, 15(5), Article 599. <https://doi.org/10.3390/atmos15050599>
- Markowitz, E. M., & Shariff, A. F. (2012). Climate change and moral judgement. *Nature Climate Change*, 2(4), 243–247. <https://doi.org/10.1038/nclimate1378>
- Merriam, A. P. (1964). *The anthropology of music*. Northwestern University Press.
- Miller, T. E., & Shahriari, A. (2016). *World music: A global journey* (4th ed.). Routledge. <https://doi.org/10.4324/9781315692791>
- Moreira, A. de J., & Fonseca, R. M. R. (2024). The insertion of social movements in the protection of the environment: Bodies and learnings in the Recôncavo da Bahia. *Región Científica*. <https://doi.org/10.58763/rc2024208>
- Oktavia Prasetyaningtyas, & Trimurtini, T. (2024). Peran konservasi sumber daya alam hutan terhadap tujuan sustainable development goals (SDGs). *CONSERVA*, 2(1), 13–21. <https://doi.org/10.35438/conserva.v2i1.203>
- Porter Ellerman. (2023). *Percussion meets environmentalism: A method of performance for environmental awareness* [Doctoral dissertation, Royal Conservatoire of Scotland]. Royal Conservatoire Research Portal. <https://doi.org/10.22501/koncon.1746887>
- Publicover, J. L., Wright, T. S., Baur, S., & Duinker, P. N. (2018). Music as a tool for environmental education and advocacy: Artistic perspectives from musicians of the Playlist for the Planet. *Environmental Education Research*, 24(7), 925–936. <https://doi.org/10.1080/13504622.2017.1365356>
- Purnomo, A. B. (2023). The efficacy of eco-music in interreligious ecotheological

- movement in Indonesia. *Dialogo*, 9(2), 23–34. <https://doi.org/10.51917/dialogo.2023.9.2.1>
- Ramdani, R. F., Heriyawati, Y., & Herdini, H. (2022). Korelasi praktik sosial Pierre Bourdieu dalam karier kesenimanan Yus Wiradiredja. *Gondang: Jurnal Seni dan Budaya*, 6(1), 204–217. <https://doi.org/10.24114/gondang.v6i1.34745>
- Rice, T. (2014). *Ethnomusicology: A very short introduction*. Oxford University Press.
- Risdayah, E. (2020). Nur Hidayahan: Komodifikasi dakwah. *Anida (Aktualisasi Nuansa Ilmu Dakwah)*, 20(2), 166–182. <https://doi.org/10.15575/anida.v20i2.10597>
- Robertson, R. (1995). Glocalization: Time-space and homogeneity-heterogeneity. In M. Featherstone, S. Lash, & R. Robertson (Eds.), *Global modernities* (pp. 25–44). SAGE Publications. <https://doi.org/10.4135/9781446250563.n2>
- Saiful, A. A., & Supriatna, N. (2024). Syair lagu Mang Koko: Masyarakat sebagai embrio imajinasi. *Grenek Music Journal*, 13(2), 167–174. <https://doi.org/10.24114/grenek.v13i2.62928>
- Sarif, E. M. (2013). *Proses kreatif Yus Wiradiredja dalam pupuh raehan* [Master's thesis, Institut Seni Budaya Indonesia (ISBI) Bandung].
- Sena, A. M. C. de, & Matos, F. R. N. (2012). Vozes sem eco entoadas no Nordeste do Brasil: construtos de resistência à degradação ambiental. *Cadernos EBAPE.BR*, 10(3), 769–778. <https://doi.org/10.1590/S1679-39512012000300018>
- Septian, A., Sabri, L. M., & Hadi, F. (2023). Implementasi metode fuzzy analytical hierarchy process dalam pembuatan peta ancaman banjir (Studi kasus: Kota Bekasi, Jawa Barat). *Jurnal Geodesi Undip*, 12(3), 176–187.
- Soini, K., & Birkeland, I. (2014). Exploring the scientific discourse on cultural sustainability. *Geoforum*, 51, 213–223. <https://doi.org/10.1016/j.geoforum.2013.12.001>
- Sonjaya, R., Sari, I. P., & Maryam, M. S. (2022). Representasi nilai keislaman pada tembang Sunda Cianjuran “Mamaos” sebagai media komunikasi dan dakwah. *Jurnal Darussalam: Jurnal Pendidikan, Komunikasi dan Pemikiran Hukum Islam*, 13(2), 267–280. <https://doi.org/10.30739/darussalam.v13i2.1450>
- Stobart, H. (2006). *Music and the poetics of production in the Bolivian Andes*. Ashgate.
- Sudiarto, T. (2011). *Tembang bandungan sebagai bentuk kreativitas* [Master's thesis, Universitas Padjadjaran]. Kandaga Universitas Padjadjaran. [https://kandaga.unpad.ac.id:8011/index.php?p=show\\_detail&id=558216](https://kandaga.unpad.ac.id:8011/index.php?p=show_detail&id=558216)
- Sumarjo, Y. (2003). *Simbol-simbol artefak budaya Sunda: Tafsir-tafsir pantun Sunda* (Vol. 1). Kelir.

