
The Richness of Vocal Ornamentation in *Lagu Gedé*: A case study of Nunung Nurmalasari's performance of "Sungsang" song

Lusyana¹, Toni Setiawan Sutanto², Rita Tila³, Hasan Irfanul'Alim Maulana⁴

^{1,2,3,4} Music, Faculty Of Arts And Design Education, Universitas Pendidikan Indonesia, Indonesia

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ABSTRACT

This study investigates the richness of vocal ornamentation in the *lagu gedé* repertoire through a focused case study of Sundanese *pesinden* Nunung Nurmalasari's performance of "Sungsang." Within Sundanese vocal tradition, ornamentation constitutes a central expressive mechanism through which musical identity, stylistic continuity, and interpretative creativity are articulated. Employing a qualitative case study approach, the research analyzes audiovisual recordings sourced from the official *Nunung Nurmalasari Official* YouTube channel, supported by numeric transcription, document analysis, and interview data. Content analysis is applied to identify, categorize, and interpret ornamentation techniques in relation to melodic structure, *laras*, *surupan*, and formal design. The findings reveal eleven distinct vocal ornamentation techniques: *eluk tungtung*, *geregél*, *ombak*, *galasar*, *golosor*, *leotan*, *besot*, *eur-eur*, *gedag*, *dorong*, and *beulit* systematically integrated throughout the performance. These ornaments function not merely as melodic embellishments but as structural and expressive devices that shape phrasing, reinforce modal modulation, and preserve lyrical clarity amid dense melodic decoration. Several techniques emerge as stylistic hallmarks, reflecting Nurmalasari's distinctive vocal identity and deep mastery of Sundanese singing practice. The study concludes that vocal ornamentation in "Sungsang" operates as a coherent expressive system embedded within *lagu gedé* aesthetics. Its findings contribute to musicological and ethnomusicological discourse on *kepésindenan* and offer pedagogical value for Sundanese vocal education. Future research is encouraged to extend comparative analysis across performers and repertoires to further elucidate stylistic diversity in Sundanese vocal traditions.

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Corresponding Author:

Lusyana,
Music,
Universitas Pendidikan Indonesia,
Jl. Dr. Setiabudi No.229, Isola, Kec. Sukasari, Kota Bandung, Jawa Barat 40154.

Email: lusyana@upi.edu

1. INTRODUCTION

Singing in traditional music contexts requires not only vocal proficiency but also a refined understanding of stylistic conventions and expressive techniques embedded within a musical tradition. In Sundanese traditional music (*karawitan Sunda*), vocal performance is inseparable from the application of ornamentation, which functions as a central expressive mechanism rather than a mere decorative element. Vocal ornamentation operates within a system of musical conventions that shapes interpretation, performer identity, and the aesthetic character of a repertoire.

One prominent vocal genre in *karawitan Sunda* is *kepesindenan*, performed by a *pesinden* who serves as the principal vocalist within the ensemble and is predominantly female (Budiarti, 2013). In performance contexts such as *kliningan*, the *pesinden* occupies a structurally and musically significant role, as her vocal lines must continuously negotiate alignment with the rhythmic flow and melodic framework of the gamelan ensemble (Sondarika et al., 2017). This role demands a high degree of musical intuition and technical mastery, particularly in the application of vocal ornamentation techniques.

Within Sundanese vocal practice, ornamentation is commonly referred to as *senggol* or *dongkari*, terms that denote patterned melodic embellishments closely tied to traditional vocal aesthetics (Supiarza, & Tjahjodiningrat, 2020). These techniques are not applied arbitrarily; rather, they are shaped by the structure of the song, the melodic contour, and the expressive intent of the performer. As emphasized by Cahya et al., (2012) vocal ornamentation represents both a melodic embellishment and a medium of personal musical expression, enabling *pesinden* to articulate individual artistry while remaining grounded in established traditional patterns. Mastery of ornamentation therefore constitutes a fundamental competency in *kepesindenan*, facilitating both repertoire acquisition and stylistic flexibility across performances.

