


An ethnopoetic analysis of master of ceremonies' vocal beauty in Javanese weddings

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Abstract: Vocal beauty plays a vital role in the master of ceremony (MC) profession. This study explores and elaborates the vocal exercises of MCs in Javanese weddings. The data were collected by recording the speeches of three leading MCs in Yogyakarta, Indonesia. In this study, the researcher was the key instrument. The data were validated by material experts and ten MCs from the Yogyakarta MC Association (*Paguyuban Pranatacara Yogyakarta, PPY*) via focus group discussions (FGD). In the data analyses, ethnopoetic analysis was carried out focusing on the beauty of the texts and vocals. While the texts were described descriptively, the vocals were elaborated using notations. The data analysis steps included transcription, identification, codification, classification, description and interpretation, elaboration, and inference. Findings show that (1) vocal exercises are more important than linguistic and literary, physical, or wear-matching exercises; (2) vocal exercises can be done both physically and mechanically; (3) vocal exercises depend on the wedding ceremony type/style, situation, and the existence of *gending* (Javanese orchestral composition); (4) there are three main types of vocal exercises: *lamba* songs, *candra* songs, and *tembangs* (sung poetry); (5) the *lamba* can be sung by MC in many different ceremonies, situations, places, *laras* (scales), *pathet* (modes), and *gendings*; (6) *candra* songs have to be accompanied by *gending*, either *ladrang* or *ketawang*; (7) the *tembang* can be performed in solo, semi-collaboration, or collaboration; and (9) poly-harmony occurs when there is a harmony among the MC's tones, *gamelan's laras* and tones, and *waranggana's* (female singers) tones.

Keywords: *candra*, *ethnopoetics*, *lamba*, *MC*, *poetry song*, *vocal exercise*



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INTRODUCTION

In the realm of Javanese wedding ceremonies, the role of the Master of Ceremonies (MC) is pivotal, necessitating the amalgamation of three distinct forms of capitals: (1) vocal beauty (*olah suara*), (2) linguistic and literary prowess (*olah bahasa* and *sastra*), and (3) adeptness in physical presentation and attire coordination (*olah raga* and *busana*). Among these, vocal beauty emerges as the quintessential asset, serving as a predictive indicator of an MC's proficiency in orchestrating events, including the intricately structured Javanese wedding ceremony.

The significance of vocal beauty in the context of an MC's role is underscored by the insights of Agnes Monica, known professionally as Agnez Mo, a prominent Indonesian singer and adjudicator on "The Voice Indonesia". Mo emphasizes that, while the inherent qualities of a voice, such as its type and timbre, are innate gifts, they are not immutable. These vocal attributes, which inherently vary among individuals, including MCs, can be honed and

refined through dedicated training and practice. This perspective demystifies the concept of vocal beauty, highlighting its potential for enhancement through systematic and sustained efforts. Vocal performance is not merely a technical endeavor but an expression of artistic and aesthetic values as well (Allen, 2020; Zhu, 2021).

Mo's observation is aligned with the broader understanding of vocal qualities in performance arts, where the natural endowments of voice are viewed as a starting point, rather than a fixed determinant of capability. The process of training and refining one's voice is not merely a technical endeavor but it also is a form of artistic cultivation, which allows MCs to adapt their vocal attributes to suit the specific requirements of various ceremonial contexts. In this regard, the MC's vocal beauty is both a natural endowment and a skill to be developed, playing a crucial role in the effectiveness and success of their performance in a culturally rich and nuanced event like a Javanese wedding ceremony. The quality of an MC depends on his or her vocal beauty. Meanwhile, the success of the vocal beauty can be assessed from the outcomes: enjoyment and appreciation from the guests at the wedding towards his or her voice. If guests can tell who becomes the MC only by hearing the voice (e.g., when the guests are still outside the building), it means that the MC has a strong character, distinguishable from other MCs. This character is built by his or her voice type, vocal timbre, and vocal beauty.

Vocal beauty is categorized as auditory aesthetics. An MC has to optimize his or her vocal beauty, which is influential to his or her performances. The performance of an MC is mainly assessed based on the degree of enjoyment the guests experience when listening to his or her voice. Vocal performance is a form of expressing beauty, not only focusing on vocal performers and creators but also being based on aesthetic thinking, and realising the charm of vocal works from multiple angles in vocal performance (Zhu, 2021). Moore (2013) more comprehensively describes that "Ethnopoetics is focused on the texts themselves, their rhetorical architecture, and presentational forms".

Recent research has suggested that the study of vocal beauty, as auditory aesthetics, is closely related to the field of ethnopoetics. The beauty of vocal performance is deeply intertwined with cultural contexts, shaped by both enculturation and the ethnopoetic transmission of vocalizations (Atkinson & Carver, 2021; Bigoni *et al.*, 2021; Chang & Trehub, 2020). Atkinson *et al.* (2021) argue that ethnopoetic analyses of vocal beauty can provide insights into the ways in which culture and environment shape the development and transmission of vocalizations and how these factors contribute to the evolution of language. In their study, the authors explore the role of vocal beauty in the transmission of cultural knowledge among different human societies, highlighting the importance of understanding the cultural contexts of vocal beauty (Atkinson & Carver, 2021). When hosting an event, an MC not only reads narrative texts but he or she also performs a *tembang* (sung poetry). In the narrative, vocal beauty occurs when an MC produces sentences with

various intonations. Intonation is one method of the vocal beauty because it is a melodic speech (Roach, 2002). Narrative speech can be performed as a solo or collaboration. An MC does a solo if not accompanied by the *karawitan* (traditional Javanese music). Meanwhile, a collaborative speech is performed when a *karawitan* is present. A *tembang* is performed by the MC.

To perform a *tembang*, an MC needs to master the tones and scales of the *karawitan*. The tones of an MC and scales of the *karawitan* integrate tempos, dynamics, supra-segmental elements, and rhythms. The tempo is related to the speed of speech and the rhythm of *karawitan*. Both have to be harmonious to create a beautiful collaborative speech of MCs. Dynamics is associated with the harmony between the pitch of the *tembang* and the scale of the *karawitan*. Supra-segmental elements are related to stress, accent, intonation, and rhythm produced by an MC to harmonize with the rhythm of the *karawitan*.

