



“Ngeroncong Sunda”: Sundanese Vocal Ornamentation and Hybrid Aesthetics in Indonesian *Keroncong Ekstra*

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Abstract

Keroncong music represents one of Indonesia’s most valuable artistic heritages, embodying the nation’s history, culture, and musical identity. Meanwhile, *kawih*, a traditional Sundanese vocal genre, features distinctive vocal ornaments derived from kepesindenan and Tembang Sunda Cianjuran, including an aesthetic element known as *dongkari*. This study aims to integrate Sundanese vocal ornamentation with *keroncong* vocal style to create a new form of musical expression that remains rooted in tradition. This study employed a descriptive qualitative approach, encompassing stages of song and vocal ornament transcription, classification of ornament types and techniques, and performative analysis of *kawih* songs performed in the *keroncong ekstra* rhythm. The findings reveal that the vocal techniques of *kawih* and *keroncong ekstra* share similarities in breath control and dynamics, yet differ in vocal timbre, with resonance centered and supported by head and nasal resonance. Diction and articulation adhere to the Sundanese dialect, while expression aligns with lyrical meaning and melodic texture. The identified ornaments include *reureueus*, *riak*, *beulit*, *kait*, *jekluk*, *dorong*, *leot*, *gibeg*, *buntut* and *golosor*, all performed improvisationally. Overall, the integration of Sundanese vocal ornamentation within *keroncong ekstra* enriches the aesthetic color and opens possibilities for the development of *hybrid art* that represents a dialog between tradition and innovation. It is recommended that future research focus on strengthening vocal scholarship to advance technique, aesthetics, and musical expression, thereby enhancing global competitiveness.

Keywords: integration; hybrid music; ornamentation; *Keroncong Ekstra*; vocal

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INTRODUCTION

Keroncong music is one of Indonesia’s significant artistic heritages, representing the nation’s historical, cultural, and musical identity (Abdurachman, 2008; Asriyani & Rachman, 2019; Ramadhan & Kiswanto, 2025). Historically, *keroncong* originated from Portuguese musical traditions introduced to the Indonesian archipelago

in the sixteenth century and subsequently evolved through processes of socialization and cultural acculturation with local communities, resulting in a distinctive musical form (Fikri & Mistortoify, 2017; Rachman & Utomo, 2018). Throughout its development, *keroncong* absorbed diverse cultural influences, including Arab, Chinese, Indian, Betawi, and Javanese elements, giving rise to various forms such as *stambul*, *lang-*

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gam, *keroncong asli*, and *keroncong ekstra* (Harmunah, 1987; A. Setiawan & Pyo, 2025; Supiarza et al., 2019). Among these, *keroncong ekstra* is regarded as the most flexible format due to its relatively open musical structure, enabling the integration of regional musical idioms and serving as a dynamic space for cultural hybridization, identity negotiation, and the emergence of new aesthetic expressions within Indonesian music (Y. E. Setiawan et al., 2024).

Such adaptive phenomena have become increasingly prominent since the early 2000s, when numerous regional songs, including *kawih* from West Java, were reinterpreted within *keroncong ekstra* rhythms. *Kawih*, a traditional Sundanese vocal genre, is renowned for its refined vocal ornamentations and musical structures that derive from two primary sources: *kepesinden* (female singing style in Sundanese performance) and *Tembang Sunda Cianjuran* (Anggana, 2015; Ayazi, 2023; Maulana & Sutanto, 2024). According to Soepandi, (1975), these vocal ornaments are called *dongkari* (in *tembang*) and *seng-gol* (in *kepesinden*), serving both aesthetic and expressive purposes by beautifying melodic lines and reinforcing the singer's emotive character (Krismayanty et al., 2024; Maulana & Romadlana, 2025).

According to Campbell (2004) and Nett (2015), integration refers to the process of combining or incorporating elements into a unified whole; in this study, Sundanese vocal ornaments are integrated into *keroncong ekstra* to create a more aesthetically enriched musical expression. From the perspective of Bhabh (1994) this integration may be understood as the formation of a “third space,” where Sundanese and *keroncong* identities do not exist as rigid and separate entities but continuously negotiate and generate new forms of cultural expression. Consequently, *Ngeroncongi Sunda* should not be viewed merely as the addition of local ornaments to *keroncong*, but rather as a process of producing new musical meanings through the encounter of two distinct traditions. Such integration requires specific vocal techni-

ques that enable both singing traditions to complement one another and ultimately shape a distinctive vocal style. While vocal production is fundamentally influenced by vocal technique (McCoy, 2019; Miller, 2020; Sundberg, 2018), vocal style is also shaped by cultural background, encompassing vocal quality, diction and articulation, musicality, dynamics and expression, as well as vocal ornamentation. Among these elements, vocal ornamentation warrants particular attention due to its diverse forms and varied applications, making it a central focus of the present study.

The technical characteristics of Sundanese vocalism demonstrate considerable complexity (Asriningsih, 2020). Terms such as *halimpu* (mellow resonance), *hegar* (bright), and *heas* (slightly rough and airy) illustrate a nuanced system of resonance and timbral color, wherein nasal resonance and head-tone projection become the primary features of Sundanese singing (Rina Dewi Anggana, 2022). Meanwhile, *keroncong* vocal style employs ornaments such as *cengkok* (gruppetto), *gregel* (mordent), *luk* (melismatic slide), and *nggandul* (delayed phrasing) (Yampolsky, 2013). Though the aesthetic characters of Sundanese and *keroncong* ornamentations differ, both share the artistic purpose of embellishing melodies and enriching musical expression.

An intriguing phenomenon arises when a Sundanese song, such as “Bubuy Bulan,” is performed in the *keroncong ekstra* style. Based on observations across various social media platforms YouTube, Instagram, and TikTok this song appears in multiple versions performed by both *keroncong* singers and Sundanese vocalists. These variations manifest in musical structure, arrangement, and ornamentation, reflecting different degrees of integration between Sundanese and *keroncong* vocal aesthetics. Within this creative dialogue, the beauty of *Nyunda* (Sundanese nuance) and the distinctive character of *Ngeroncongi* serve as two aesthetic poles that interact dynamically.