The significance of ornamentation becomes particularly evident in the *lagu gedé* repertoire, which is characterized by extended melodic structures, complex relationships between *laras*, *surupan*, and *gending*, and heightened demands on vocal control and expressivity. Among these repertoires, "Sungsang" occupies a distinctive position. Classified as a *lagu gedé* with *lalamba tempo*, "Sungsang" is frequently performed in *kliningan* and *wayang golek* contexts and features two principal *goongan* points at tone 2 (*loloran*) and tone 3 (*panelu*). Despite its prominence, the song's authorship remains unclear, and its continued transmission relies heavily on performative practice.

Nunung Nurmalasari is widely recognized as one of the prominent *pesinden* in West Java, noted for her strong musical intuition and refined vocal technique. Originating from Subang Regency, she remains actively involved in various Sundanese performance traditions, including *kliningan*, *jaipongan*, *celempungan*, and *wayang golek*. Beyond live performance, her extensive discography across genres such as *degung*, *kliningan*, *wayang golek*, and Sundanese pop reflects sustained engagement with both traditional and recorded musical contexts. Her performances of "Sungsang" are particularly notable for their richness of vocal ornamentation and stylistic clarity.

According to Tabuena, (2018) and Vlahopol, (2019) music analysis plays a crucial role in fostering a deeper understanding of musical works, expanding knowledge of musical elements, and enhancing appreciation of diverse musical genres. Through music analysis, individuals are able to comprehend the structure, style, and meaning underlying a musical composition. This process also facilitates the identification of the unique characteristics of each musical work, including melody, rhythm, harmony, dynamics, form, timbre, and texture (Friberg, Schoonderwaldt, & Hedblad, 2011). Furthermore, music analysis contributes to the development of more refined listening skills, deepens understanding of the historical and cultural contexts surrounding a musical work, and encourages appreciation of the aesthetic richness and complexity of music itself. Music analysis also plays an important role in musical interpretation, pedagogy, and the creation of new musical works. One

repertoire that presents particular analytical interest is *Sungsang*, a song that is frequently performed within the *kliningan* tradition. In terms of its classification, *Sungsang* belongs to the *Sekar Ageung* (*lagu gedé*) repertoire group, and its *embat* form is *lalamba* (Suparli, 2010).

Previous studies on vocal ornamentation in *kepesindenan* have largely employed comparative or macro-structural analytical approaches. Anggana, (2022), for instance, examined stylistic differences in *senggol* among several *pesinden* across multiple repertoires, highlighting interpretative freedom within established musical conventions. Similarly, Irawan, (2003) applied a descriptive-comparative framework to investigate vocal styles and ornamentation practices among prominent *pesinden*, demonstrating how musical identity is shaped through elements such as *laras*, *surupan*, *embat*, *gending*, and recurring ornamentation patterns.

More recent studies have shifted attention toward the structural and tonal dimensions of *kepesindenan*. Maulana and Romadlana, (2025) for example, conducted a content analysis of the song *Tablo Kasmaran*, focusing on the use of multi-*laras* and complex *surupan* configurations within the *sekar ageung* repertoire. Their findings reveal how tonal systems and compositional structures contribute to musical complexity and aesthetic depth in Sundanese vocal traditions. While this study offers valuable insights into the macro-musical framework of *kepesindenan*, it does not specifically address the micro-level realization of vocal ornamentation within a single performance.

Taken together, these studies underscore the richness of *kepesindenan* as a vocal tradition, yet they tend to prioritize cross-performer comparison or tonal-structural analysis rather than a detailed examination of ornamentation techniques as they unfold within a specific repertoire and performer. Consequently, in-depth analysis of vocal ornamentation as a performative and stylistic phenomenon within a single *lagu gedé* remains underexplored.

This study addresses that gap by offering a focused, performer-centered analysis of vocal ornamentation in a single *lagu gedé*. By examining Nunung Nurmalasari's performance of "Sungsang", this research positions vocal ornamentation not merely as melodic embellishment but as a structured expressive system through which artistic identity and musical meaning are articulated. Through this case study, the research contributes to a deeper understanding of how individual ornamentation practices function within the broader framework of Sundanese vocal tradition.