Because of the importance of vocal beauty for MCs, the present study focuses on the study of vocals from ethnopoetics, namely the art of verbal performance or the art of sounding the narrative texts. It is expected that the results of the study will give useful contribution for MC learning in the lecture programs, helping students to become professional MCs.

METHOD

The study was qualitative research in nature. The data were collected from three leading MCs in Yogyakarta, Indonesia. They were role models for other MCs joining the Yogyakarta MC association (*Paguyuban Pranatacara Yogyakarta, PPY*). Therefore, the researcher considered them representative enough to be the participants of this study. The data gathered were focused on their speeches. The researcher was the key instrument and hardly replaceable by other instruments because the instruments needed have to have the sense of the art of voice and sound and knowledge about wedding ceremonies. The data were collected using audio and video recorders, and then were carefully transcribed. The vocal beauty was validated by material experts from academics and practitioners (10 MCs) in *PPY* using the FGD method. Data were analyzed by ethnopoetics; i.e. the beauty of the literary language and the beauty of voice were explored in a collection of critical perspectives on and around literary sound studies (Allen, 2020), a theory that has greatly contributed to the study of the verbal art in a worldwide range of cultures with systemic perspectives and methodologies towards transcription and translation.

RESULTS AND DISCUSSION

Results

The following findings and discussion include (a) the urgency of the vocal beauty, (b) the techniques of the vocal beauty, and (c) the factors of the vocal beauty.

Urgency of the vocal beauty

The urgency of the vocal beauty for an MC hosting a Javanese wedding is presented in Table 1. An MC is successful if he or she has good vocal, linguistic, and literary learning. In addition, he or she also has to be skilful, polite, courteous, and wearing attire appropriate to the context of a Javanese wedding. This context is what (Moore, 2013) calls a ‘linguistic environment’, which, in this case, is found surrounding the wedding ceremony.

Table 1. Gradation of the role and success of an MC

Gradation	Quality	Good	Satisfactory
I	Good	The vocal beauty Linguistic and literary learning Physical and wear-matching learning	
	Good	The vocal beauty Linguistic and literary learning	Physical and wear-matching learning
	Good	The vocal beauty	Linguistic and literary learning Physical and wear-matching learning
II	Satisfactory	Linguistic and literary learning Physical and wear-matching learning	The vocal beauty
	Satisfactory	Linguistic and literary learning	The vocal beauty Physical and wear-matching learning
	Satisfactory	Physical and wear-matching learning	The vocal beauty Linguistic and literary learning

Techniques of the vocal beauty

Techniques of the vocal beauty include mechanical and physical ones. Physical techniques are done by using body parts (lips, tongue, palate, throat, vocal chords, nose, lungs, and, sometimes, stomach). Mechanical techniques are simpler than physical ones. An MC only needs to collaborate with the mechanic of the sound system.

The beauty factor of voice

The factors influencing vocal beauty include: (1) ceremony style, (2) moments, and (3) the presence and type of the *gending* and *pathet*.

Discussion

The urgency of vocal beauty

The concept of vocal beauty in a wedding ceremony transcends mere auditory pleasure. It transforms into a multi-layered experience, encompass-

ing elements of firmness, majesty, power, and authority (Kousar, 2020). This multifaceted expression is not random; it is meticulously crafted through a confluence of vocal techniques. This meticulous attention to detail extends beyond the singer's voice. The intricate interplay between the vocal characteristics and the ambient soundscape plays a crucial role. The inclusion of a *gamelan* scale (Kousar, 2020) exemplifies a harmonious integration of speech tone within the musical and socio-cultural milieu of the event. The specific musical choices and their alignment with vocal qualities can further enhance the emotional impact and cultural significance of the ceremony.

Recent advancements in music cognition research shed light on this artistry. A study by Delgado *et al.* (2022) explores the concept of "vocal expression of emotions," highlighting how subtle variations in vocal qualities can trigger specific emotions in listeners. In the context of weddings, vocal beauty becomes a powerful tool for emotional conveyance. Singers deliberately manipulate accents, intonations, tempos, rhythms, and dynamics to resonate with the ceremonial context (Kousar, 2020). For instance, a firm and powerful vocal delivery might evoke a sense of majesty during the vow exchange, while a gentler, slower tempo with softer dynamics could create a more intimate atmosphere for a love song.

This harmonization is not merely a technical feat but a culturally embedded phenomenon. The ability of these vocal qualities to evoke appreciation and enjoyment signifies their alignment with auditory aesthetics (Bigoni *et al.*, 2021), a growing area of recognition in contemporary culture. Appreciation goes beyond simply hearing notes; it involves a deeper understanding shaped by cultural backgrounds and shared experiences. As Chang & Trehub (2020) suggest, musical preference is influenced by enculturation – the process of being exposed to and learning the music of one's culture. In weddings, harmony choices often reflect cultural or religious traditions, further enriching the experience for those who share that heritage. The appreciation of such auditory aesthetics extends beyond the mere perception of sound; it encapsulates an experiential understanding and a cultural appreciation, reflecting the evolving nature of cultural expressions in contemporary society.

Thus, the study and appreciation of vocal beauty in weddings offer profound insights into the nuanced interplay between art, culture, and societal norms. Future research could delve deeper into the neural mechanisms underlying one's perception of vocal beauty in different cultural contexts (Delgado *et al.*, 2022), or explore the impact of emerging technologies like virtual reality on shaping the soundscape and emotional experience of wedding ceremonies. By delving into these themes, one can gain a richer understanding of how vocal beauty functions as a powerful cultural force within the social fabric of weddings.

Table 1 shows that vocal beauty has a dominant role in an MC's quality. Although an MC only has satisfactory linguistic and literary, physical, and wear-matching learning, he or she will still be considered as a good MC if he

or she has good vocal beauty. Contrarily, although his or her linguistic and literary, and physical and wear-matching learning are good, his or her performance will only be satisfactory if he or she achieves a satisfactory level of vocal beauty. Thus, vocal beauty is deemed more important than other facets of learning.