Titon, J. T. (2020). *Toward a sound ecology*. Indiana University Press.  
<https://doi.org/10.2307/j.ctv14npg5q>

Waswala, B. O., Owiti, C. D., Jepkemei, F., & Kodak, B. (2023). An evaluation of contemporary East African Kiswahili environmental songs. *Cogent Arts & Humanities*, **10**(2), Article 2289246.  
<https://doi.org/10.1080/23311983.2023.2289246>

### List of Interviewees

- 1. Yus Wiradiredja** – 65 years old, Composer, songwriter, lecturer at the Indonesian Institute of the Arts and Culture (ISBI) Bandung, and recognized maestro of *Cianjuran* vocal music. Resides in Bandung. Interviewed at ISBI Bandung in 2015 and 2025.
- 2. Neneng Dinar, S.IP., M.Si.** – 53 years old, *Juru kawih* and *Cianjuran* vocalist. Resides in Bandung. Interview conducted at the West Java Office of Tourism and Culture (*Disparbud Jawa Barat*) in 2015.
- 3. (Late) Ubun R. Kubarsah** – Aged 57 at the time of interview, Sundanese cultural figure and head of Dasentra (Sundanese cultural center). Resided in Bandung. Interviews conducted in Antapani, Bandung, in 2015 and 2016.
- 4. (Late) Zahir Zachri, H., Ir., MA.** – Aged 66 at the time of interview, expert in community education at the Human Resources Development Agency, Ministry of Agriculture, and a prominent figure in Sundanese culture. Resided in Lembang, West Bandung Regency. Interviewed in Antapani, Bandung, in 2015.
- 5. Rita Tila, S.Pd., M.Sn.** – Sundanese singer (*sinden*). Resides in Bandung. Interview conducted at Cibaduyut Indah Housing Complex, Bandung, in 2015.
- 6. Indra Ridwan** – Aged 57, Ethnomusicologist and Lecturer in the Department of Karawitan Music, ISBI Bandung. Interviewed at ISBI Bandung in 2016 and 2025.
- 7. Rosyanti** – 32 years old, *Cianjuran* vocalist. Resides in West Bandung Regency. Interview conducted at RRI (Radio Republik Indonesia) Bandung in 2016.
- 8. Dian Hendrayana** – 44 years old, Sundanese active audience and Lecturer at the Faculty of Sundanese Language and Literature, Indonesia University of Education (UPI) Bandung. Resides in Bandung Regency. Interview conducted in Antapani, Bandung, in 2015.
- 9. Endah Irawan** – 53 years old, Ethnomusicologist and Lecturer in the Department of Karawitan Music, ISBI Bandung. Resides in Bandung Regency. Interview conducted at GBA Housing Complex in 2018.