Several previous studies have discussed *keroncong* innovation from diverse

perspectives. Cahyono, (2023) highlighted the role of innovation in sustaining *keroncong* among younger generations; Supiarza & Tjahjodiningrat, (2020) examined the integration of Sundanese idioms in *keroncong* pedagogy within academic contexts; Sukmayadi et al., (2022) explored the concepts of *ngroncong* and *undul usuk* as unique vocal techniques in *keroncong* Solo; while Hudzaifah & Mistortofy, (2023) analyzed *keroncong* adaptation in the context of Makassar local music. However, none of these studies have specifically examined the integration of Sundanese vocal ornamentation within *keroncong ekstra*, either from the perspective of vocal technique or ornamentation structure.

Although numerous studies have examined innovation in *keroncong* music, the adaptation of local musical traditions into *keroncong* formats, and vocal characteristics within Sundanese musical practices, scholarly attention to the integration of Sundanese vocal ornamentation into *keroncong* singing remains limited. Previous research has predominantly focused on performance models, repertoire adaptation, and broader processes of musical acculturation, while providing relatively little insight into how distinct musical identities are negotiated through vocal practice to generate new forms of expression. Consequently, the central issue is not merely the absence of comparable research objects, but rather the process through which Sundanese vocal traditions and *keroncong* aesthetics interact, negotiate, and reshape musical identity within a shared performative space.

This study aims to describe and analyze the forms and techniques of Sundanese vocal ornamentation integrated into the performance of *kawih* accompanied by *keroncong ekstra*. The findings are expected to contribute to the development of traditional vocal studies while providing a conceptual foundation for the emergence of a “*Nyunda*” oriented style in *keroncong* music, representing a hybrid artistic form that combines tradition, innovation, and Indonesian cultural identity.

From the perspective of cultural hybridity, the encounter between two musical traditions generates not only a blended form but also a new space in which identities interact, negotiate, and produce new meanings (Bhabha, 1994). In this context, Sundanese vocal characteristics, particularly the use of *dongkari*, *senggol*, and localized expressive nuances, are recontextualized within the ornamental, rhythmic, and vocal aesthetic framework of *keroncong*, creating a hybrid musical space rather than a process of aesthetic homogenization.

Building upon this perspective, the study introduces the concept of “*Ngeroncong Sunda*” as a hybrid vocal practice that brings together the Sundanese ornamentation system and *keroncong* vocal idioms within a single performative framework. Unlike previous studies that have examined *keroncong* innovation, Sundanese vocal traditions, or local musical adaptations separately, this research focuses on the negotiation of musical identity in vocal practice. Accordingly, “*Ngeroncong Sunda*” serves not only to explain a process of musical adaptation but also to offer a conceptual framework for understanding how two distinct aesthetic systems negotiate, transform, and generate new forms of vocal expression within a hybrid cultural space. Based on this premise, the study addresses two research questions: (1) how are Sundanese and *keroncong* musical identities negotiated within the practice of “*Ngeroncong Sunda*”; and (2) how is Sundanese vocal ornamentation integrated into the performance of songs in the *keroncong ekstra* style?

METHOD

Methodologically, this study is situated within the domain of music analysis from an ethnomusicological perspective. Music analysis is employed to identify the forms and functions of vocal ornamentation, while the ethnomusicological perspective is utilized to examine the processes of cultural identity negotiation manifested through these musical practices

(Nettl, 2019). This research was designed and conducted over eight months, from April to December 2025. It employed a qualitative approach using a descriptive method (Ratnaningtyas, 2022). This approach refers to the perspective of Miles et al., (1992), who assert that qualitative analysis is constructed from data in the form of meaningful words and descriptions rather than numerical figures. Through this approach, the researchers sought to gain an in-depth understanding of the phenomenon of integrating Sundanese vocal ornamentation into *keroncong ekstra* music, focusing on performative contexts, vocal styles, and the musical interactions that emerge (Suardi, 2020).

Data were collected through three primary techniques: *participant observation*, in-depth interviews, and audiovisual document analysis. Direct observations were conducted on the practice of integrating Sundanese vocal techniques into the performance context of *keroncong ekstra*, both through field observations and by examining performances available on digital platforms such as YouTube. Interviews were conducted with experts and practitioners of Sundanese vocal art, including Susi Gustina, Rita Milyartini, and Rita Tila, to obtain insights into vocal techniques, interpretative styles, and the use of ornaments in *kawih Sunda*. In addition, the preparation of musical accompaniment media was carried out in collaboration with Febbry Cipta and Marsel Ridky Maulana, members of the research team, who played an active role in the experimental and documentation processes for vocal performance in *keroncong* music.

The data collection process involved audio and video recordings, interview notes, and typed transcripts, which were subsequently processed into descriptive texts. The documents analyzed included *kawih Sunda* song notations, audiovisual performance archives, and photographs of research activities. Several sample songs were analyzed, including *Bubuy Bulan*, *Akang Haji*, and *Es Lilin*. Among these, the study ultimately focused on *Bubuy Bulan*,

although *Akang Haji* and *Es Lilin* were used as comparative materials. The selection of *Bubuy Bulan* was based on several musical considerations.

First, the song possesses a simple melodic structure that allows flexible adaptation, providing ample creative space for integrating Sundanese vocal elements into the *keroncong idiom*. Second, its lyrical and expressive melodic character aligns with the emotional nuance that typifies the *keroncong* tradition. Third, *Bubuy Bulan* is widely recognized among both Sundanese and Indonesian audiences in general, making the integrated result more accessible to cross-cultural listeners. Thus, the song was deemed representative for bridging the two distinct musical systems. For clarity, the author has included a research flowchart in Figure 1 below.