Literary language is good because it reflects beauty and politeness. There are many kinds of literary language styles an MC can use, such as similes, metaphors, hyperboles, personifications, alliteration and assonance (Isti'anah, 2017) *macapat* (sung poetry), *bawa* (vocal introduction), *gending*, *pathetan* (instrumental pieces to set a mood), *sulukan* (instrumental pieces with a vocal part to set a mood), *ada-ada* (a song used by a puppet master to create an angry atmosphere), *langgam* (Javanese *kroncong*), and *lelagon* (one of the tunes related to a poetic meter). This finding is consistent with (Padmosoekotjo, 1960), who stated that Javanese beauty productivity is dominated by language styles such as similes, metaphors, alliteration, and assonance (Isti'anah, 2017). Based on the data and observation, literary language productivity is dominated by *Kawi* and Old Javanese languages. Old Javanese has more potential to be used as a literary language than modern Javanese because it has the potential to be used in poetry, either alliteration or assonance. Literary language will make an MC look grand and authoritative. Old Javanese is still perceived as a language of high culture that is capable of conveying a sense of grandeur and authority in verbal performance. It is argued that the formalized use of old Javanese in performance contexts is part of a broader tradition of Javanese cultural expressions, emphasising social harmony, refinement, and aesthetic beauty. Verbal performance is an oral tradition and, according to some experts (J. Brown & Bousquette, 2018; J. R. Brown & Carpenter, 2018), Padmosoekotjo's opinion on the existence of heritage languages is correct: (1) modern Javanese language is the heritage (the development) of old Javanese language although the beauty of an MC's speeches in the Javanese wedding is also dominated by old Javanese vocabulary, and (2) cultural expression in an MC's speeches is a heritage language which is inherited from old Javanese.

Physical and wear-matching learnings are related to politeness. Physical learning is related to MC's attitudes, such as being deft in performing duties, skilful at organizing events, and respectful to others. One example is when an MC speaks with the *ngapurancang* posture, a gesture showing respect by crossing the right hand over the left hand on the wrist over the umbilical cord, looking straight ahead or sometimes face to face. Wear-matching learning is related to the way of dressing in accordance with the style of the Javanese wedding ceremony of either Surakarta or Yogyakarta style and either luxurious or simple ones. It should be noted that an MC's appearance should not be grander than that of the groom and the bride. The MC's costume should be contextual.

MC learning in MC lecturing subjects prioritizes vocals because vocal beauty is very important for MCs and has a significant contribution to being a successful (professional) MC. Voice learning is carried out repeatedly with

a variety of events. Thus students can master the vocal process well according to their abilities and development (constructivism). Because of the importance of vocal beauty, the lecturer takes various ways of learning so that students can master vocal skills well. The various methods are (1) audiovisual media (video), (2) MC modelling, (3) examples of MC audio recordings, (4) MC practices in front of the class, (5) making their own recordings (videos), and (5) analysing the vocal beauty of the sample practitioner in front of the class.

Techniques of vocal beauty

Physical techniques for MCs in a Javanese wedding produce a firm, clear, and strong voice with good intonation, accents, rhythms, tempos, and dynamics. When asked to speak clearly, talkers make adaptations to various acoustic characteristics of their speech (Tuomainen & Hazan, 2015). For instance, a professional MC can produce clearly distinct pronunciation between *kadang* [buddy] and *kadhang* [sometimes], *budaya* and *budhaya*, *katah* and *kathah*, etc. An MC's phonetic speech must be clear and resolute (Roach, 2002). A strong voice is based on the breathing power of the lungs exhaled through the mouth and nose. A strong voice can be produced by the vocal cords and the airflow from the lungs. Intonation, accent, and rhythm are related to the song, stress, and cadence of the MC. Meanwhile, tempo is related to the speed of speech and dynamics is associated with the pitch of the speech. Subtle variations in vocal techniques, such as accents, intonation, tempos, and rhythms, can evoke distinct emotional responses and enhance the aesthetic beauty of vocal performances (Delgado *et al.*, 2022; Kousar, 2020; Tuomainen & Hazan, 2015).

One of the participants in this study reported a problem in becoming an MC. He suffered from a cough when he hosted a wedding ceremony. It was problematic because he had to collaborate with the *karawitan*, meaning he was required to sing Javanese songs with the tone, tunes, tempo, rhythms, and dynamics that were harmonious with the *gamelan*. He could have coughed while singing if he had not had a good technique of producing voices and taking a breath. It would have been disturbing for the guests and he would not have successfully completed his job as an MC.

It was not the first time he experienced this problem. For 30 years of his career, he had faced the same problem several times. He had explored ways to deal with it before finally discovering his own technique. The technique is categorized as physical vocal beauty. Following are the techniques he used when he had to collaborate with the *karawitan* even though he suffered from a cough.

- (1) Take pauses between words and phrases. Producing a long speech will make an MC cough due to the lack of oxygen in the lungs.
- (2) Pick *lamba* songs, not *candra*. A *Lamba* song has short and simple tones and rhythms. Contrarily, a *candra* song requires an MC to produce long

tones as well as tempos and dynamics with many fluctuations and variations. It will result in a lack of oxygen, and as a consequence, an MC will cough.

- (3) Do not take tones which are too high or too low because it will make vocal cords work too hard and cause an MC to cough easily.
- (4) Take abdominal breathing. A cough indicates that the lungs have a problem. Therefore, an MC is better to take a breath from the stomach, rather than from the chest.

Mechanical techniques are simpler than physical ones. An MC only needs to collaborate with the mechanic of the sound system. The following are things that an MC should do when using mechanical vocal beauty.

- (1) Try the microphone beforehand to know its quality. The voices produced are determined by the microphone quality. High-watt speakers and a multi-channel sound system will also enable an MC to produce good voices.
- (2) Find an ideal distance between the microphone and one's mouth. The ideal distance of the microphone, the speaker and the sound system is around 5 to 10 cm from the mouth. A good quality microphone can still produce good sounds even when it touches one's lips. In contrast, a bad microphone produces bad sounds if the distance from one's mouth is not ideal. Thus, an MC has to experiment with the microphone before the event begins.
- (3) Do not blow into nor drop the microphone because it will be damaged.
- (4) Do not tap the microphone to test it. Test the microphone by directly producing voices.