2. RESEARCH METHOD

This study adopts a qualitative research approach, as it is particularly suitable for examining musical phenomena that involve interpretative processes, stylistic nuances, and contextual meanings embedded in performance practice (Creswell, 2014). Qualitative inquiry enables an in-depth understanding of vocal ornamentation as an artistic expression shaped by tradition, individual musicality, and performance context. A case study method is employed to allow intensive and detailed examination of a single performer and repertoire within its real performance setting (Yin, 2018). This method is considered appropriate for vocal studies in traditional music, where the uniqueness of individual style and interpretative decisions plays a central role. The case selected in this research is the performance of the *lagu gedé* "Sungsang" by Nunung Nurmalasari, a Sundanese *pesinden* known for her distinctive vocal ornamentation and musical sensitivity.

The subject of the study is Nunung Nurmalasari, while the object of analysis is her vocal performance of "Sungsang", documented through audiovisual recordings obtained from the official YouTube channel "Nunung Nurmalasari Official." The use of recorded performance data allows repeated observation and detailed analysis of melodic movements, vocal inflections, and ornamentation patterns. Data collection was conducted through three techniques: audiovisual recording study, document analysis, and interview. Performance recordings were carefully observed and transcribed into numeric notation to capture melodic structure and ornamental details. Document analysis involved relevant literature on vocal technique, *karawitan Sunda*, and previous studies on *kepesindenan*, which functioned as theoretical and comparative support. In addition, a semi-structured interview with the performer was conducted to obtain contextual insights regarding vocal technique and interpretative considerations.

Data analysis followed a content analysis model (Krippendorff, 2019). Vocal ornamentation techniques were identified as units of analysis and systematically categorized based on their melodic form and functional role within the *lagu gedé* structure. The analytical process was conducted iteratively through data reduction, categorization, interpretation, and verification. To enhance research credibility, triangulation was applied by cross-checking findings from performance analysis, interview data, and documentary sources.

3. RESULTS AND DISCUSSIONS

The vocal transcription of "*Sungsang*" performed by Nunung Nurmalasari is presented using numeric notation, in which each tone is systematically aligned with its corresponding lyrics (*rumpaka*). To facilitate analytical clarity, specialized symbols are incorporated into the transcription to indicate the presence and location of specific vocal ornamentation techniques. This approach allows the transcription to function not only as a representation of pitch and text, but also as an analytical framework for identifying ornamental practices within the vocal line.

SUNGSANG




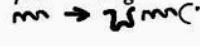
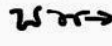

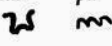
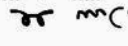


Laras: Salendro & Madenda
Surupan: 1=T, 4=T, 4=P
Embat: Lalamba

Wanda: Kliningan

Laras Salendro 1=Tugu

Alok

<p style="text-align: center;">. . . 3</p>	<p style="text-align: center;">. . . 3</p>
<p style="text-align: center;">. . . 1</p>	<p style="text-align: center;">. . . 3</p>
<p style="text-align: center;">. . . <u>1 5</u> 5</p> <p style="text-align: center;"><i>Haleu-ang</i></p>	<p style="text-align: center;">. <u>.5 5 3</u> <u>3 2 3 4</u> 4</p> <p style="text-align: center;"><i>Hari -ring dang -ding</i></p>
<p style="text-align: center;">1 <u>..2</u> <u>1 4 5 5</u> 1</p> <p style="text-align: center;"><i>Sekar gending lagu</i></p>	<p style="text-align: center;"><u>.. 5</u> <u>4 .. 1</u> <u>5 1 5 .</u> i</p> <p style="text-align: center;"><i>sung - sang</i></p>
<p>Alok</p> <p style="text-align: center;">. . . 1</p>	<p style="text-align: center;">. . . 1</p>