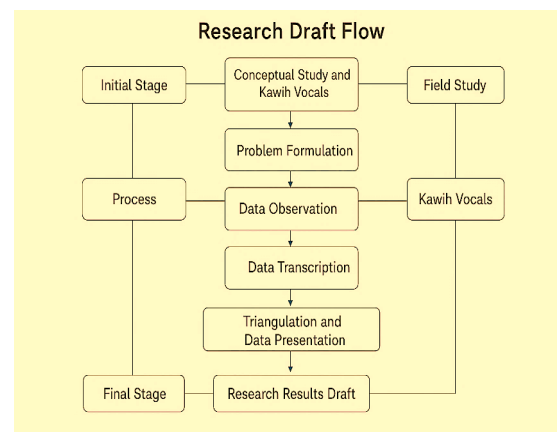


Figure 1. Structure of Research Stages (Source: Uus Karwati, 2025).

As shown in the figure 1 above, the research stages began with the initial phase, focusing on identifying the phenomenon of integrating *kawih Sunda* vocals into *keroncong ekstra* accompaniment. This phase included a conceptual review encompassing the exploration of vocal techniques, interpretative styles, and the types of ornamentation employed in practical performance contexts. The subsequent process phase involved defining the research focus and problem formulation, collecting data through observation, interviews, and documentation, and conducting transcription and data analysis. Data were analyzed

continuously using the interactive model proposed by Miles et al., (1992), which includes the processes of data reduction, data display, and conclusion drawing. Data validity was ensured through triangulation of sources, methods, and theoretical perspectives, thus achieving a high degree of research reliability. The transcription process was conducted manually through a hearing analysis technique of YouTube video recordings and subsequently transcribed into Western staff notation using Sibelius software.

In this study, the unit of analysis was defined as the vocal ornamentation occurring within each principal melodic phrase of *Bubuy Bulan* performed in the *keroncong ekstra* style. The identification of Sundanese ornamentation was conducted based on the characteristics of *dongkari* and *senggol* as described by Soepandi, (1975) Anggana, (2022) and related studies on Sundanese vocal practices. Meanwhile, the identification of *keroncong* ornamentation was informed by the concepts of *cengkok*, *gregel*, *luk*, and *nggandul*, as outlined by Yampolsky (2013) and Sukmayadi et al. (2022). This classification framework served as the analytical basis for distinguishing ornamental elements derived from the Sundanese and *keroncong* vocal traditions, thereby enabling a systematic examination of the integration process between these two aesthetic systems. The identified ornamentation patterns were subsequently verified through expert judgment involving a Sundanese vocal practitioner and a *keroncong* practitioner to ensure the accuracy and appropriateness of the ornamentation classifications.

The final stage of the study involved compiling and comprehensively interpreting the research findings. At this stage, all analytical results were synthesized into a complete research report, presented in both printed and digital formats. The final output of this study is expected to make an academic contribution to the development of vocal scholarship, particularly in constructing a new understanding of the integration of Sundanese vocal ornamentation within the aesthetics of *keroncong* music.

tation within the aesthetics of *keroncong* music.

RESULT AND DISCUSSION

In this study, the author focuses on analyzing vocal techniques and the application of Sundanese vocal ornamentations integrated by the vocalist in performing Sundanese songs accompanied by *Keroncong Ekstra* music. *Keroncong* is one of Indonesia's most distinctive musical heritages. Throughout its development, *keroncong* has evolved across various regions, with musicians continually innovating by integrating local cultural elements into the *keroncong* tradition both in its musical components and song repertoire. Consequently, *keroncong* has often been described as a form of hybrid music. According to Ganap, (2025), *keroncong* is inherently a product of artistic collaboration among multiple cultural traditions, making it, by definition, a hybrid musical form. This phenomenon can be understood through the lens of Schechner, (2006) *intercultural performance theory*, which interprets cross-cultural performance practices not merely as representational acts but as performative interactions between cultural systems. Within this framework, the integration of Sundanese vocal style and *keroncong* idiom is not only a musical process but also a cultural act that negotiates identity through performance.

Keroncong Ekstra itself represents a developmental form of *keroncong* that is not strictly bound by the traditional frameworks of *keroncong asli*, *langgam*, and *stambul*. Harmunah, (1987) defines *keroncong ekstra* as a variant that deviates from those three canonical forms, characterized by songs that are playful, humorous, cheerful, and more flexible in both structure and harmony. Historically, *keroncong ekstra* has demonstrated a high degree of adaptability, absorbing influences from various musical genres such as traditional songs (*Kicir-Kicir*), popular music, jazz, *dangdut*, and even folk-pop. Due to its fluid and inclusive nature, *keroncong ekstra* provides

an ideal medium for exploring integration with regional vocal styles such as *kawih Sunda* (Sundanese song tradition).

In *keroncong* singing practice, vocal technique demands flexibility and expressive freedom through improvisation. Singers are not required to follow written scores with precision; instead, they are expected to enrich the melodic line with natural variations and ornamentations, notably *cengkok* (gruppetto) and *gregel* (mordent). These ornamentations serve to beautify melodic phrases, enhance musical dynamics, and provide a space for improvisational creativity. The *cengkok* (gruppetto) generally appears on the second beat, while the *gregel* (mordent) occurs rapidly from the first beat. Another common technique is *nggandul*, a slightly delayed phrasing style that creates a relaxed and expressive impression.

Meanwhile, in Sundanese vocal art, ornamentation originates primarily from two traditions: *Tembang Sunda Cianjuran* and *kepesinden* (female vocal art in *wayang golek* and *gamelan*). In *Tembang Sunda Cianjuran*, vocal ornaments are referred to as *dongkari* minute decorative melodic gestures that enhance the beauty of the melody. Rosliani, (2013) Identifies nineteen types of *dongkari*, including *riak* (ooo), *reureueus* (ΛΛΛ), *gibeg* (z), *kait* (d), *inghak* (~), *jekluk* (√), *rante* (∅), *lapis* (≈), *gedag* (Z), *leot* (~), *buntut* (ζ), *cacag* (≈), *baledog* (∅), *kedet* (æ), *dorong* (∅), *galasar* (3), *golosor* (ξ), *ombak* (ΩΩΩ), and *dangheuk* (J). Each *dongkari* contributes to melodic refinement and serves as an essential component of the aesthetic identity of *Tembang Sunda Cianjuran*.