The results of these studies can be applied in the Master of Ceremony (MC) lecture class, especially in the implementation of physical sound training while mechanical voice can be handled by the sound system expert. The training of physical sound is (1) to produce a clear and firm voice through phonology learning, (2) to produce a loud voice by practicing the strength of the vocal cords with powerful air drive from the lungs, (3) to produce rounded vowels by setting the lips to front, not to lateral because it may produce shrill sounds; and (4) to produce free air from the lungs, with sitting or standing-up position so that the chest cavity is ready for the lungs work.

Factors of vocal beauty

The factors influencing vocal beauty include (1) ceremony style, (2) moments, (3) presence, and (4) type of *gending* and *pathet*.

The style of the ceremony

There are two styles of Javanese wedding ceremonies: Surakartan and Yogyakarta styles. The vocal beauty depends on which style is adopted. Table

2 shows the comparison of MC voices in both ceremonies. The striking difference between the two is the absence of *candra* song in Yogyakarta-style Javanese wedding ceremonies. Yogyakarta style is normally dominated by *lamba* songs, not *candra*. The *lamba* song is elaborated in detail in the discussion about voice types.

Table 2. Comparison of the vocal beauty

Similarities	Differences	
	Surakarta Style	Yogyakarta Style
clear	bass	baritone
firm	melodious	unpretentious
great	fluctuating: intonation, tempo, rhythm,	
authoritative	accent, dynamics	
<i>tembang macapat</i>		
<i>tembang gending</i>	dominated by <i>candra</i> song	dominated by <i>lamba</i> song
<i>pathetan</i>	frequent lengthening	almost no lengthening
<i>suluk</i>		
<i>langgam</i>		
<i>lelagon</i>		
<i>ada-ada</i>		

Moments

Moments also influence the process of exercising the voice. The three moments normally found in the Javanese wedding ceremonies are joyful, touching, and normal. Joyful moments occur in the sequences or parts of the event such as *serah terima* (handing over the groom to the bride's family), couple meet, wedding ring exchange, and photo sessions. Normal moments occur when guests congratulate the couple, and parents as well as when they enjoy the banquet. Touching moments happen in the *sungkeman* session (the couple kneel and pay respect to the parents).

The vocal beauty suitable for joyful moments are called euphony or 'pleasing sound'. Euphony is characterized by a vibrant, clear, firm, dynamic, and fluctuating voice with the right tempo, rhythm, accent, and situation. A joyful atmosphere can be accompanied by *lamba* songs or *tembang*. *Lamba* can be performed as a solo or collaboration. In a solo performance, a *gending* instrument is not needed. Meanwhile, when performed collaboratively, *lamba* needs to be accompanied by *gending* or *karawitan*. Euphony can be created in joyful moments by performing *tembang* with vibrant, varied, and dynamic tones and rhythms.

The vocal beauty suitable for touching moments are called cacophony. Cacophony is characterized by hoarse and discordant sounds or 'ill sound'. Touching moments usually happen when the couple perform *sungkeman*. The couple remember their parents' endless loves, their upbringing, and the fact that they have not been able to pay back. The parents are moved when the couple kneel because they recall their memories when the couple are still

toddlers, teenagers, and so on. They are sad because the couple will eventually be separated from them. Ninety-nine percent of parents weep when the couple kneel before and kiss their feet. Cacaphony then can be performed in the form of *lamba* and *tembang*. *Lamba* with low tones and hoarse voices is performed as a solo or collaboration. Solo performance is carried out when an MC sings without *gamelan* while collaborative performance is accompanied by *gamelan* instrument such as *tembang gending*. *Tembang* itself is divided into solo and collaborative ones. Solo cacophony is built upon the performance of *tembang Mijil*. Collaborative *tembang* uses *tembang Pocung*.

The presence and type of gending

Vocal beauty is also affected by the presence of *gending*; that is, whether the presence or absence of *gending* affects the type of voice the MC has. If there is *gending*, the MC's speeches are in the form of *lamba* songs, *candra* songs, and *tembang*. The *lamba* song has the most versatile kind of voice. *Lamba* songs can be spoken anytime and anywhere, with or without the presence of *gending*. A *candra* song requires the presence of *gending* accompaniment. It is performed by the MC only when *gending* accompaniment is present. In other words, there is no *candra* song performed as a solo. *Candra* must be performed collaboratively. *Tembang* can be sung as a solo, semi-collaboration, or collaboration (Figure 1).

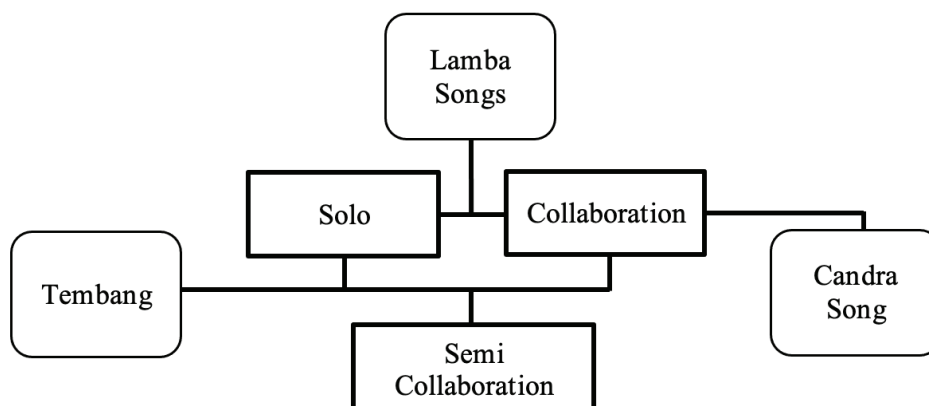


Figure 1. Types of Songs

Gending is classified into *laras* and *pathet*. There are two kinds of *laras*: *Pelog* and *Slendro*. *Laras Pelog* is further divided into *laras pelog pathet lima*, *pelog pathet nem*, and *pelog pathet barang*. Meanwhile, there are three kinds of *laras slendro*, namely *slendro pathet nem*, *slendro pathet sanga*, and *slendro pathet manyura*. Many types of *laras* and *pathet* can accompany *lamba* songs. Conversely, *tembang* has to be adjusted in accordance with the *laras* and *pathet*. Different kinds of *laras* and *pathet* require different kinds of *tembang* to be sung by the MC.