<p>. . $\overline{.114}$ 3</p> <p>Rumpa -ka</p> 	<p>. $\overline{.333}$ $\overline{3123}$ 3</p> <p>ngandung pepe - ling</p> 
<p>. . $\overline{.4}$ $\overline{4445}$</p> <p>Sang- kan eling</p> 	<p>$\overline{.5}$ 3 $\overline{13}$ 4</p> <p>beu - rang peu - ting</p> 
<p>. $\overline{.1}$ $\overline{1.12}$ $\overline{2 13}$</p> <p>E - ling - ka nu ma</p>  <p>Alok</p>	<p>4 $\overline{.3}$ $\overline{234}$ 4</p> <p>ha a - gu ng</p> 
<p>. . . 4</p>	<p>. . . 4</p>
<p>. . . 2</p>	<p>. . . 4</p>
<p>. . $\overline{.543}$ 5</p> <p>Yasana pa -</p> 	<p>$\overline{.1}$ $\overline{.515}$ $\overline{43}$ 3</p> <p>ra para lulu - hur</p> 
<p>. . $\overline{5.32}$ 2</p> <p>Ki - nar - ya</p> 	<p>$\overline{.33}$ 2 $\overline{12}$ 2</p> <p>anu ka - ma - shur</p> 

<p>. 4 34 3 4321 2</p> <p>Lamun di- ti te nan</p>	<p>.434 3 .4 3212 2 13</p> <p>lamun di - le- nyep - an</p>
<p>4 43 4 .34 3451 4</p> <p>Nyata la - in</p>	<p>.432 32 2134 4</p> <p>ka- heu - re - uy yan</p>
<p>Alok</p> <p>. . . 1</p>	<p>. . . 1</p>
<p>. . . 2</p>	<p>. . . 1</p>
<p>. . .215 5</p> <p>Guar - eun</p>	<p>. 554 3451 2</p> <p>geusan sampeur - eun</p>
<p>. . .3215 5</p> <p>Geusan ngeunteung</p>	<p>.5 52 1 4345 5</p> <p>pi - ha - rep - eun</p>
<p>Alok</p> <p>. . . 2</p>	<p>. . . 2</p>












The transcription shows the following structure:

- Row 1:** Scale 5. Melody: . . . 5. Lyrics: Numatak gera prak sungsi nu.
- Row 2:** Scale 2. Melody: 4 54 3 34 3434 5. Lyrics: ngancib na silib sin - dir.
- Row 3:** Scale 4. Melody: 3451 4. Lyrics: Dina so - ra.
- Row 4:** Scale 4. Melody: 3332 3234 4. Lyrics: nupatare - ma.
- Row 5 (Left):** Scale 3. Melody: 2 3 4 34 5. Lyrics: Di - na - ra - sa.
- Row 5 (Right):** Scale 3. Melody: . 5 4 32 123434 5. Lyrics: wi - rah - ma.
- Row 6 (Left):** Scale 3. Melody: 5 21 2155 5451 1512. Lyrics: Lah.
- Row 6 (Right):** Scale 4. Melody: . 222 . 34 32123 4. Lyrics: ngingetan kama - nusa - an.
- Row 7 (Left):** Scale 4=Panelu. Melody: . . . 5 44. Lyrics: Nginge - tan.
- Row 7 (Right):** Scale 4=Panelu. Melody: . 23 21 5434 4. Lyrics: kama - nu sa - an.

Notation 1. Transcription of Nunung Nurmalasari's vocal performance in the song "Sungsang"
Source: Personal documents, 2025

These symbols are intended to facilitate the identification of each ornament's location within the lyrical and melodic fabric of the song, thereby enabling systematic analysis of the performer's ornamental choices. The transcription indicates that "Sungsang" employs two principal *laras* (scales): *Salendro* (1 = T) and *Madenda*, which appears with two distinct *surupan* settings (4 = T and 4 = P). The piece begins in *Salendro* (1 = T), modulates to *Madenda* (4 = T), proceeds to *Madenda* (4 = P), and then returns to *Madenda* (4 = T). These structured modulations reflect the characteristic musical dynamics of Sundanese *karawitan* and underline the complexity of "Sungsang's" formal design. Based on the overall transcription, the researcher subsequently identifies and categorizes the types of vocal ornamentation techniques employed in the song, which are systematically summarized in table 1.