In the context of *kepesinden*, vocal ornamentation is known as *senggol*. *Senggol* refers to melodic embellishments that beautify the song through variation and improvisation. Irawan, (2003) defines *senggol* as a distinctive vocal style of a *sinden* (female soloist) that reflects her personal interpretation of the song's basic melody. In practice, *senggol* allows the *sinden* to reinterpret the melodic structure through added notes, rhythmic variation, or newly

created melodic contours, all without altering the structural divisions of *kenongan* or *goongan* within the piece.

Various *senggol* techniques exist, such as *galantang pondok*, *galantang panjang*, *geter kerep*, *geter carang*, *gebes/gebeg*, *sorodot*, *sambal giwar*, *koleang*, *kerenyed*, and *eundeuk*. Other related terms include *gugup*, *legeday*, *kerejet*, *oyag*, *ngayun*, *soledat*, and *giwar*. Although terminologies differ slightly across regions, they all share the same principle enhancing melodic lines through improvisational and expressive vocal interpretation.

From the perspective of vocal timbre, *Sundanese sinden* voices are typically classified into three categories: *halimpu* (soft and resonant, produced with balanced head chest resonance), *hegar* (bright and clear, projected from the frontal vocal cavity), and *heas* (husky or breathy, produced from the rear cavity). Among these, the *halimpu* type is most admired for its gentle yet powerful tone and emotional resonance, qualities that deeply enhance the expressive character of *Sundanese* songs.

As an analytical model, the song “*Bubuy Bulan*” was chosen as the focal point to examine the integration of Sundanese vocal ornamentation within *Keroncong Ekstra*. This song was selected for its simplicity and *sawilet* structure a single musical cycle comprising four bars with a total of eighteen beats. The song's simplicity provides ample space for vocal ornamentation and improvisation, making it an ideal medium to explore the incorporation of *dongkari* and *senggol* techniques into the *keroncong ekstra* idiom. Moreover, *Bubuy Bulan* possesses profound emotional resonance and is widely recognized by Indonesian audiences, making it a strategic choice for introducing the concept of “*Keroncong Sunda*” to a broader public.

One of the analytical sources in this study is derived from YouTube recordings, consisting of two performance samples: (1) *Bubuy Bulan* performed by Dini Hayati (*Keroncong Pop Parahyangan-The Oldies Ind*), and (2) *Bubuy Bulan* performed by Tati Saleh (*Keroncong Klasik*). These two

versions exhibit distinct differences in ornamentation, vocal delivery, and timbral characteristics. The analysis reveals significant contrasts between the two vocal interpretations. The song “Bubuy Bulan” is presented below in musical notation, as transcribed by the author in Figure 2.

INDONESIAN FOLK SONG SERIES

BUBUY BULAN

B MINOR
4/4 MODERATO
WEST JAVA
COMPOSER: BENNY CORDA

Figure 2. Musical Notation of *Bubuy Bulan*
(Transcribed by Uus Karwati, 2025).

If we analyze Figure 2 above, this transcription serves as the fundamental melodic reference for both vocalists, ensuring that their interpretations remain aligned with the core melodic structure. Composed by Benny Corda and Kosaman Jaya, *Bubuy Bulan* exemplifies the expressive richness of Sundanese music despite its simple structure. The melody is based on the Western minor scale system and functionally corresponds to the *laras madenda* in Sundanese *karawitan*. According to Kusumadinata, (1969), this *laras* evokes a tender, melancholic, and contemplative atmosphere, reflecting the lyrical themes of longing and natural beauty. The melody moves within a narrow range with gentle and repetitive contours, generating a distinct melancholic nuance. The musical phrases are arranged periodically into eight

primary sections, each reaching its own climax while maintaining thematic unity through repeated motifs and consistent intervallic patterns.

Harmonically, *Bubuy Bulan* exhibits compatibility between the *madenda* mode and the Western minor tonal system, facilitating intercultural adaptation. This compatibility is crucial for integration with *keroncong* harmony, which typically employs basic chords such as the tonic minor (I), subdominant (IV), and dominant (V). The song's simple harmonic progression supports improvisation without altering its essential character. Its stable and repetitive chordal movement provides ample room for melodic elaboration and expressive interpretation. These features make *Bubuy Bulan* easily accessible to diverse audiences and highly adaptable for reinterpretation within the *keroncong ekstra* framework.

Rhythmically, *Bubuy Bulan* has a slow tempo (*lento*) and relatively free metric structure. Its rhythm does not strictly conform to symmetrical meter but rather demonstrates a rubato tendency, characteristic of Sundanese temporal flexibility. Variations in phrase duration create a dynamic rhythmic texture within a stable metric foundation. Temporal pauses between motifs serve as structural markers that delineate phrase boundaries and strengthen melodic articulation. Compared with the more regulated rhythmic system of *keroncong*, which relies on fixed syncopation patterns, the rhythmic fluidity of *Bubuy Bulan* allows adaptation to *keroncong* rhythms without compromising its inherent musical character. Thus, the song's rhythmic and tonal features make it highly compatible for integration within the *keroncong ekstra* style.

Given its melodic simplicity and tonal stability, *Bubuy Bulan* was selected for this study as a representative musical piece with strong integrative potential. Its clear melodic contour and consistent intervallic structure allow measured exploration and adaptation in harmony and rhythm without altering the song's tonal framework or cultural identity. The following section

the use of each vocal ornament in the song “*Bubuy Bulan*” is presented in Figure 3.

Based on the analysis of the YouTube performance of *Bubuy Bulan* by Dini Hayati, it is evident that the vocalist has carried out an adaptation enriched with Sundanese vocal ornamentation. Musically, Dini Hayati blends the *keroncong* sensibility with distinctive Sundanese vocal nuances, particularly derived from *dongkari* in *tembang Sunda Cianjuran* and *senggol* in the *pesinden* vocal style.