The implications of the above discussion for MC learning are (1) the learning of two styles of Javanese brides (Surakarta and Yogyakarta), (2) the

students' experience of joyful, ordinary, and emotionless sound practice, (3) the students' knowledge mastery of the *gending* for Javanese bridal ceremony. They have collaborative practice, such as the vocal beauty (joy, normal, or sorrow) for a Surakarta or Yogyakarta-style wedding ceremony with or without the accompaniment of the *gending*.

Types of vocal beauty

The types of vocal beauty performed by an MC in the Javanese wedding ceremonies are (1) *lamba* song, (2) *candra* song, and (3) *tembang* song. In accordance with Gizatova, Ivanova, Snarskaya (2016), these types of vocal beauty are the characteristics and identities of an MC in the Javanese wedding ceremonies.

Learn the Lamba Songs

Lamba in Indonesian means 'tunggal' [single]. Thus, it is commonly performed as a solo. What is meant by 'tunggal' (singular) here is that one should be unpretentious when saying or reporting something. To be able to sing these songs, MCs do not need specific skills. They sing these songs clearly, firmly, coherently, smoothly, regularly, and with understatedly elegant rhythms, accents, and intonation. These songs have a simple, non-melodic and non-dynamic tone, as well as non-fluctuating rhythm, accent, and intonation. The songs are actually understated. The purpose is that the guests can enjoy their beauty during the wedding ceremony (the art of verbal performance). The beauty of the songs is supported by the ability of the MC to produce a clear, firm, coherent, and smooth speech with good rhythm, accent, and intonation.

Lamba songs are narrative, descriptive, and elaborative in nature. An MC recites a series of narrative sentences to make a unity of meaning and to form a paragraph. The songs aim to describe an item, event, and person as shown in Data (1). A *tembang* is actually narrated, not sung. It is not read like poetry in general but it is narrated instead. A narrative *lamba* song describes events, things, situations, spouses, and guests. *Lamba* has the potential to elaborate various things. This potential is needed for an MC to fill the event with a long and varied speech. The average time of the bridal event is 2 hours and 30 minutes. To be able to speak for such a long time, an MC needs a lot of materials, vocabulary items, and creativities in arranging narrations and variations of *lamba* songs. In this way, the performance of an MC remains attractive by creating a beautiful sound (auditory aesthetics) that is neither monotonous nor boring.

Data (1)

Para kadang among tamu mangayubagya praptane para tamu kanthi hasesanti tri trapsila panampining tamu. Tri wus ngarani telu, trapsila ateges subasita tata krama. Apa ta tata krama panampining tamu telu cacache? yaiku gupuh, lungguh, miwah suguh. Gupuh nung inggih hanampi tamu kanthi grapyak mi-

wah sumanak. Lungguh, tegesipun para tamu kaaturan palenggahan trep kaliyan drajat, pangkat, miwah semat. Sasampunipun lungguh kaaturan suguh, nun inggih maneka warna pasugatan ingkang sampun lumados mring para kadang among boga among bujana.

[The receptionists welcome the guests' presence with the motto of three manners namely *gupuh*, *lungguh*, and *suguh*. *Gupuh* means welcoming guests friendly and pleasantly. *Lungguh* means seating the guests according to the proper placement, e.g. regarding their social classes. *Suguh* means, once the guests are seated, they are served with drinks and food dishes, according meals]

Lamba songs are essentially flexible. They can be spoken by an MC in the wedding ceremonies at any time, place, and moment. *Lamba* songs can be sung in joyful, normal, and touching moments. A spirited *lamba* song builds a joyful moment. A simple *lamba* song builds a normal moment while a raucous (ill sound) *lamba* song builds a touching moment.

There is a causal relationship between *lamba* songs and moments. On the one hand, *lamba* songs create joyful, normal, or touching moments. On the other, these moments also determine whether *lamba* songs have to be performed. The MC learns his or her voice in accordance with the moments because vocal beauty is context-sensitive. Euphonic voice is produced to create joyful and normal moments such as in the wedding-ring exchange session, photo session, and hand-bouquet throwing session. An MC performs cacophony to create a touching atmosphere for the couple, parents, or even relatives.

A *lamba* song can be performed in the beginning, middle, or end of the wedding. An MC typically starts the event by reading a list of programs to be held (*purwacaraka*). After that, all programs are run (*laksitawara*). Then, the event is finally ended (*wasanacara*). *Lamba* song can be performed throughout these programs. In addition, it can also be performed in any place, indoor or outdoor wedding ceremonies, held by people from any socio-cultural background.

A *lamba* song can be performed in various moments: joyful, normal, or touching. The song can be sung at the wedding ceremony held in the morning, afternoon, or evening. The song can be performed with or without *gending* accompaniment. A *lamba* song can also be performed as a solo or collaboration. When performed as a solo, the song is not accompanied by *gending*. *Gending* is only used in the beginning (*purwacaraka*), middle (*laksitawa*), and end (*wasanacara*) of a wedding ceremony.

Collaborative *lamba* songs are performed when an MC produces sounds with *gending* accompaniment. The songs can be sung on the *pelog* or *slendro* scales. They can be sung in any *pathet*. To perform them, an MC can use the *pelog* scale with *pathet lima*, *nem*, and *barang* or *slendro* scale with *pathet nem*, *sanga*, and *manyura*. They can be performed in a variety of situations, including the type of ethnic Javanese ceremony with *Kejawen* situation, which is characterized by a *karawitan* accompaniment. *Karawitan* accompa-

niment is used in the ceremonial processions such as the *siraman*, *midodareni*, *wedding*, *panggih*, *reception*, and *boyong pengantin*. *Lamba* songs can also be sung at the nationally-nuanced Javanese wedding ceremony characterized by the presence of music as an atmosphere filler. The songs can also be sung at a religiously-nuanced ceremony characterized by the presence of religious music accompaniment such as *nasyid* or *gambus*. The songs are very productive if the wedding reception is nationally nuanced. The entertainment used includes acoustic music, a band, and a single organ. In this case, an MC uses 100% *lamba* songs but still recites literary languages.