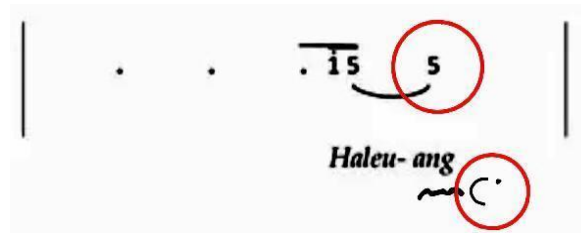
Table 1. Types of Nunung Nurmalasari's vocal ornamentation techniques in the song "Sungsang"

No	Types of Vocal Ornamentation Techniques	Symbol
1.	<i>Eluk Tungtung</i>	
2.	<i>Gregel</i>	
3.	<i>Ombak</i>	
4.	<i>Galasar</i>	
5.	<i>Golosor</i>	
6.	<i>Leotan</i>	
7.	<i>Besot</i>	
8.	<i>Eur-eur</i>	
9.	<i>Gedag</i>	
10.	<i>Beulit</i>	
11.	<i>Dorong</i>	

Source: Personal documents, 2025

Table 1. summarizes the ornamentation types identified throughout the transcription and assigns each a symbol for ease of reference. In total, eleven ornamentation techniques were identified in Nunung Nurmalasari's performance of "Sungsang": *Eluk Tungtung*, *Gregel*, *Ombak*, *Galasar*, *Golosor*, *Leotan*, *Besot*, *Eur-eur*, *Gedag*, *Dorong*, and *Beulit*.

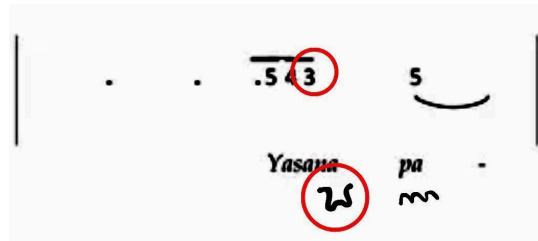
According to Masyuning as cited in Apriliani, (2015) *eluk tungtung* is a closing vocal device placed at the end of a phrase, realized by raising the pitch one scale-degree above the original tone. In "Sungsang", this technique is used to emphasize phrases that carry special textual or musical weight.



Notation 2. *Eluk tungtung* technique

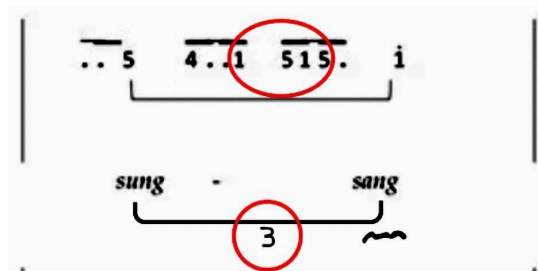
Source: Personal documents

In the example (notation 2) The phrase begins on scale degree 5 (*la*) and closes by stepping up to degree 1 (*da*), producing a decisive cadential effect that signals phrase termination and highlights semantic emphasis. Then, Masyuning (in Apriliani, 2015) describes *gregel* as a rapid, throat-produced tremulous ornament executed on selected tones. see the following notation 3.



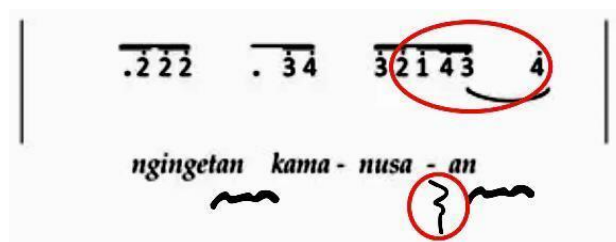
Notation 3. *Gereg* technique
Source: Personal documents, 2025

It may appear at the opening, middle, or close of a phrase and functions to add delicate, dynamic decoration to the melodic line. In "Sungsang", Nunung applies *gereg* to intensify and color certain notes, for example on degree 3 (*na*) thereby enriching timbre and drawing expressive attention to the targeted melodic point. Next, Putri (2010) characterizes *galasar* as a connected swinging gesture spanning two or three pitches, articulated without interruption and with a slight emphasis. The effect is a gentle rocking or pendular motion that deepens expressive nuance.