[illegible]

The analysis of phrases 1 through 8 reveals a relatively consistent pattern in

The implementation of these vocal ornaments in *Bubuy Bulan* demonstrates how *Sundanese* vocal style can be organically integrated into the *keroncong* format without compromising the musical identity of either tradition. A detailed analysis of

Dini Hayati's use of vocal ornamentation. Various Sundanese ornaments, including *reureueus*, *gedag*, *leot*, and *buntut*, are employed alongside *keroncong* ornaments such as *cengkok*, *gregel*, *luk*, and *nggandul*. Rather than describing each phrase individually, these findings are synthesized in the following table to highlight the prevailing tendencies in ornament usage, their performance characteristics, and their contribution to the construction of a hybrid vocal aesthetic.

Based on Table 1, the use of ornamentation in Dini Hayati's rendition of *Bubuy Bulan* demonstrates a consistent integration of the Sundanese vocal tradition and the *keroncong* vocal style. The presence of Sundanese ornaments across nearly all phrases indicates that the *nyunda* character remains the primary identity of her vocal interpretation. At the same time, the incorporation of *keroncong* ornaments in several sections of the song reflects an effort to accommodate the musical characteristics of *keroncong ekstra*, a style that is more flexible and receptive to improvisation.

An analysis of Phrases 1-8 reveals that *reureueus* is the most dominant ornament, appearing eight times throughout Dini Hayati's performance. Its use is complemented by the ornaments *gedag*,

leot, and *buntut*, which reinforce the expressive qualities of Sundanese vocal practice. In contrast, *cengkok*, *gregel*, *luk*, and *nggandul* function as representations of the *keroncong* style, enriching melodic variation and nuance. This pattern demonstrates the integration of two distinct ornamental systems, in which Sundanese vocal identity remains the principal element, while *keroncong* ornamentation serves a complementary role in shaping a more flexible and expressive musical character.

The findings further indicate that this integration is not achieved by privileging one tradition at the expense of the other. Rather, both ornamental systems are employed selectively according to the musical requirements of each phrase. Sundanese vocal ornaments serve to preserve melodic character, vocal timbre, and the expressive nuances that constitute the hallmark of *ka-wih* Sunda, whereas *keroncong* ornaments add melodic variation and enhance the flexibility of vocal delivery.

From a musical perspective, the varied use of ornamentation produces a performance considerably more dynamic than the underlying melodic framework. Ornamentation functions not merely as a decorative device but also as a structural element that shapes melodic motion, high-

Table 1. Summary of the Analysis of Dini Hayati's Vocal Ornamentation in *Bubuy Bulan* (Source: Uus Karwati, 2025).

Phrase	Sundanese Ornamentation	Keroncong Ornamentation	Musical Function
1	Reureueus, Gedag, Leot, Buntut	Nggandul	Establishes the Sundanese vocal character and introduces the melodic framework.
2	Reureueus, Leot, Buntut	Luk, Nggandul	Smoothens melodic continuity and facilitates the transition between melodic phrases.
3	Reureueus, Gedag, Leot, Buntut	Cengkok, Gregel, Luk, Nggandul	Enhances melodic variation and increases expressive intensity.
4	Reureueus, Buntut	Cengkok, Luk, Nggandul	Balances Sundanese and <i>Keroncong</i> vocal idioms within the melodic structure.
5	Reureueus, Leot, Buntut	Gregel, Cengkok, Nggandul	Increases vocal expressiveness and enriches ornamental complexity.
6	Reureueus, Buntut	Gregel, Cengkok, Luk, Nggandul	Expands melodic development through a broader range of ornamentation.
7	Reureueus, Leot, Buntut	Gregel, Cengkok, Nggandul	Strengthens emotional expression leading toward the climactic section.
8	Reureueus, Gedag, Leot, Buntut	Gregel, Cengkok, Nggandul	Concludes the song through a comprehensive integration of Sundanese and <i>Keroncong</i> vocal traditions.

lights particular musical passages, and strengthens expressive communication in accordance with the character of the lyrics. Consequently, ornamentation becomes a crucial component in constructing both the artistic quality and musical appeal of the song.

The vocal production of Dini Hayati is characterized by a *halimpu* quality, with the voice positioned in the middle register, supported by head resonance, and exhibiting a slight nasal coloration. The tempo employed in *Bubuy Bulan* is moderately fast, corresponding to the Western musical term *allegretto moderato*. This tempo generally falls within a range of approximately 104-120 beats per minute (BPM). Such a tempo enables the vocalist to articulate ornaments such as *reureueus*, *leot*, and *buntut* while maintaining rhythmic continuity with the more dynamic *keroncong* accompaniment patterns. The application of the *koleang* ornament together with the *halimpu* vocal character reflects a harmonious process of musical adaptation between Sundanese vocal style and the distinctive timbral qualities of *keroncong* singing. This integration enriches the musical expression of *Bubuy Bulan*.

These findings suggest that the integration of Sundanese vocal ornamentation into *keroncong ekstra* has produced a hybrid form of musical expression. Sundanese vocal characteristics remain clearly identifiable through the consistent use of distinctive ornaments, while *keroncong* elements function as a medium that expands opportunities for musical development. This synthesis not only enriches the aesthetic palette of *Bubuy Bulan* but also demonstrates that the encounter between two distinct musical traditions can generate new forms of performance without erasing the cultural identities from which they originate.

Furthermore, the results indicate that the ornamental integration achieved by Dini Hayati extends beyond the creation of technical vocal variation; it establishes a meeting point between two different musical traditions. In practice, Sundanese vocality is not merely superimposed upon

a *keroncong* accompaniment but is adapted and aesthetically negotiated, allowing both traditions to coexist in a balanced manner. Therefore, Dini Hayati's approach may be understood as a form of aesthetic transformation that gives rise to a new vocal character a synthesis of *nyunda* expression and *keroncong* musical idioms within a unified artistic framework.