In the beginning, the students learned the *lamba* sound since it is (1) the simplest song, (2) the most practical to all ceremonial contexts, (3) the most representative. The *lamba* learning begins with a single practice where the students have *lamba* songs practice without *gending* accompaniment. It is continued to collaborative practice with *gending*. According to Ramadhanti and Yanda (2018), this collaboration can enhance student motivation and performance during the learning process of the professional MC.

Learn the Candra Song

Candra songs need to be accompanied by a *gending*. If there is no *gending* and the band sings national music, the song is not played. These songs are used by MCs when they sing *panyandra*. According to Padmosoekotjo (1963), *panyandra* aims to describe goods, people, or situations using beautiful (literary) language.

The beauty of *panyandra* is built on two things: the literary language and the beautiful sound. The interplay between the literary language and vocal beauty is a hallmark of oral performances, where the use of similes, metaphors, and other literary devices elevates the auditory aesthetic (Isti'anah, 2017; Moore, 2013; Padmosoekotjo, 1960). The beauty of the *panyandra* language can be created by using (1) the most productive language styles such as similes, metaphors, hyperboles, and personifications; (2) assonance and alliteration; (3) *tembang*; and (4) *wangsalan*. A simile in the Javanese literature is called *pepindhan* (Padmosoekotjo, 1960); that is, giving a comparison by making explicit the words like *pindha*, *kaya*, *lir*, and *kadya* or 'like'. The metaphor is to state a comparison by making comparative words explicit. Hyperbole is making exaggerated statements. Personification is to attribute human characteristics to non-humans.

Data:

- (2) *Risang pengantin pindha raja myang prameswari* (simile).
[The couple are like the King and Queen.]
- (3) *Praptaning para tamu mbanyu mili datan wenten pedhote* (metaphor).
[The arrival of the guests water-flows endlessly.]
- (4) *Saka guru cacah catur hanyangga langit* (personification).
[The four pillars supporting the sky.]

(5) *Bombong berawaning manah tan bisa kinaya ngapa, datan bisa cinitra ing ukara, winedhar ing wicara* (hyperbole).

[The extremely unfathomable happiness of the heart cannot be expressed in sentences nor can it be spoken in words.]

Assonance and alliteration are the sounding or repetition of sounds. In the Javanese literature, poetry is called *purwakanthi* or repetition (Isti'anah, 2017). There are three kinds of *purwakanthi*: *purwakanthi guru swara* (assonance), *purwakanthi guru sastra* (alliteration), and *purwakanthi guru basa* (repetition).

(6) *Purwakanthi guru swara* (assonance): *Jumbuh kang samya ginayuh kadya kekudanganira para pinisepuh. Apa kang sinehya dadya, kang kaesthi bakal dumadi.*

[Achieve the ideals, as expected by the elders. Achieve what is desired, achieve what is expected.]

(7) *Purwakanthi guru sastra* (alliteration): *Pengantin atut runtut, rerentengan.*

[Couples are always together forever.]

(8) *Purwakanthi guru basa/lumaksita* (repetition): *Apa ta busanane penganten? Penganten hangagem busana paes ageng Kasultanan Ngayogyakarta Hadiningrat.*

[What is the clothing worn by the couple? Couple wearing attire of Ngayogyakarta Hadiningrat Sultanate.]

Panyandra can also be performed as a *tembang*. *Tembang panyandra* falls into the *tembang gending* category. Therefore, it should be performed with *gending* accompaniment. Following is *Asmaradana*.

(9) *Sinten ingkang palakrami, kawuryan aneng sasana, sumunu katon tejane, tuhu mustikaning janma, tanda tandhing jagad raya, manira handhang wuyung, turutana branta mami.*

[Who is getting married? She is sitting in the throne, illuminating. A chosen woman, the one and only. I fall in love. Please accept my love.]

This is in line with Kousar's (2015) study which states that an apology occurs very frequently (40.50%) in high cultural contexts. Although the participants in the Javanese wedding ceremony consist of various social classes, an MC's apology is addressed to all participants disregarding the social class. This is in contrast with the apology of the Jordanian society which considers power/social class (Al-Khaza'leh, 2018) as a social hierarchy, on perception of speech act of apology by 40 Jordanian second language speakers (JL2Ss).

=Apologizing is one of the Javanese cultural expressions. The expression is achieved through a language because it is part of and inseparable from culture (Atasever Belli, 2018) In other words, language and culture are interconnected (J. R. Brown & Carpenter, 2018). Belli's study (2018) found that 28.1 % of cultural expressions are achieved through communication (language).

Brown's (2018) study in America even re-emphasizes the importance of cultural roles in language studies.

In addition to the literary language, the beauty of *panyandra* is also built on the beauty of the sound. The *candra* song's sound is clear, firm, bass, majestic, dignified, lengthy, and dynamic, with a fluctuating tempo, rhythm, accent, and intonation in harmony with the *gending* accompaniment. *Candra* songs require clarity and firmness in the pronunciation of the phonemes. The end of the pause is decorated with elongation of sound. The sound of the bass combined with the elongation gives a great impression and dignity. *Candra* songs are dynamic for a high-low tone. They also have fluctuating tempos and rhythms, constant tempos, accents with stress on certain words, and intonation (asking, commanding, and informing). In line with (Gizatova *et al.*, 2015), the *candra* song is the identity and characteristic of the sound in the Javanese wedding ceremony.