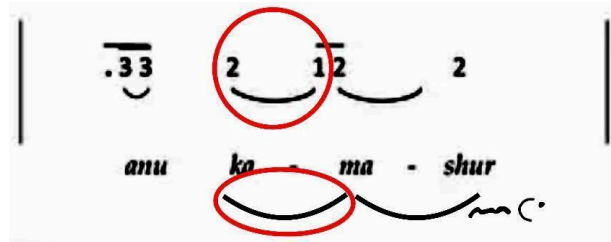
Notation 4. *Galasar* technique
Source: Personal documents, 2025

In the example (notation 4), *galasar* appears as an alternating 1-5-1-5 figure executed with a subtle pressure, typically placed before phrase closure to provide a smooth yet accentuated transition into the final segment. Then, Masyuning (in Apriliani, 2015) defines *golosor* as an unaccented descending figure produced by vibrating the throat while moving from a higher pitch downwards through several tones. It is unidirectional (high→low) and commonly found near the end of a phrase.



Notation 5. *Golosor* technique
Source: Personal documents, 2025

In "Sungsang" (notation 5), the ornament is realized as a descent such as 2-1-2-3-4, which softens and embellishes the approach to the phrase's terminal region, lending a flowing character to the closing motion. Next *Leotan*, as described by Masyuning (in Apriliani, 2015) consists of two adjacent pitch-steps sung in a continuous manner so that they read aurally as one syllabic unit. The figure may ascend or descend and can occur in various phrase positions.



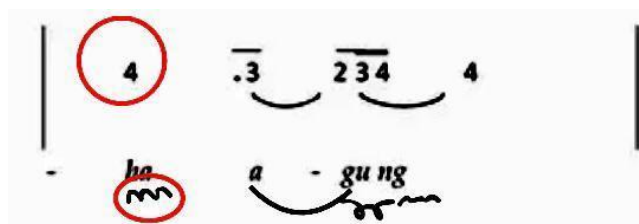
Notation 6. *Leotan* technique
Source: Personal documents, 2025

In the present transcription (notation 6), *leotan* is executed as a seamless movement from degree 2 (mi) to degree 1 (da), frequently positioned toward phrase endings to produce a delicate linking effect between tones. Then, Putri, (2010) explains *beulit* as a repeated, spiral-like grouping of two or more pitches that creates a chain (*rante*) impression. It tends to appear at the openings, middles, or just before phrase endings.



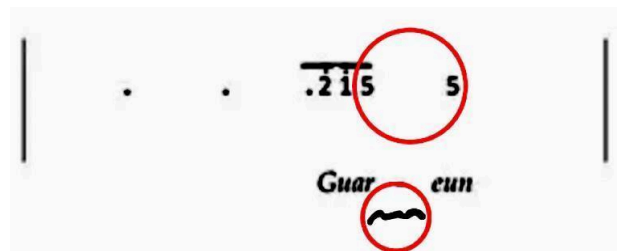
Notation 7. *Beulit* technique
Source: Personal documents, 2025

In "Sungsang" (notation 7), *beulit* is manifested through repeated articulation on degrees 2 (mi) and 3 (na), producing a decorative spiral that intensifies the expressive texture of the phrase ending. Next, Masyuning (in Apriliani, 2015) defines *ombak* as an ornament akin to *eur-eur* but executed at a slower tempo: a pressure-induced vibration sustained on a single pitch.