***Bubuy Bulan* Version by Tati Saleh (*Keroncong Klasik*)**

Based on the analytical results of *Bubuy Bulan* as performed by vocalist Tati Saleh, the song can be divided into eight main sections. Each section consists of two measures, meaning that one melodic unit or musical phrase lasts for two measures before moving to the next section. The rhythmic structure follows a recognizable, steady, and flowing pattern similar to that found in *keroncong* and other popular genres. In this rendition, Tati Saleh emphasizes the principle of *ngayun* (swinging rhythm), which characterizes her interpretative style. This principle of *ngayun* is evident from the very first measure, when she begins singing the opening phrase, "*Bubuy bulan, bubuy bulan sangray bentang*." In this passage, Tati Saleh presents a piano-dolce nuance soft and sweet executed with a smooth legato technique, connecting one note to another seamlessly without abrupt breaks. Although the rhythmic foundation is rooted in the *keroncong* form, the song's expression is guided by the melody's contour, allowing each phrase to feel vivid and alive.

Another notable feature appears when Tati Saleh transitions from the phrase "*bubuy bulan, bubuy bulan sangray bentang*" to "*panon poe, panon poe disasate*." Here, she demonstrates a phenomenon resembling rubato commonly found in Western *art song* tradition. She manipulates the tempo not metrically, but emotionally each delay or acceleration of tempo is governed by expressive intention rather than strict rhythmic regulation. For instance, when articulating the words "*bubuy*" and "*unggal*," she sustains the notes longer and

adds a light vibrato, creating an agogic accent an expressive emphasis achieved by elongating or delaying a note. This effect stems from emotional nuance rather than from metrical pulse. In the context of Sundanese aesthetics, such treatment reflects the capacity for *ngolah rasa* (expressive sensitivity), where beauty arises from flexibility and nuance rather than rigid regularity.

A deeper analysis reveals that Tati Saleh's performance of *Bubuy Bulan* employs a full range of Sundanese vocal ornaments, adapted from *dongkari* techniques in *tembang Sunda Cianjuran*, even though the accompaniment features a *keroncong* ensemble. This is remarkable, as Tati Saleh omits the typical *keroncong* ornamentations such as *nggandul*, *cengkok*, *luk*, and *gregel* and instead integrates Sundanese vocal ornaments into the *keroncong* framework without disrupting its musical coherence. Observation indicates that ten types of ornaments are used in her interpretation: *riak*, *beulit*, *gedag*, *jekluk*, *dorong*, *lapis*, *leot*, *golosor*, *baledog*, and *kait*.

To clarify, the following analysis outlines the specific Sundanese vocal ornaments applied by Tati Saleh in *Bubuy Bulan*. The *riak* ornament is symbolized by (^^), *beulit* by (ø), *gedag* by (Z), and *jekluk* by (√). Furthermore, the ornament () represents *dorong*, (≈) indicates *lapis*, (˘) denotes *leot*, (ξ) symbolizes *golosor*, (z) marks *gibeg*, while () designates *baledog*, and (ℳ) signifies *kait*. All these ornaments are employed organically throughout Tati Saleh's vocal line, illustrating a successful integration of Sundanese vocal style into the *keroncong* musical idiom. A detailed analysis of the use of each vocal ornament in the song "*Bubuy Bulan*" is presented in Figure 4 as follows.

Figure 4 displays eight musical staves, each representing a phrase from the song "Bubuy Bulan". Each staff shows a vocal line with various ornaments marked above the notes. The ornaments are color-coded: yellow for Riak, orange for Beulit, green for Gedag, blue for Jekluk, red for Dorong, purple for Lapis, pink for Leot, light blue for Golosor, dark blue for Gibeg, and grey for Baledog. The lyrics are written below the notes. The phrases are labeled "Phrase 1" through "Phrase 8".

Figure 4. Musical Notation and Ornamentation Practices Employed by Tati Saleh in *Bubuy Bulan* (Transcribed by Uus Karwati, 2025).

Analysis of phrases 1-8 reveals that Tati Saleh consistently employs ornamentation derived from the Sundanese vocal tradition. Unlike Dini Hayati, who combines Sundanese and *keroncong* ornamentation, Tati Saleh predominantly maintains Sundanese vocal aesthetics throughout the performance. The ornamentation functions not only as a decorative element but also as a means of shaping melodic contour, expressive nuance, and stylistic identity. To provide a clearer overview of ornamentation patterns across the song, the findings are summarized in Table 2.

Based on Table 2, Tati Saleh’s rendition of *Bubuy Bulan* is characterized by the predominant and consistent use of Sundanese vocal ornamentation throughout all phrases. Various types of ornaments, including *riak*, *beulit*, *gedag*, *jekluk*, *dorong*, *lapis*, *leot*, *golosor*, *gibeg*, *baledog*, and *kait*, are employed to enrich the melodic structure while reinforcing the song’s expressive character. In contrast to Dini Hayati, who integrates both Sundanese and *keroncong* ornamentation, Tati Saleh tends to maintain the Sundanese ornamental system as the primary foundation of her vocal interpretation, even when the song is accompa-

nied by a *keroncong* ensemble.

The pattern of ornament use indicates that Tati Saleh’s integration process does not occur at the level of vocal ornamentation itself, but rather through the interaction between the Sundanese vocal style and the *keroncong* accompaniment. In other words, the distinctive characteristics of Sundanese vocal expression are preserved in their entirety, while *keroncong* elements are manifested through accompaniment, harmonic organization, and rhythmic treatment. This condition reflects an effort to maintain Sundanese musical identity within a different musical environment without diminishing its relationship with the *keroncong* idiom.

From a musical perspective, the extensive use of Sundanese ornamentation produces a melodic contour that is more dynamic and expressive than the song’s principal melody. Each ornament serves a specific function: smoothing melodic movement, emphasizing particular musical passages, and enhancing the emotional expression embedded in the lyrics. Furthermore, the application of the principle of *ngayun*, which is a distinctive feature of Tati Saleh’s vocal performance, generates

Table 2. Summary of Vocal Ornamentation Used by Tati Saleh in *Bubuy Bulan* (Source: Uus Karwati, 2025).