Gending accompaniment is the main requirement for singing *candra* songs. The songs require the presence of *karawitan* accompaniment. No *candra* song is sung without a *gending* accompaniment. There is no *swacandra* (solo performance of *candra* song). *Chandra* songs are always performed collaboratively. A collaborative *candra* song is the collaboration of literary language, *candra* song, and *karawitan* accompaniment. Collaboration of some elements in the *candra* song creates a beauty called polyharmony, which is a harmonic tone and rhythm produced by the songs that use literary languages and the musical accompaniment in harmony with *candra* songs' tune and rhythm.

The *karawitan*'s rhythm which is in accordance with the *lamba* song has a slow tempo such as the rhythm of *gending ladrang* and *ketawang*. Both songs are suitable for the *candra* song because they both have a slow rhythm. The *lancaran gending* is not suitable for the song because it has a fast tempo. The slower the tempo of a *gending*, the more harmonic the *candra* song will become.

A *gending* can be used for collaborative *candra* songs, particularly of the narrative and *tembang* types. The narrative *candra* songs are a series of *panyandra* sentences accompanied by *gending*. The *panyandra* narrative is a beautiful literary language. The beauty of the *panyandra* language can be created by using (1) similes, metaphors, hyperboles, personifications; (2) assonance and alliteration; (3) *tembang*; and (4) *wangsalan* as presented in data (2) - (10).

All scales and *pathet* can be used to accompany *panyandra* if the *gending* types used are *ladrang* or *ketawang*. *Panyandra* can harmonize with *pelog* or *slendro* scales. *Panyandra* can harmonize with *pelog pathet laras lima*, *nem*, and *barang*. *Panyandra* can also harmonize with the *slendro* scale *pathet nem*, *sanga*, and *manyura*. The type of scale and *pathet* is not restricted in *candra* songs as long as the songs can be harmonized with *ladrang* or *ketawang*. The *karawitan* should be *ladrang* or *ketawang* because both types of *gendings* have a slow tempo, in accordance with the rhythm of the *candra* song.

Candra songs in the form of *tembang* are collaborative in nature. *Tembang* is sung by an MC with *gending* accompaniment called *tembang gending*. In the *tembang panyandra gending* in Data (10), an MC sings a song of *Sinom* line by line accompanied by the *karawitan*, while the *waranggana* (female singer in the *karawitan*) sings along with the MC singing *senggakan* line by line. Thus polyharmony occurs within the *candra* song of the MC, the accompaniment song of the *waranggana*, and the music of the *karawitan*. Polyharmony occurs because of the harmonic tone and rhythm of the MC, *waranggana*, and musical accompaniment.

The next type of *tembang* sound is the *tembang gending*. *Tembang gending* is collaborative, that is, the chanting of songs accompanied by the *karawitan*. The MC's voice in each line is in unison with the *waranggana's* accompaniment. The *waranggana's* accompaniment is called *senggakan*. In this condition, polyharmony occurs, namely the harmony of tuning, tone and rhythm of several elements. The elements in the *tembang gending* are (1) the MC's song, (2) the *waranggana's* *senggakan*, and (3) the sound of the musical instruments. Data (17) is a *tembang gending*.

Sinom Pelog Patet Nyamat

2 3 2 2121 6 65 5 61
MC: Me- ma- nis mu- a- ngu ji- wat,
(*Waranggana: ayo sutresna bangsa nggotong rasa budaya, ya ngono-ngono*)

1 2 2 2 21 6123 121 6
MC: a- ga- we ru- jit- ing a- ti,
(*Waranggana: janji sabar aja dha kesusu, sawahe jembar-jembar parine lemu-lemu*)

2 32 12 6 3 1 321
MC: ngre- je- pa kang si- ne- dya,
(*Waranggana: ngentan bali ngulon, apa sedyane kelakon, sedyane kelakon*)

5 6 2 3 2 1 23 21
MC: u- pa- ma mun- dhut- a ruk- mi,
(*Waranggana: orang-arang bokya eling kang peparang*)

5 5 5 6 12 5 3563.2
MC: Tar-tam- tu tak tu- rut- i,
(*Waranggana: e a e o, e a e o*)

1 2 321 213 36 5 5653 2
MC: i- ba- rat wong num- pak pra- u,
(*Waranggana: mampir Mas, mangga mampir, pir mompar-mampir, apa sida apa ora, pir-mompar-mampir*)

1 2 321 6 35 1653 21
MC: Lu- mam- pah tan- pa- we- lah,
(*Waranggana: keprak dilela-lela, bagus cakrak sing duwe sapa, sing duwe sapa*)

5 6 3 5 2 1 13 21
MC: ning ma- dya- ning ja- la- ni- dhi
(*Waranggana: degane kambil kuning, begjane sing lagi nyandhing, nanging kudu eling*)

6 6123121 612 2123 126 3 132 1 3 5 565321 2
MC: Te- mah gon- jing ang- kin jro- ning pa- gu- ling- an)

[MC: Your smile is enchanting,
Waranggana: O my beloved people, culture activists
MC: It captivates my heart,
Waranggana: A patient man will have vast fields and abundant rice.
MC: Ask me,
Waranggana: Walking east and west, what is wished for is achieved,
MC: If you ask for gold
Waranggana: Orang-arang oil, remember the Creator
MC: I will surely grant it,
Waranggana: ea eo... ea eo...
MC: Imagine a man on a boat
Waranggana: Stop by Mas, please stop by. So stop by or not?
MC: Going to sea without a paddle,
Waranggana: Keprak (puppeteer's tool to organize the show) is adored,
who is handsome?
MC: In the middle of the ocean,
Waranggana: Yellow-skinned Degan, lucky who is pairing, but must
remember
MC: Eventually there is romance on the bed.]

(10) *Tembang Sinom*

Para tamu kang minulya, sugeng rawuh panakrami, ngaturken pambag-yaharja, dhumateng pra tamu sami, kersa paring pamuji, puji pandonga rahayu, penganten bagya mulya, hanggayuh wibawa mukti, atut runtut runtang-runtung rerentengan.

'The honorable guests, welcome, with all due respect, to all the guests, let us say a prayer, blessing of salvation, for the couple to get happiness and glory, achieve prosperity, and always be together.'