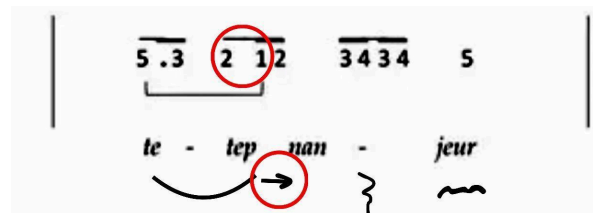
Notation 8. *Ombak* technique
Source: Personal documents, 2025

In the example (notation 8), *ombak* appears on degree 4, realized as a sustained wavering that typically occurs at phrase openings or closures to add dramatic emphasis and a broadening of tonal color. Also described by Masyuning (in Apriliani, 2015) *eur-eur* involves pressing the throat to produce a rapid wave-like tremor on a sustained tone. It can occur at various phrase positions.



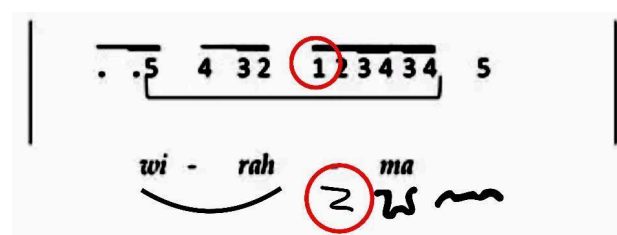
Notation 9. *Eur-eur* technique
Source: Personal documents, 2025

In "Sungsang" (notation 9), Nunung applies *eur-eur* on degree 5 (la) at the opening of a phrase, creating a lively, shimmering effect that animates the melodic entrance. Next, Putri, (2010) characterizes *dorong* as a dynamic device that moves from a weakly stressed or unstressed tone into the following pitch with increased emphasis. Frequently positioned in the mids of a phrase, *dorong* generates a pushing, accentuated transition.



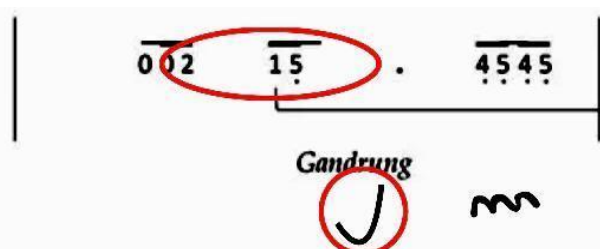
Notation 10. *Dorong* technique
Source: Personal documents, 2025

In the transcription (Notation 10), the figure appears as movement from degree 2 (mi) to degree 1 (da) with a marked increase in pressure, reinforcing the transition toward closure. Then, according to Putri, (2010) *gedag* entails sustaining a single pitch with a particular pressure so that it perceptually registers as a doubled or reiterated tone.



Notation 11. *Gedag* technique
Source: Personal documents, 2025

In "Sungsang" (notation 11), *gedag* is realized on degree 1 (da), producing the sensation of a repeated pulse on one pitch and emphasizing the phrase's ending through this doubled articulation. And the last, Masyuning (in Apriliani, 2015) defines *besot* as a preparatory device for accessing a high pitch: it resembles *leotan* but moves from a low pitch toward a high pitch with slight initial pressure. Commonly occurring at phrase openings or middles, *besot* sets up the vocal mechanism for a forthcoming elevated tone.



Notation 12. *Besot* technique
Source: Personal documents, 2025

In the example (notation 12), the pattern 2–1–5 functions as a preparatory ascent, equipping the voice for the subsequent top note and contributing an anticipatory quality to the phrase. The identification of eleven distinct vocal ornamentation techniques in the performance of “*Sungsang*” by Nunung Nurmalasari demonstrates the richness and structural complexity of Sundanese vocal aesthetics within the genre of *lagu gedé*. These ornamentations are not applied randomly, but function as integral expressive devices that shape phrasing, reinforce melodic direction, and articulate emotional emphasis across different sections of the song. The frequent variation in placement whether at the beginning, middle, or end of a phrase indicates a high level of vocal control and interpretative awareness in navigating melodic contours and textual meaning. Collectively, these findings suggest that vocal ornamentation in “*Sungsang*” operates not merely as decorative embellishment, but as a fundamental musical strategy embedded within the vocal tradition itself. This observation provides a critical foundation for further discussion on how ornamentation reflects stylistic conventions, performer identity, and expressive practice in Sundanese vocal performance.