Phrase	Sundanese Ornamentation	Musical Function
1	Riak, Beulit, Gedag, Dorong, Jekluk, Gibeg	Establishes the Sundanese vocal character at the beginning of the song.
2	Gibeg, Lapis, Riak, Leot	Smooths melodic movement and enhances vocal expressivity.
3	Riak, Gibeg, Beulit, Lapis	Introduces melodic variation and reinforces melodic contour.
4	Beulit, Riak, Gibeg, Golosor, Lapis	Facilitates smooth transitions between phrases.
5	Gedag, Riak, Lapis, Leot, Gibeg	Enriches vocal expression and ornamental complexity.
6	Riak, Baledog, Gibeg, Beulit	Creates a more fluid and expressive melodic flow.
7	Gibeg, Beulit, Dorong, Lapis, Riak	Intensifies musical expression toward the closing section.
8	Dorong, Gibeg, Kait, Lapis	Reinforces the Sundanese vocal identity in the final phrase.

a flowing, flexible, and communicative musical quality, thereby strengthening the overall expressive character of the song.

Based on the overall performance of Tati Saleh's *Bubuy Bulan*, several key characteristics stand out. First, her vocal timbre possesses a *halimpu* quality clear, resonant, and melodious. Second, her dynamic control aligns closely with the lyrics' thematic content and emotional context. Third, the vocal ornaments employed closely follow the *dongkari* principles of *tembang Sunda Cianjuran*, including *riak*, *beulit*, *kait*, *jekluk*, *dorong*, *leot*, *gibeg*, *gedag*, *baledog*, *lapis*, and *golosor*.

After an in-depth analysis, the author identified a specific vocal ornament derived from *senggol kepesinden*, namely *koleang*. This finding is closely related to the musical background of Tati Saleh, who has mastered various forms of *dongkari* in *Tembang Sunda Cianjuran* and the *senggol* technique in *kepesinden*. According to Irawan et al. (2014), *koleang* conveys a sensation of "floating emotion," as if suspended in the air before gently descending. The musical impression it creates resembles the motion of a light object released into the air, floating momentarily before slowly falling back down.

The *koleang* ornament is commonly employed in *kepesinden* vocal performance, both in slow- and fast-tempo songs. In the song *Bubuy Bulan*, its relatively slow tempo precisely supports the application of various dense and intricate ornaments. This *senggol* technique involves both syllabic and melismatic melodic patterns. The *koleang* ornament was identified at the end of phrases 3 and 5. To clarify the form of this ornament, the author presents the *koleang* notation in Western staff notation as part of the musical analysis. Figure 5 presents the transcription of the *koleang* notation for phrases 3 and 5, derived from Tati Saleh's performance.

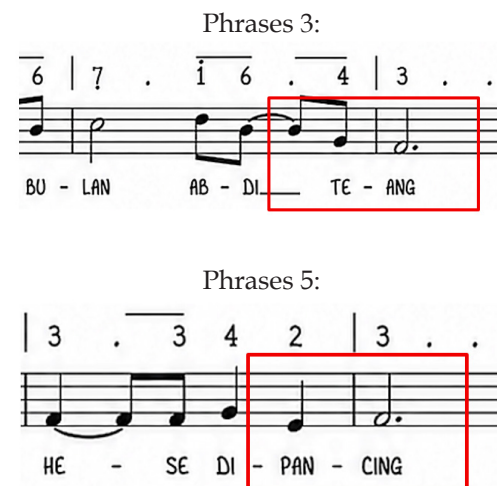


Figure 5. Analytical Representation of the *Koleang* Vocal Ornament in Phrases 3 and 5 of the song "Bubuy Bulan" (Source: Uus Karwati, 2025).

In addition to ornamentation, Tati Saleh also demonstrates vocal creativity by adding supplementary words to the song lyrics. This technique, commonly known in *kepesinden* as *ngarajek*, refers to an improvisational act or the singer's creativity in adding words to the lyrics to enrich musical expression (Maulana & Gunawan, 2024; Suparli, 2010). The application of the *ngarajek* technique by Tati Saleh appears in the seventh melodic phrase, where she inserts the interjection "Aduh" at the end of the lyric "*Duh itu saha nu ngalangkung unggal enjing, Aduh...*" Based on the observation, using this technique requires strong diaphragmatic support and precise timing control to maintain alignment with the song's tempo and preserve rhythmic continuity.



Figure 6. Application of the *Ngarajek* Technique in the song "Bubuy Bulan" by Tati Saleh (Source: Uus Karwati, 2025).

These findings indicate that the integration of Sundanese vocal music and *keroncong* need not be achieved by fusing ornamentation techniques from both traditions. In the case of Tati Saleh, integration occurs through the coexistence of two musical systems operating in parallel: Sundanese vocal performance, which consistently preserves its aesthetic characteristics, and *keroncong* accompaniment, which provides a new musical context. This combination produces a performance format that strongly maintains Sundanese identity while simultaneously demonstrating adaptability to the conventions of *keroncong* performance practice.

Tati Saleh consistently preserves the characteristics of Sundanese vocal expression through the use of ornamentation derived from *tembang Sunda Cianjuran* and *sekar kepesinden*. All phrases exhibit a clear predominance of Sundanese ornamentation, with no evidence of ornamentation typically associated with *keroncong*, such as *cengkok*, *gregel*, *luk*, and *nggandul*. These findings suggest that the integration strategy employed by Tati Saleh differs from that of Dini Hayati. Whereas Dini Hayati combines two ornamentation systems

within a single vocal delivery, Tati Saleh maintains Sundanese ornamentation in its entirety and situates it within the musical environment of *keroncong*.

Both vocalists employ distinct approaches in integrating Sundanese vocal elements into *keroncong* music. Although both perform the song *Bubuy Bulan* accompanied by a *keroncong* ensemble, the musical strategies they adopt reflect different interpretative characteristics. Dini Hayati tends to combine Sundanese and *keroncong* ornamentation within her vocal delivery, whereas Tati Saleh places greater emphasis on preserving Sundanese ornamentation as the primary marker of vocal identity. These differences indicate variations in the process of musical integration, resulting in distinct aesthetic characteristics. To provide a clearer comparison of the similarities and differences between these two approaches, the analysis results are presented in Table 3.