Tembang Sinom in Data (10) contains a welcome greeting to the guests, prayers from the guests for the bride to always be happy together. Here is when the creativity and politeness (intelligence) of an MC in conveying a message in a song is required. An MC appreciates and respects guests, praises the guests with prayers, prays for couple's happiness and prosperity, and lasting togetherness. All of them are expressed in a song in collaboration with the *karawitan*. Guests are highly respected because they have a higher position than the speaker's (MC's) and stakeholders' (Kuosar, 2015). This is in line with the terms used by Isti'anah (2017) in grammatical levels.

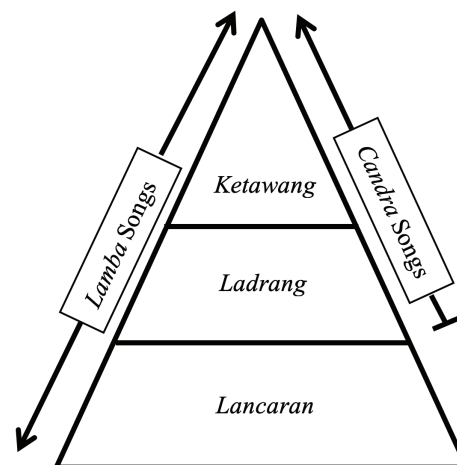


Figure 1. Polyharmony of *candra* songs, *lamba* songs and *gending*

The existence of *gending*, *lamba* songs, and *candra* songs can be described as a pyramid in Fig. 2. On the pyramid: (1) the higher the place, the more beautiful the nuances will be, (2) the higher the place, the slower the tempo and the *gending* rhythm will be, (3) the *lamba* song can be used on all kinds of *gending* (*lancaran*, *ladrang*, *ketawang*), and (4) *candra* songs can only be harmonized with *gending* *ladrang* and *ketawang*.

In the MC lecture class, *candra* song (proposition) learning is the most difficult part for the students because *panyandra* contains message voice (Is-ti'anah, 2017). *Panyandra* is the ultimate competence of an MC because (1) the song of the vocal beauty is varied and dynamic, (2) the song must adjust to the event, the type of music, and the situation, (3) it is dominated by the ancient Javanese words that are beautiful, or called *purwakanthi* in the Javanese culture, (4) the students must understand its procedures and its ceremonies. The procedure relates to the philosophy of the various equipment. Meanwhile, the ceremony concerns various events in the Javanese bridal ceremony. The students often have some difficulties, such as forgetting the line when concentrating on the songs; on the contrary, if they focus on the line, they often lose the tune. Therefore, they need more repeated practice.

Learn Tembang

This refers to *poem analysis* and learn *tembang*-like analysis of traditional poems. *Tembang* is one of the MC's vocal beauty in a Javanese wedding ceremony. *Tembang* can be performed as a solo, semi-collaboration and collaboration (Shaheen *et al.*, 2015; Shawa, 2015). *Tembang* that can be performed semi-collaboratively is *tembang bawa*. Another type of vocal beauty is *tembang gending*. *Tembang gending* is collaborative in nature, i.e. needs to be accompanied by the *karawitan*.

In a solo performance, a *tembang* is sung freely and no *gending* is needed even though it is still context-sensitive. What is meant by context-sensitive is that it is sung in accordance with the context where it is performed (part-

ner, partner's background, physical and non-physical situation, and purpose) (Dinsa, 2017). It means that contexts play a role when choosing which kind of *tembang* to be performed and how to perform it.

The *tembang* which can be performed as a solo is *macapat* which includes *Asmaradana* and *Dhandanggula* in *panggih* and *Mijil* at the moment of devotion. Both *Asmaradana* and *Dhandanggula* are suitable for *panggih* ceremony (the part of the traditional ceremony in which the groom and the bride meet each other). This ceremony creates joyful moments (euphony). That is why *Asmaradana* and *Dhandanggula* are suitable for this moment because both can create happy atmospheres.

(11)Dhandanggula

Murwakani upacara panggih, juru ampil pisang sanggan mangarsa, ngaturken kasamaptane, sinten kang arsa mantu, nenggih Ibu Sulitya Dewi, sarta Bapak Sanjaya, hamanggih rahayu, kalis saking sambekala, Hayu Dewi Sulastri pengantin putir, kang priya Jaya Suprpta (MC: Suwarna Dwijonagoro)

[Starting the ritual ceremony, the banana bearer expresses his readiness to the hosts, namely Mrs. Sulistya Dewi, and Mr. Sanjaya, performed safely, protected from obstacles, Hayu Dewi Sulastri is the bride, while the groom is Jaya Suprpta.]

This *Dhandanggula* is sung by the MC to start the *panggih* ceremony, accompanying the banana bearer (*pisang sanggan*). The presentation of the banana bunch symbolizes the opening of the ceremony. *Dhandanggula* is euphonic in nature.

The ability to sing the Javanese poetry song is a superior point for a professional MC. Therefore, the students in the MC class have to master this skill. In this case, they learn *macapat* and *gending* songs. The practice of *macapat* songs is without musical accompaniment, while *gending* is with music. This song is also considered as difficult material. Most students lack the ability and self-confidence to sing Javanese poetry songs. It can be seen from the occurrence of vals vibrations during their performances. On the other hand, some students from vocational high schools of art education or those who join singing courses or student activity units can perform better singing abilities.

CONCLUSION

To become successful MCs, students need to learn about sound learning, which is greatly influenced by the type of bridal ceremony style, situation, and the existence of *gending*. The lessons learned by students are *lamba*, *candra*, and *tembang*. The *lamba* song is a simple sound learning, but it is representative of various contexts. The *candra* song demands the presence of *gending* with *ladrang* and *ketawang* types. To learn *candra* songs, the students need more energy because it is a collaborative skill (beauty of sound, literary

language, and the existence of music). The songs that must be learned by the students are single, semi-collaborative songs, and collaborative songs. In the end, the students of the MC course will learn polyharmony, i.e. the integration of all the above abilities in the harmony of the MC utterance tones, *laras*, *gamelan*, and *waranggana*.

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