The analysis demonstrates that Nunung Nurmalasari’s rendition of *Sungsang* exhibits a richly varied palette of ornamentation techniques that are systematically integrated into the song’s formal and modal architecture. Although the transcription and classification above enumerate eleven distinct ornament types, several most notably *geregel*, *eur-eur*, *eluk*, and *leotan* appear with particular frequency and thus serve as salient markers of her stylistic fingerprint. These findings corroborate the proposition that vocal ornamentation is not merely decorative; rather, it operates as a principal vehicle of personal musical expression and identity within *kepesindenan* (Cahya et al., 2012).

Some of the ornament types identified show clear affinities with *dongkari* (*Tembang Sunda Cianjuran*) practices *gedag*, *beulit*, *galasar*, and *dorong* which suggests that cross-genre transfer and adaptive incorporation occur within Sundanese vocal traditions (Setiaji, 2022; Putri, 2010). At the same time, Nunung’s consistent alignment of ornamentation with *laras* and *surupan* demonstrates adherence to the normative tuning and modal cues that underpin Sundanese performance practice. The performer’s carefully calibrated modulations between *Salendro* and *Madenda*, and her selection of ornamentation appropriate to each *surupan*, indicate a deep theoretical and practical understanding of the idiom (Saepudin, 2015; Upandi, 2010).

Technically, the execution of these ornaments relies on a solid foundation of classical vocal technique: breathing control (chest, abdominal, diaphragmatic), judicious use of registers (throat, chest, nasal/head), and clear articulation. These physiological and pedagogical elements allow Nunung to realize complex ornaments without sacrificing lyric intelligibility or structural clarity (Wiji, 2007; Karwati cited in Wiji, 2007). Such technical mastery explains how she balances spontaneous ornamentation with the formal constraints of *kenongan* and *goongan*, maintaining ensemble cohesion while delivering individual expressivity.

In sum, Nunung Nurmalasari’s approach to ornamentation in “*Sungsang*” exemplifies how an accomplished *pesinden* negotiates between tradition and personal artistry. The ornamentation repertoire she employs both preserves genre-specific conventions and enables individualized interpretation, thereby functioning as a central facet of her artistic identity. These observations align with prior scholarship indicating that each *pesinden* develops a characteristic ornamental style

shaped by *laras*, *surupan*, *gending* structure, and personal technique (Irawan, 2003; Cahya et al., 2012).

4. CONCLUSION

In conclusion, this study identifies eleven distinct vocal ornamentation techniques in Nunung Nurmalasari's performance of "Sungsang", demonstrating a highly elaborate and structure-conscious approach to melodic embellishment that reflects both continuity and creative agency within the Sundanese *pesinden* tradition. Prominent ornaments such as *geregel*, *eur-eur*, *eluk tungtung*, and *leotan* function as stylistic hallmarks, serving specific expressive roles while remaining closely aligned with the song's formal structure through controlled modal modulation, breath management, and vocal resonance, thereby preserving lyrical clarity amid dense ornamentation. These findings highlight how individual ornamentation choices contribute to the formation of a distinctive vocal identity, reinforcing the view that personal creativity operates dynamically within a living musical tradition. From a musicological and ethnomusicological perspective, the study provides concrete analytical data that can support comparative research on Sundanese vocal styles and enrich discourse on *kepesindenan* and gamelan vocal aesthetics. Furthermore, the documented ornamentation patterns offer practical value for pedagogical contexts, particularly in the development of teaching materials for Sundanese vocal performance. Future research is encouraged to expand beyond this single case by examining multiple repertoires and performers in order to enable systematic comparison and deeper exploration of the stylistic, improvisational, and expressive dimensions of vocal ornamentation in Sundanese music.

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