These findings are consistent with Ganap, (2021) view in *Kerontjong Toegoe*, which asserts that *keroncong* music emerged through a historical process of acculturation and intercultural interaction that shaped Indonesia’s musical identity. The

Table 3. Comparison of Sundanese Vocal Ornamentation Integration Strategies in the Performances of Dini Hayati and Tati Saleh (Source: Uus Karwati, 2025).

Aspect	Dini Hayati	Tati Saleh
Vocal Ornamentation	Combines Sundanese and <i>keroncong</i> ornamentation	Primarily employs Sundanese ornamentation
Dominant Ornaments	<i>Reureueus</i> , <i>gedag</i> , <i>leot</i> , <i>buntut</i> , alongside <i>cengkok</i> , <i>gregel</i> , <i>luk</i> , and <i>nggandul</i>	<i>Riak</i> , <i>beulit</i> , <i>gedag</i> , <i>jekluk</i> , <i>dorong</i> , <i>lapis</i> , <i>leot</i> , <i>golosor</i> , <i>gibeg</i> , and <i>kait</i>
Integration Strategy	Direct integration of Sundanese and <i>keroncong</i> vocal ornaments	Preservation of Sundanese vocal ornamentation within a <i>keroncong</i> accompaniment setting
Musical Orientation	Balances Sundanese vocal aesthetics with <i>keroncong</i> stylistic elements	Emphasizes Sundanese vocal aesthetics while adapting to <i>keroncong</i> accompaniment
Form of Musical Hybridity	Fusion of two ornamentation systems within a single vocal interpretation	Coexistence of Sundanese vocal practice and <i>keroncong</i> musical accompaniment
Aesthetic Character	Produces a blended Sundanese- <i>keroncong</i> vocal style	Maintains a strong Sundanese vocal identity within a hybrid musical context

incorporation of *Sundanese* vocal ornaments into the *keroncong* style can therefore be understood as a continuation of this long-standing hybridity. Ganap, (2021) emphasized that *keroncong* has always been a “cultural meeting ground,” where diverse musical traditions both local and foreign interact creatively. The findings demonstrate that integrating Sundanese vocal ornamentation into Keroncong Ekstra music not only produces a fusion of two musical traditions but also gives rise to a new musical practice, conceptualized in this study as *Ngeroncong Sunda*. This concept refers to a vocal processing approach that combines Sundanese aesthetic characteristics such as the use of *reureueus*, *leot*, *gedag*, and *buntut* ornaments with the vocal idioms of *keroncong*, manifested through *cengkok*, *gregel*, *luk*, and *nggandul*. The analysis reveals that these two ornamentation systems do not function as substitutes for one another; rather, they interact through processes of adaptation, negotiation, and aesthetic adjustment, resulting in distinctive vocal timbres, musical expressions, and sonic identities that differ from their original forms.

This phenomenon is consistent with Bhabha, (1994) concept of the *third space*, a cultural site of encounter that enables the emergence of new identities through processes of hybridity. Based on these findings, *Ngeroncong Sunda* can be understood as a musical space in which Sundanese vocal aesthetics and *keroncong* aesthetics converge within a unified expressive framework. The emergence of this hybrid form indicates that musical transformation occurs not only at the levels of arrangement and instrumentation but also encompasses vocal technique, ornamentation, vocal timbre, and modes of performance. These findings contribute to the advancement of vocal pedagogy, broaden understanding of the aesthetic flexibility of Keroncong Ekstra, and enrich scholarship on hybrid music in Indonesia by demonstrating that cultural encounters can generate new forms of musical expression without erasing the cultural identities that

constitute their foundations.

The integration of such regionally distinctive ornamentation enriches the cultural repertoire of *keroncong*, which historically has been deeply influenced by regional vocal traditions. Nevertheless, fundamental guidelines for presenting Sundanese songs within the *keroncong* framework remain underexplored. In fact, this integration not only broadens the aesthetic dimensions of *keroncong* but also reinforces Indonesia’s regional musical identity.

Ultimately, this study aims to strengthen the principles of *keroncong* vocal style development, particularly in performances that embody regional vocal characteristics. These findings align with Petrov, (2016) concept of *aesthetic syncretism* and Nettl, (2015) idea of *transcultural vocality*, both of which explain how cross-cultural musical practices generate new aesthetic forms that reflect the encounter between local and global identities. In this context, Sundanese-flavored *keroncong* vocals can be understood as part of a global trend of musical hybridity, where authenticity and innovation coexist within a single aesthetic spectrum. The next stage of this research is planned to further develop these principles by applying them to other Sundanese songs accompanied by *keroncong ekstra* instrumentation, thereby fostering new creative, contextual, and tradition-rooted modes of musical expression.

CONCLUSIONS

This study demonstrates that the integration of Sundanese vocal ornamentation into *keroncong ekstra* is not merely a stylistic adaptation but a creative process that generates a new aesthetic dialectic between local tradition and Indonesian popular music. Through the song *Bubuy Bulan*, it was found that the application of *Sundanese vocal ornaments* such as *riak*, *beulit*, *kait*, *jekluk*, *dorong*, *leot*, *gibeg*, *gedag*, *baledog*, *lapis*, and *golosor* successfully evokes a distinctive musical nuance without diminishing the intrinsic character

of *keroncong* itself. This process gives rise to a hybrid form of vocal expression that represents the convergence of two distinct musical identities. The findings of this research affirm that such integration not only enriches the body of knowledge in vocal studies but also opens new spaces for the development of cross-cultural vocal aesthetics. The novelty of this study lies in its effort to bridge two different systems of vocal aesthetics through an integrative and performative-based strategy, resulting in a hybrid model that can serve as a reference for the advancement of vocal pedagogy, musical creation, and ethnomusicological scholarship. In this regard, the study contributes to expanding the discourse on Nusantara music scholarship toward a more dialogic, creative, and globally competitive direction.

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